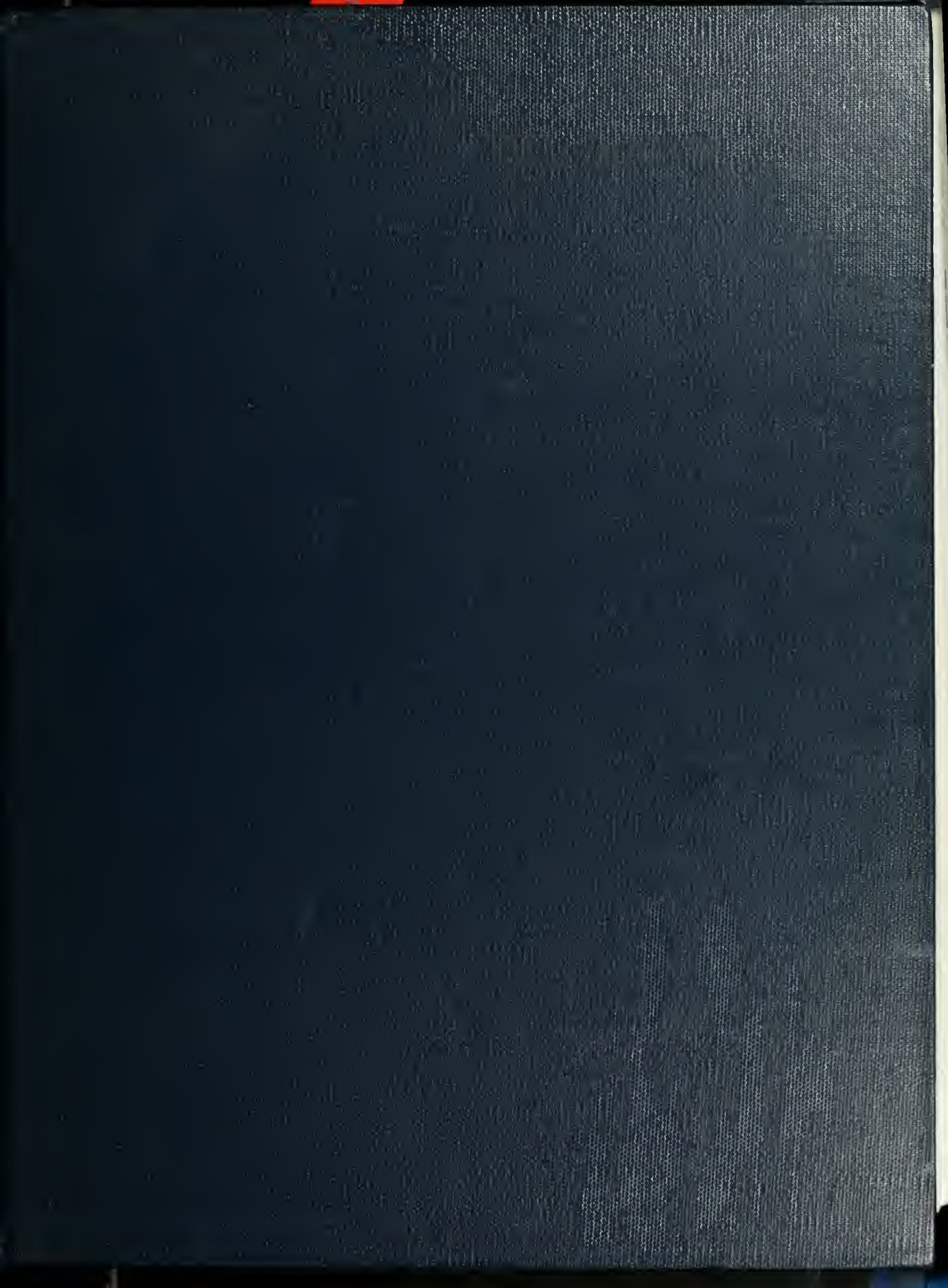






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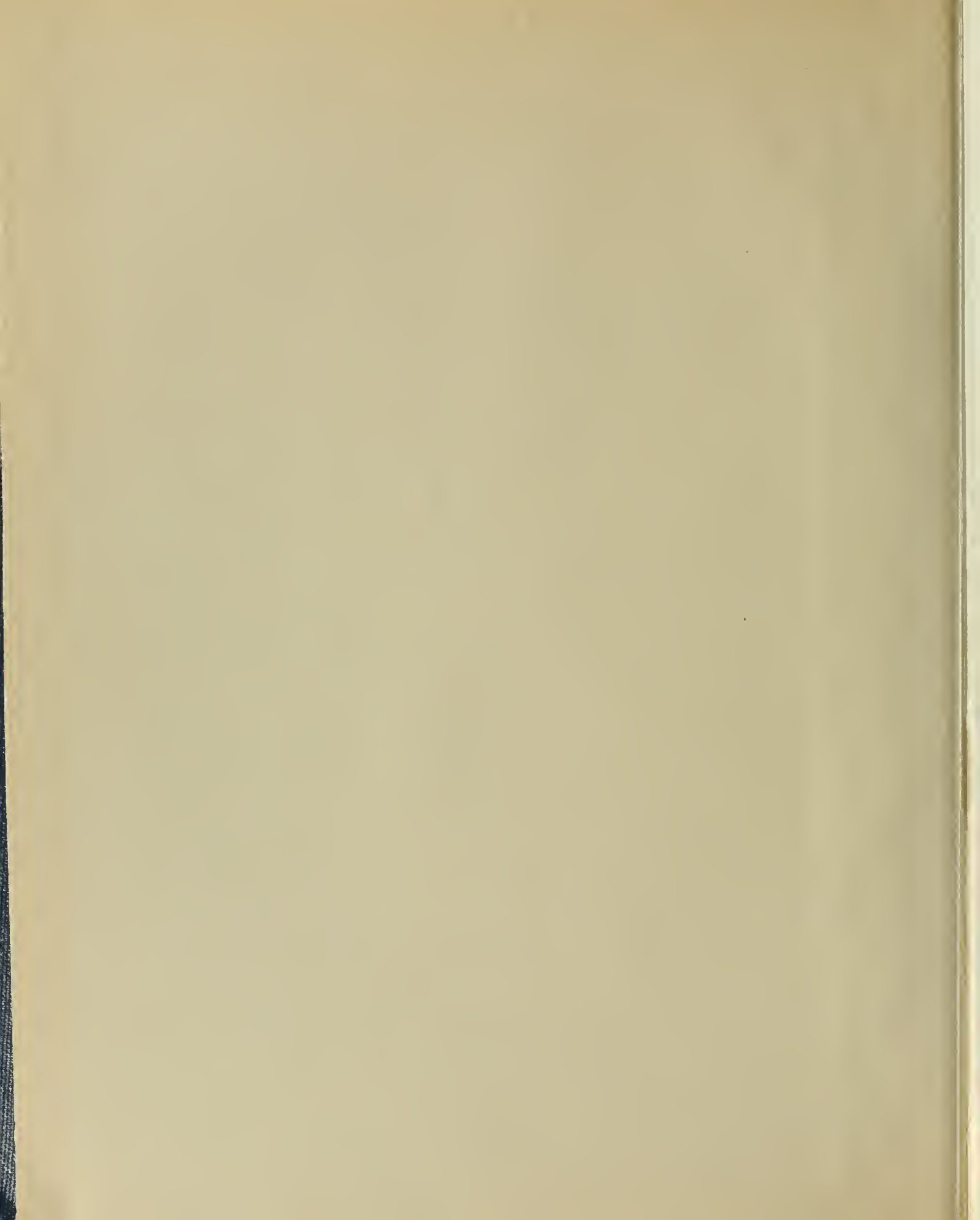
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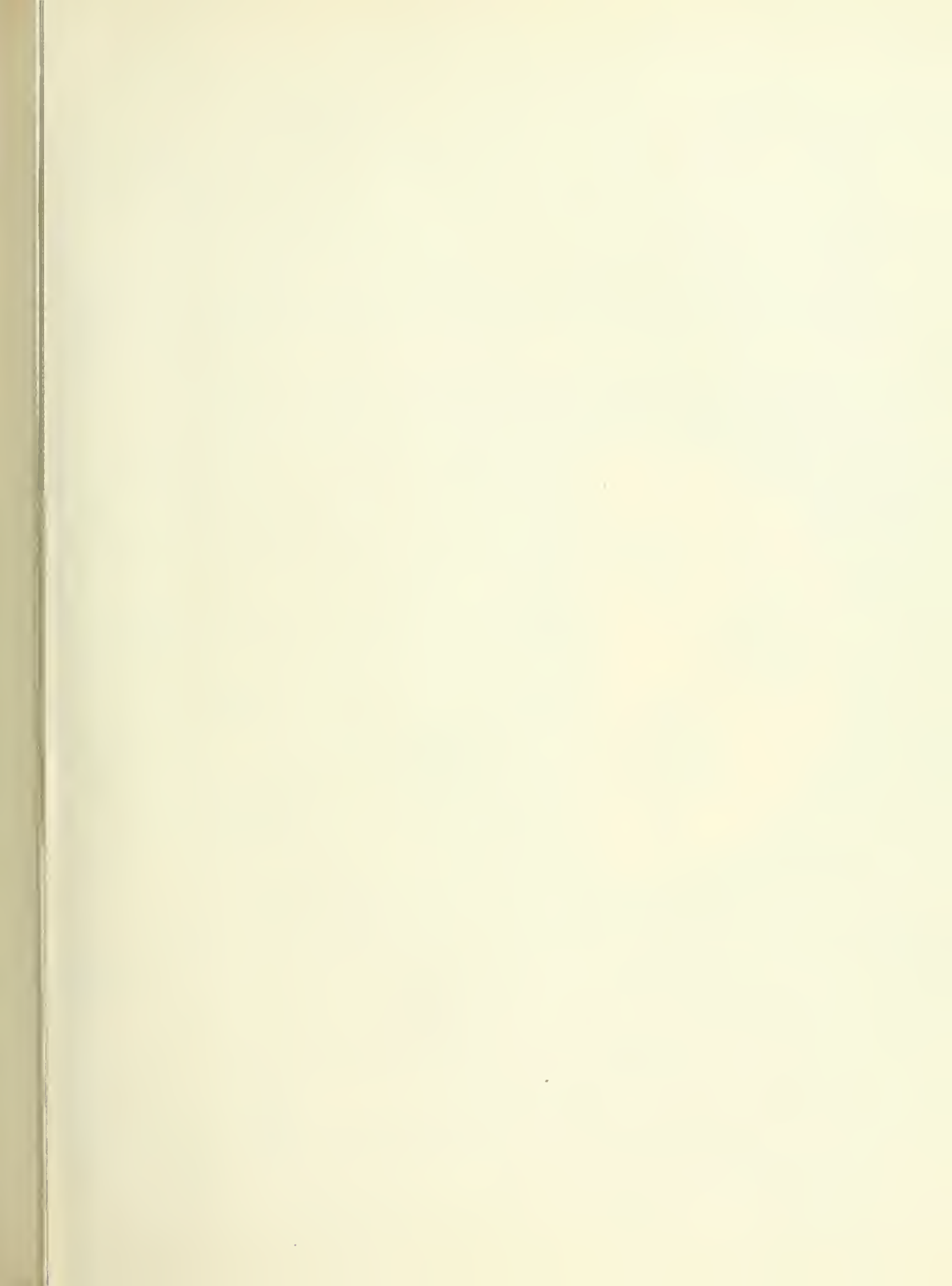




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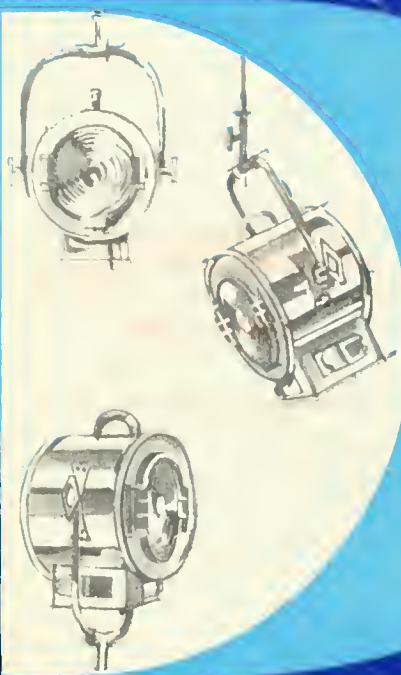
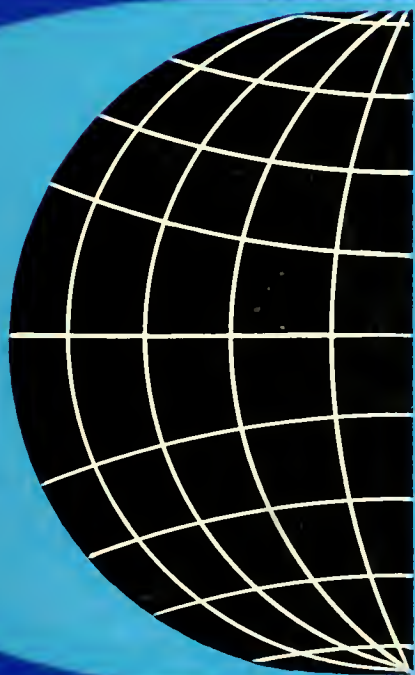






BUSINESS SCREEN MAGAZINE

13th PRODUCTION REVIEW



THE COMPLETE
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AND
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TO
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OF
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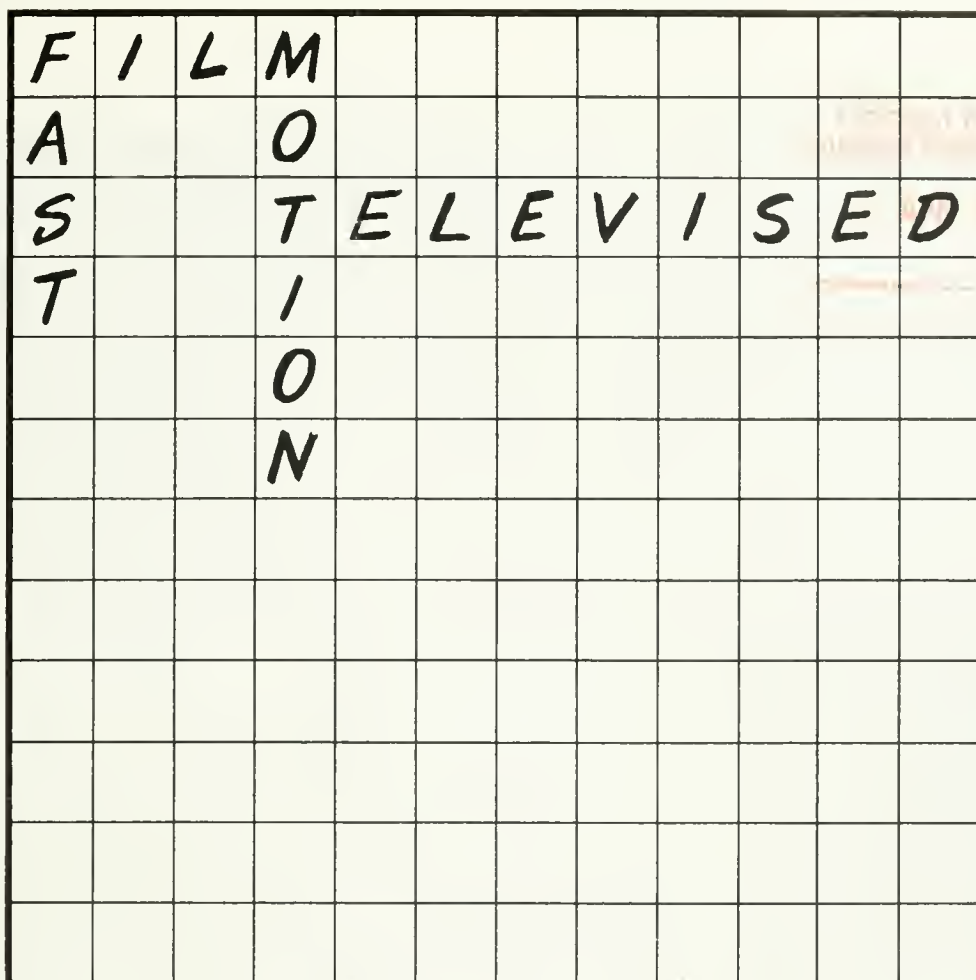
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29. Industrial ____ films
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36. Trigger ____
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47. Printed ____ chures
50. Engineer ____ reports
51. Filmed ____ discussions

*Solution to Communication
Crossword on Page 22*



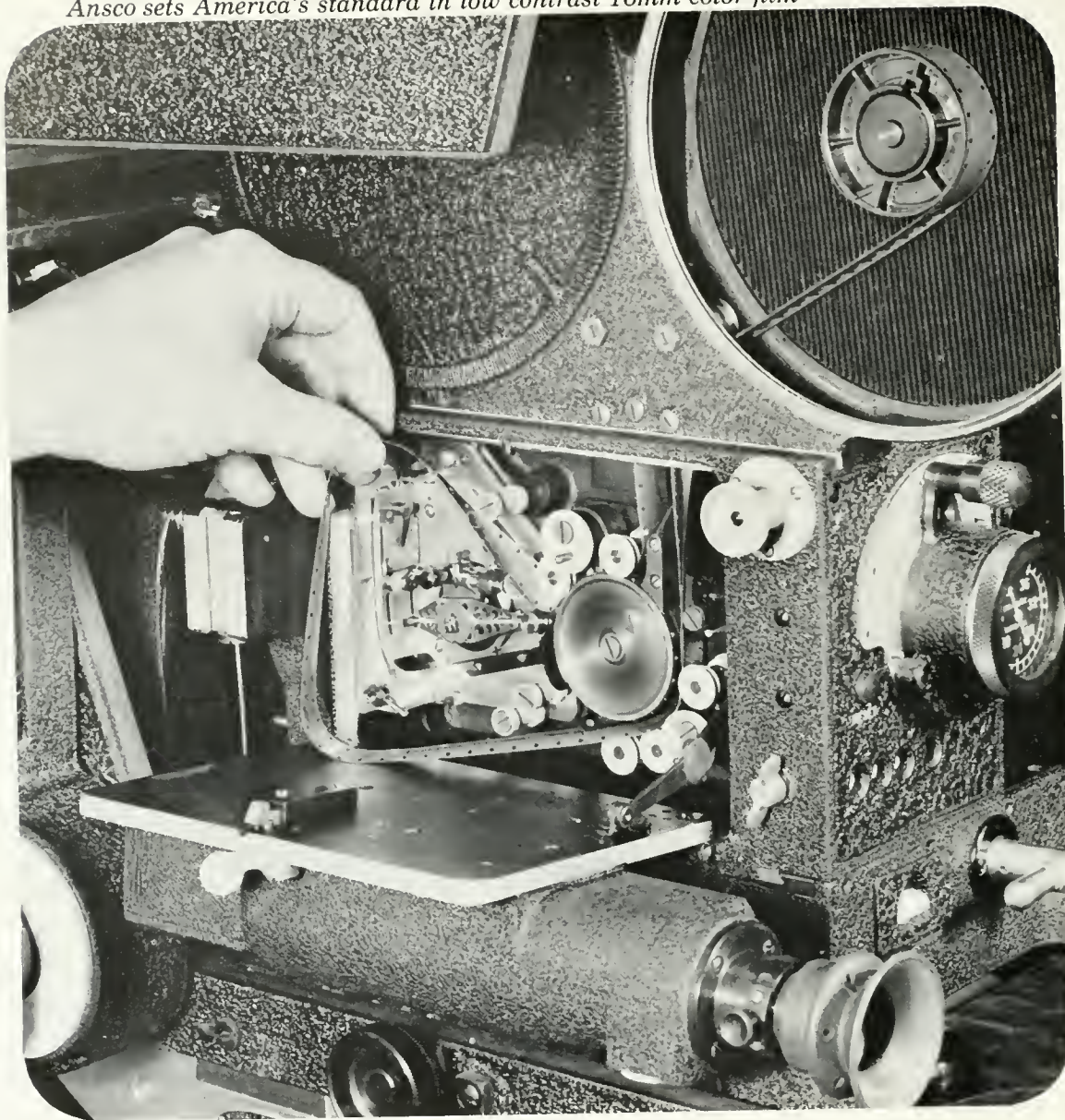
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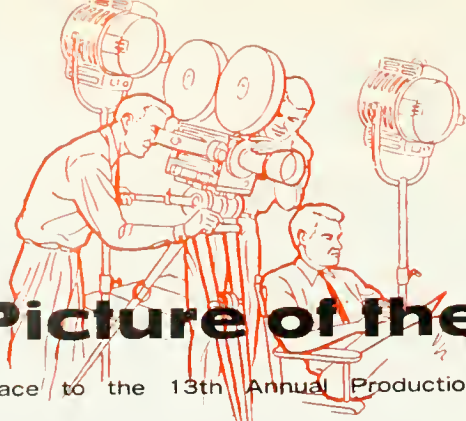
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The Picture of the Year

A Preface to the 13th Annual Production Review

THE YEAR OF TELSTAR, the Seattle World's Fair and of expanding international film utilization and understanding provides a stirring prologue to the events of 1963. The New York World's Fair of 1964-65 lies just ahead, with plans already maturing for still more exciting applications of sight-sound techniques by exhibitors.

1962 was the year of the U.S. Department of Agriculture's 100th birthday observance and 20 factual films were honored at that Department's historic Centennial Film Festival on November 7th. Secretary Orville Freeman keyed that event with this phrase:

"More pictures and fewer words would bring more information about our nation's farm program . . ."

In that eventful November, the Committee on International Non-Theatrical Film Events (CINE) presented producers and sponsors of 42 motion pictures with honors received at 16 international film festivals during the year; inaugurated its own "Golden Eagle" awards.

But the "Show of the Year" was Seattle's "Century 21" Exposition to which this publication devoted a Special Report on the achievements of designers, producers and technicians who contributed the images and sound that made the U.S. Science Exhibit and other noteworthy displays and theaters the mecca of millions who toured those fairgrounds.

The film user demonstrated continued professional concern about improvement of a-v techniques at the annual meeting of the Industrial Audio-Visual Association and at the Third Annual Conference and "Cindy" Awards program of the Industry Film Producers Association.

IFPA cited Kodak's John Flory with the Jay Gordon Memorial Award as factual films' "man of the year" as Major General Arno H. Luehman was its honored guest. Autonetics' president John Moore and the late Dick Powell and Mrs. Powell (June Allyson) were at the head table as IFPA president-elect John Mahon took the gavel of office from Dr. Raymond Fielding.

Business films of the U.S. participated for the first time at the Third International Industrial Film Festival in Berlin on September 23-27. Thus, the National Association of Manu-

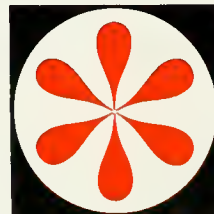
facturers joined such powerful European business organizations as the Federation of British Industries, the Confederation of German Employers Associations and similar European industry hosts in recognizing the urgent need for international exchange and review of business/industrial film technique.

The business of film-making and processing was expanding to meet growing demand for the sight/sound medium. Capital Film Laboratories completed its handsome, ultra-modern facilities in Washington, D.C. and MPO Videotronics divulged bold plans for its large and integrated new film production center, scheduled for 1963 occupancy in Manhattan. Acquiring Dramaturgy, Inc., to expand its show and exhibit facilities during the year, Wilding, Inc., broadened a cooperative arrangement with the E. F. MacDonald Company into the statutory merger announced elsewhere in this issue.

But it was the medium itself which made these events possible at Seattle, Berlin, Washington and elsewhere throughout the globe. *Vital and purposeful pictures* of the year included the life-saving *Breast Self-Examination* which Audio Productions re-created to continue the educational program of the American Cancer Society; the Bell System's highway accident prevention picture, *Anatomy of an Accident*, which brought merited honors to Jerry Fairbanks Productions; note the Parke, Davis & Company's *Better Medicines for a Better World*, for which The Jam Handy Organization received the Bronze Statue and Gold Medal awards at the Turin, Italy, Film Festival.

Pan American Airways continued its resultful film program with *Don't Hesitate to Ask* and *Strangers in Paradise* (honored at Berlin), and produced by Henry Strauss & Company; titles like *Wire for Sound*, *Answer for Linda*; *From Generation to Generation*; *Color Collage*; *The Question Tree* and hundreds of others brought screen results to their sponsors and deserved tribute to their creative producers.

The past is prologue. The key to film success lies within the detailed listings of over 425 specializing film companies within the U.S. and abroad which begin on page 109 of this issue, and in the services of sponsored film distributors and writers listed in these pages.



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Issue One, Volume Twenty-four of Business Screen Magazine, published March, 1963. Issued 8 times annually at six-week intervals at 7064 Sheridan Road, Chicago 26, Illinois by Business Screen Magazine Inc. Phone BRiargate 4-8234-5. O. H. Coelln, Editor and Publisher. Subscription \$3.00 a year; \$5.00 two years (domestic); \$4.00 and \$7.00 foreign. Second class postage paid at Chicago, Illinois and at additional mailing office. Entire contents copyrighted 1963 by Business Screen Magazines, Inc. Trademark registered U. S. Patent Office. Address all editorial and subscription inquiries to the Chicago Office.

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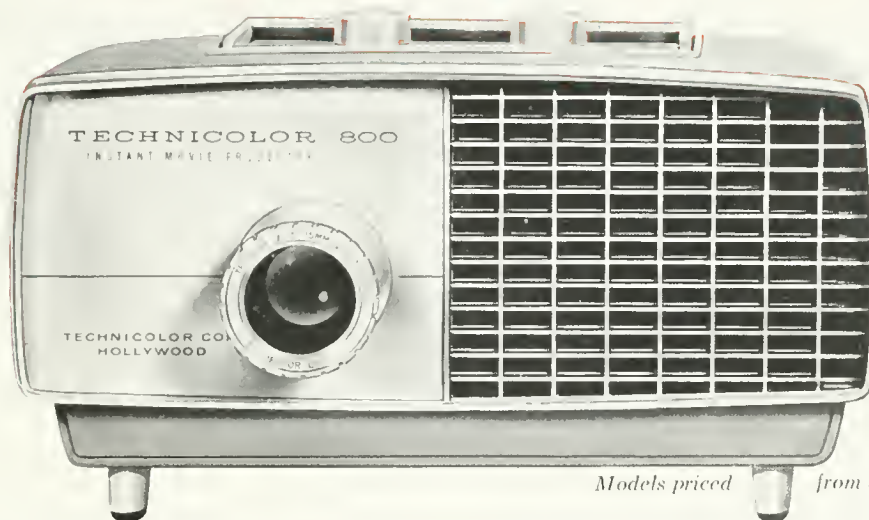


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Award. Shown above are (left to right): producer-director Ron Hagerthy; electronics technician Chuck Meier; and cameraman Joseph V. Mascelli, editor of the American Cinematographer Manual. Shooting exclusively with an Arriflex 16, Mascelli



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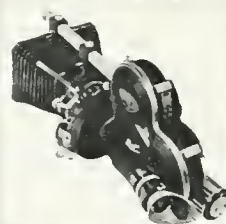
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Gulf Oil Corp.
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FISHING FUN IN IRELAND
Pan American World Airways System
PATTERNS OF PROGRESS
Burlington Industries
UNSEEN HARVESTERS
E. I. DuPont de Nemours Co., Inc.
HELPING HANDS
Greater New York Fund
THE SCIENCE OF FIRE
Nat'l Board of Fire Underwriters
International Film Festival of New York, 1961
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HELPING HANDS
Greater New York Fund
Vancouver International Film Festival, 1961
THE SCIENCE OF FIRE
Nat'l Board of Fire Underwriters
1962 CINE Selections
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THE BUSINESS MAGAZINE OF AUDIO AND VISUAL COMMUNICATION
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NEW YORK 108 West End Avenue
New York 23, N.Y.
SU 7-8770



sound!



byron motion pictures



SCREEN



sound

You know the old cliché that "A picture is worth a thousand words." Well, think about this: how much more is a picture worth with words?

When sound was added to the silent screen, the most effective communications medium was born—because the modern sound motion picture stimulates impressions through both eye and ear, capturing almost the entire conscious mind. Today's film producer, to convey his message precisely, demands the most up-to-date and flexible sound recording equipment, manned by skilled craftsmen.

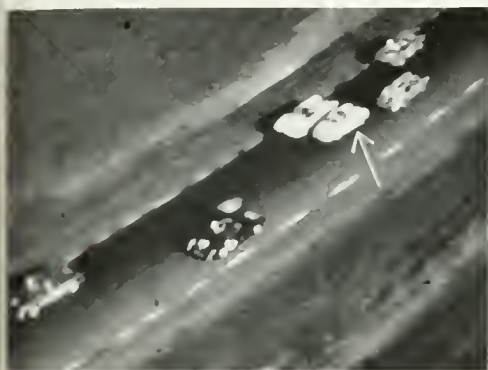
Commissioned by Byron, Westrex designed and built a sound system incorporating the newest features—sliding faders, graphic equalizers, effects filters, high fidelity monitoring—a sound system flexible in its use of $\frac{1}{4}$ inch, 16mm, 17½mm, and 35mm, magnetic and optical. Dubbers and recorders are interlocked for forward and reverse with the finest projectors—voice recording studios, a large mixing theatre—and five complete music and effects libraries on four mediums. Our sound services are under the guidance of one of the country's finest sound engineers, assisted by expert technicians. Of further importance is the fact that our sound studio is integrated with our own motion picture laboratory, assuring complete coordination and control. There is no more flexible facility in the country. There is no finer sound. Hear for yourself!

For free brochure on all Byron services, write, phone, or wire:

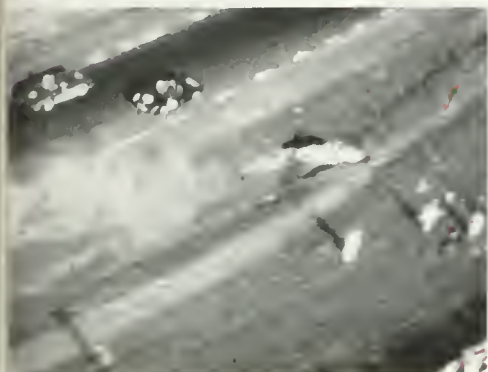
byron motion pictures

1226 Wisconsin Avenue, N.W., Washington 7, D.C., Area Code 202, FEderal 3-4000

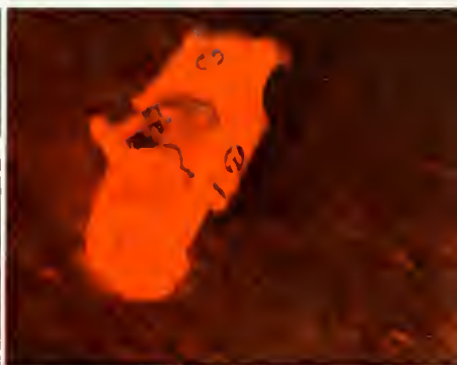
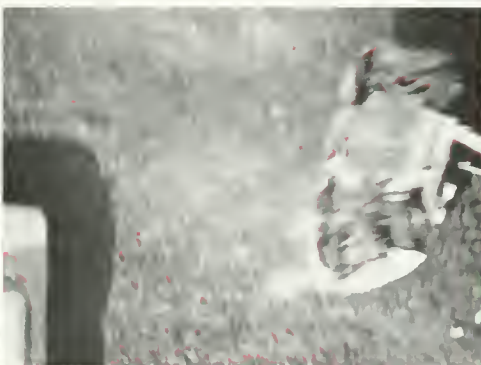




... CROWDING LEFT... THE SQUEEZE... THE SPIN OUT...



... CAMERA-HELICOPTER ZOOMS IN TO PICK UP DRAMA...



... AND THE DRIVER LIVES TO TELL THE TALE.

Thrills, Spills, Chills...

the most dramatic racing footage ever filmed...

coupled with an entertaining story line about a little old maid school teacher who loves gasoline engines, adds up to "The Adventures of Auntie Kay". For the first time ever, a helicopter was used to film the Grand Prix of the United States... catching the race strategies and maneuvers as they unfolded below with explanations by champion driver Stirling Moss. Conceived, written and produced by Holland-Wegman for the Kendall Refining Company, "The AOAK" covers equally exciting championship events for motorcycles, sports cars and hydro-planes. Result: Nearly 10 million TV viewers in the first few months... and, with a 12 minute tag, a stimulating sales training film.

OTHER CURRENT PRODUCTIONS:

"THE BETTER WAY", XEROX CORPORATION
 "CASE HISTORY", STRASBURGH LABORATORIES
 "A CHAIN IS AS STRONG...", COLUMBUS MCKINNON CORPORATION
 "ONE GIFT WORKS MANY WONDERS", UNITED APPEAL OF
 GREATER CLEVELAND
 "SAY NO TO A STRANGER", TRANSCONTINENT TELEVISION CORP
 "LIFE ASSURANCE", SCOTT AVIATION CORPORATION

Call or write ED J. WEGMAN

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 PRODUCTIONS INC.

CREATIVENESS AND EFFECTIVENESS IN COMMUNICATIONS

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AWARD COMPETITIONS FOR BUSINESS FILMS

THE AMERICAN FILM FESTIVAL

Sponsored by the Educational
Film Library Association
New York City • May 1-4, 1963

☆ The 1963 American Film Festival, sponsored by the Educational Film Library Association, representing school, university and public libraries, and film libraries throughout the U. S. will be held May 1-4, at the Biltmore Hotel, New York City.

CATEGORIES: 32 major areas of education and information, art and culture, religion and ethics, business and industry, and health and medicine will be offered for final judging by screening groups during the Festival. Elections will have been made by pre-screening juries for final entries.

AWARDS: Blue Ribbon (certificate) Awards to be presented at banquet, Friday, May 3rd. Entries closed on January 25, 1963.

THE 11TH ANNUAL COLUMBUS FILM FESTIVAL AND AWARDS

Sponsored by the
Film Council of Greater Columbus
in association with the
Columbus Area Chamber of Commerce

Awards Screening: Christopher Inn,
September 19, 20, 1963

Chris Award Banquet: Christopher Inn
September 27, 1963

ENTRIES: Film producers and sponsors are invited to enter motion pictures and filmstrips produced in 1960, 1961 and 1962, provided they have not been previously submitted to any Columbus Film Festival. 1963 films are, of course, accepted. Entries (in the categories enumerated below) must be accompanied by 3x5 cards (for preview committees) noting: running time; a brief summary of film content; type of audience intended.

Films are judged by professionals in the various fields. Entry fee per film is \$5 for films up to 1,500 feet; \$7 for films of 1,600 feet or more. Entrant also pays roundtrip postage on films. A flat charge of \$7 covers all feature films (16mm) regardless of length. A flat charge of \$10 for all feature length 35mm prints. (Both U. S. and foreign feature films will be judged in separate category.) An entry fee of \$1.00 is charged for each set of filmstrips entered; the same applies to sets of slides. *Entries accepted beginning January 1st; closing date July 1, 1963.*

CATEGORIES & CHAIRMEN: (Motion pictures and filmstrips should be shipped directly to the following:.) Business & Industry (job training; sales promotion; industrial relations; public relations; and industrial safety): *Galvy Gordon, Columbus Public Library, 96 S. Grant Ave., Columbus 15, Ohio;* Information & Education (classroom instructional films; specialized instructional; general information): *Daniel R. Porter, Ohio Historical Society, Ohio State Museum, Columbus 10, Ohio;* Health & Mental Health (health & hygiene; mental

11TH COLUMBUS FILM FESTIVAL:

health; general medicine; professional health; dental), *Peter A. Volpe, M. D., Director, Regional Hospital Planning, Columbus Hospital Federation, Box 2239, Columbus 16, Ohio;* Travel U. S. & Foreign & Special Fields (arts & crafts, music, experimental, religion): *Feature Films (16 or 35mm, U. S. and foreign), Daniel F. Prugh, Film Council of Greater Columbus, 280 East Broad Street, Columbus 15, Ohio;* General Filmstrip Category, (business, education, health, mental health, travel, U. S. & foreign, fine arts, religion) *Dr. Hazel L. Gibbons, Supervisor, Bureau of Educational Research, Ohio State University, 1988 N. College Rd., Columbus 10, Ohio.*

AWARDS GIVEN: This is the fifth year of the Chris Statuette Award, presented to the outstanding films in each category. Films receiving the Chris Statuette must be voted "best in photography, story value, and technical aspects of production." Chris Certificate Awards are given to motion pictures, filmstrips, and slides considered "finalists" but not receiving the statuette award.

FARM FILM FOUNDATION PROFESSIONAL IMPROVEMENT AWARDS

AWARDS: For the 9th consecutive year, an inscribed certificate and \$500.00 will be given to an active member of the American Association of Agricultural College Editors, who is selected by a committee of three Judges as having made, through work in motion picture production, the most outstanding contribution to the advancement of agriculture, home economics, rural-urban relations, and the public interest during the past two years. Honorable Mention Awards of \$50.00 each may also be given at the discretion of the Judges.

PRESENTATION: The Awards will be presented at a dinner co-sponsored by the Farm Foundation and the Foundation for American Agriculture at the annual meeting of the American Association of Agricultural College Editors scheduled for July 15, 1963 at Oklahoma State University, Stillwater, Oklahoma.

ELIGIBILITY: Any active members of AAACE engaged in some phase of motion picture production are eligible to apply for the Award.

FREEDOMS FOUNDATION AWARDS

Sponsored by the Freedoms Foundation
Valley Forge, Pennsylvania

Closing Date for Entries: November, 1963

CATEGORIES: Consideration is given to all films produced or released during 1963, which are aimed at building a better understanding of the American Way of Life.

AWARDS: A distinguished jury of State Supreme Court jurists and other eminent citizens selects one film for the top award and approximately 10 others for the George Washington Honor Medal recognition. Awards will be announced at Valley Forge on February 22, 1964.

TO NOMINATE: Nomination forms are available from Freedoms Foundation, Inc., at Valley Forge, Pennsylvania.

ANNUAL INDUSTRY FILM PRODUCERS ASSOCIATION AWARDS

IFPA Conference—June 13, 14, 15, 1963
Ambassador Hotel, Los Angeles

ANNUAL AWARDS COMPETITION in recognition of growing number of motion picture units set up for the production of factual films. The purpose of the IFPA awards is to stimulate a constant improvement in efficiency of production, quality of films, and their effective utilization by industry, education, and government. **CATEGORIES:** Public Information; Technical Information; Sales Promotion; Training; Orientation and Indoctrination; Out-Plant Production.

ENTRY INFORMATION: Films may be submitted by any Active IFPA Member. Out-of-plant films produced for an IFPA Active member may be submitted by that member in the Out-Plant Production category. Any film completed for release during the calendar year of 1962 is eligible. Films completed earlier under government security classification, but declassified during 1962 are also eligible. More than one film can be submitted. Entry deadline is March 15, 1963. Entry fee for each film is \$10.00. For additional information write to A. L. Gorsline, IFPA Awards Chairman, c/o Management Systems Corporation, 2043 Westcliff Drive, Newport Beach, California.

INTERNATIONAL FILM FESTIVAL OF NEW YORK CITY

(Held in Conjunction With the
Industrial Film & A-V Exhibition)

The Third International Film Festival of New York is scheduled for October 8, 10, 1963, at the Barbizon-Plaza Hotel, Central Park South, New York City. Industrial and other sponsored films as well as TV commercials are eligible for entry.

CATEGORIES: Business films may be entered in (1) Sales Presentation; (2) Training; (3) Public Relations; (4) Scientific; (5) Educational; (6) Public Service; and (7) Documentary categories. Television commercials are grouped into (1) Live Action; (2) Animation and Puppet; and (3) Live and Animation, and are divided into (a) up to 30 seconds; and (b) over 30 seconds.

AWARDS: Grand Prix is awarded in each of the two primary groups, Business Films and TV Commercials. Each category in these two groups is eligible for First Prize and Special Awards. Special achievement awards are given for contributions in Best Direction, Best Musical Sound Track, Best Special Effects, Best Photography, Best Art Work, etc.

ENTRIES: for entry forms and fees apply to Industrial Exhibitions, Inc., sponsors of the Festival, at 17 East 45th St., New York 17, N. Y. Phone: OXford 7-4978.

(AWARD LISTINGS ARE CONTINUED ON PAGE 14)



We Idolize Service

(THAT'S WHY WE'VE BUILT A NEW PLANT)

We outgrew our old quarters. The new plant offers the most modern facilities obtainable anywhere. No color job will be beyond us, no technical problem *too* technical. This is the world's newest, most modern film processing plant—and we're delighted to say "at your service."


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Film Laboratories, Inc.

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SOUND, EDITORIAL AND ALL MOTION PICTURE LABORATORY SERVICES

HUNTING FOR CUSTOMERS?

... Tell 'em about 8mm Savings and Salesmanship!



VICAUDIO
SELLS, TRAINS, TEACHES
WITH THE
EXCITEMENT OF
FULL-COLOR
8mm SOUND FILMS!



This is the new VICAUDIO COMPACT SOUND 8 CARRY ALL PROJECTOR... the remarkable lightweight rear-screen projector in an attache case! With VICAUDIO, new professional quality 8mm sound movies open a new dimension in audio-visual communication. Magnetic sound with its flexibility... 8mm film with its amazing production savings... loop-loading with its repeat-message possibilities... all combine in the VICAUDIO. May we send you the full story on 8mm sound and the equipment which brings it to reality?

VICOM, INC. 

A SUBSIDIARY OF ELGEET OPTICAL COMPANY
 309 CHILD STREET, ROCHESTER 6, NEW YORK

FILM AWARD COMPETITIONS

THE 21ST ANNUAL NATIONAL SAFETY FILM CONTEST

Sponsored by the National Committee on Films for Safety

(Entries close February 15, 1964)

ELIGIBLE FILMS: All motion pictures and sound slidefilms produced or released during 1963 whose primary objectives are safety or which have important accident prevention sequences.

CATEGORIES: Motion pictures, theatrical and non-theatrical (16mm) in each of four fields: 1. Occupational. 2. Home. 3. Traffic and transportation. 4. General. Sound slidefilms are judged separately, as are television short subjects and TV spots.

AWARDS: Bronze Plaques will be awarded to top winners in each of the four fields and to top sound slidefilms. Award of Merit Certificates will be given to other films for special reasons of subject treatment, production excellence and or unusual contribution to safety. At the discretion of the judges, awards may be given separately for "instruction-teaching" and for "inspirational" purpose films.

PRESENTATION: Films winning the Bronze Plaque will be shown in October during the National Safety Congress and Exposition in Chicago, Ill. Plaques will be presented at that time to representatives of sponsors of these films by the Committee's chairman. Certificate of Merit winners will receive their awards after the final judging which is in April. All winners will be notified immediately after the judging.

INFORMATION ON AWARDS PROGRAM: Write to William Englander, Secretary, National Committee on Films for Safety, 425 North Michigan Avenue, Chicago 11, Illinois.

11TH ANNUAL AWARDS COMPETITION of the

NATIONAL VISUAL PRESENTATION ASSN.

Entries close April 29, 1963

The National Visual Presentation Association annually sponsors a National Visual Presentation Awards Competition, presenting awards to audio and visual presentations contending for its "Best Visuals" citations in various categories noted. All entries and blanks must reach the committee no later than Monday, April 29th, 1963.

The National Visual Presentation Awards Competition is a major feature of the 11th Day of Visuals, to be held June 4th, 5th and 6th, at the Hotel Commodore in New York. Also featured will be 3 days of seminars on visual presentation subjects and an audio-visual trade show. Winners of the National Awards Competition will receive their awards at NVPA's Day of Visuals banquet on June 5th.

TYPES OF VISUALS ELIGIBLE: For the purpose of this competition, visuals are defined as:

NAT'L VISUAL PRESENTATION AWARDS:

(1) motion pictures, (2) filmstrips and slide programs with recorded sound, (3) slides and overhead projector transparency programs, and (4) flannel board, flip chart and other non-projected visual presentations. This excludes point-of-purchase displays, pamphlets and conventional-type "reading matter."

COMPETITION CATEGORIES: (1) General Public Service, (2) Sponsored Educational, (3) Employee Relations, (4) Employee Training, (5) Sales Training, (6) Industrial Sales and Sales Promotion, and (7) Consumer Sales and Sales Promotion.

JUDGING: Judging will be based primarily on how successful the visual accomplished the communication job it was designed to do. A point system will be used.

FOR INFORMATION: Write M. E. Schack, National Visual Presentation Association, 19 West 44th Street, New York 36, New York.

SAN FRANCISCO INTERNATIONAL FILM FESTIVAL

(Film As Communication Section)

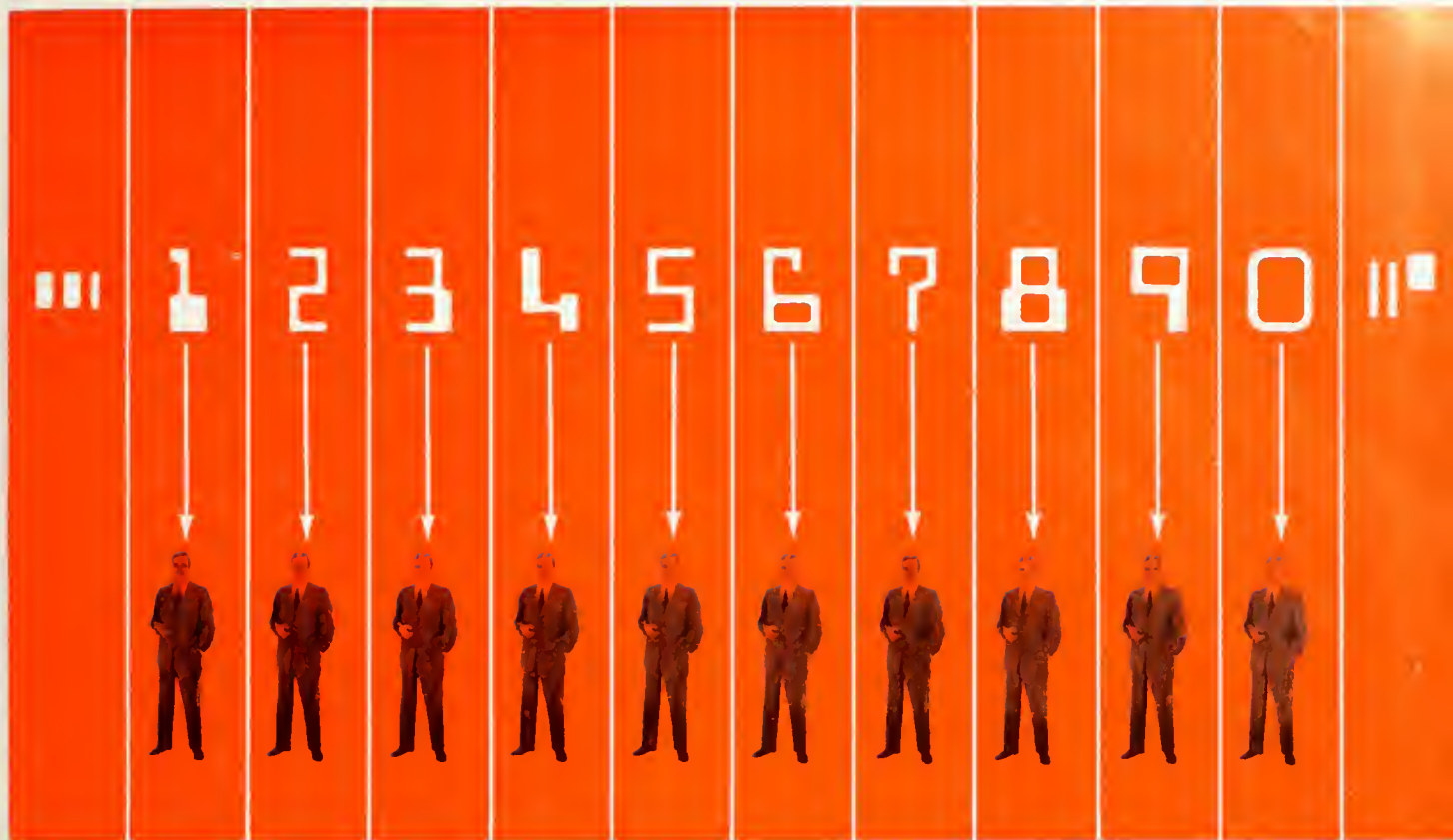
October 30-November 12, 1963

CATEGORIES: I. Art and Culture, (relating to subject matter); II. Industrial, Government and Institutional Films for Internal Use; III. Government Films for General Information to the Public; IV. Films Sponsored by Industry, Companies or Other Commercial Institutions for the General Public; V. Films Sponsored by Civic and Community Organizations or Other Non-Profit Institutions for Public Use; VI. Classroom Films (primary and elementary schools); VII. Classroom Films (secondary schools and colleges); VIII. Continuing Education (graduate, technical, training and other instructional).

ENTRY INFORMATION: Application blanks to be sent in April; receipt of forms deadline is August 1, 1963. Only 16mm release prints will be accepted but original gauge may be another. Film As Communication Final Screenings and Conference will be held Wednesday, November 6 through Friday, November 8. The general Festival dates are October 30-November 12, 1963. Requests for application blanks and additional information should be directed to: San Francisco International Film Festival, Film As Communication, 172 Golden Gate Avenue, San Francisco 2, California.

CREATIVE-EXPERIMENTAL FILMS, previously included in Film as Communication category, will be placed in separate competition this year. Titled "Film as Art," the new section will be devoted entirely to experimental films. Participation of independent film makers is encouraged; entries will be judged on the basis of original contributions to the film medium.

Awards for Television Commercials Are Detailed on Following Page Sixteen



"Selective Audiences" replace mere numbers with real people

Developing selective audiences for public-relations films is a challenge that a progressive distributor must accept.

Selective audiences are a product of our belief that the bland assortment of audiences in too many of today's distribution programs are not doing the job they should do for the film sponsor.

The obligation to do this job properly lies with the distributor. The goal he should strike at is not the vague assortment of adult and school audiences, so common today, but a *precise* selection of audiences that aims at the sponsor's range of *immediate* interests.



"Selective Audiences" are not just the heady stuff that shop talk is made of. Our sales consultants offer these precise distribution programs as part of our standard services, and they wind up being spelled out in our contracts every day.

We hold that these programs are the most advanced in the industry. They give the sponsor a high return on his distribution investment and equally important to sponsor and producer, they add a clear measure of extra value to the already proved function of public-relations films.

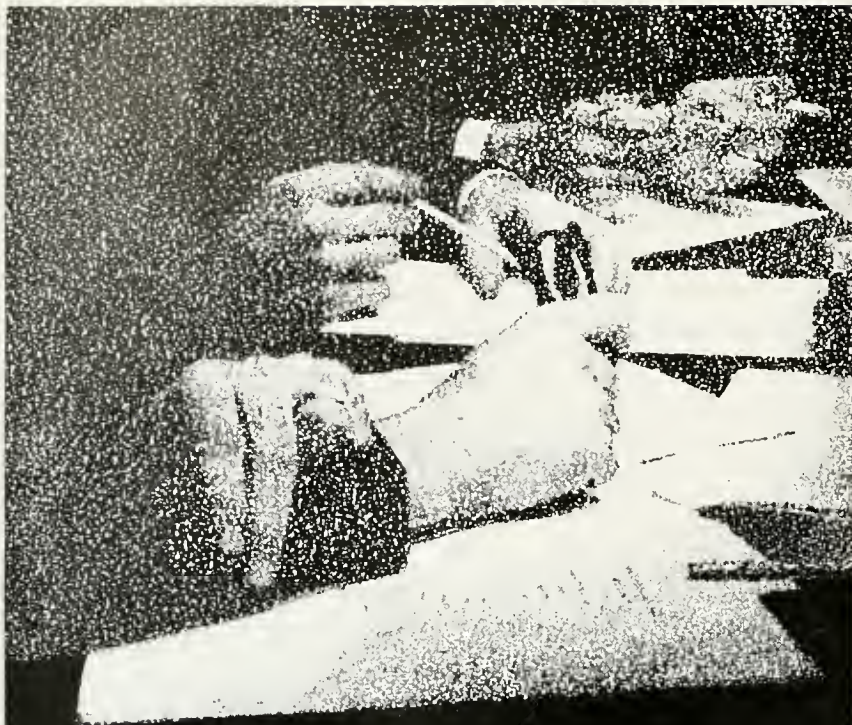
If you'd like more information about "selective" film distribution, we'll be glad to get in touch with you. Just call or write any of the Sterling Movies U.S.A. sales consultants below.

STERLING MOVIES U.S.A. INC.

Morton J. Fink • Ray W. Salo
375 Park Avenue, New York 22, N. Y.
JUdson 6-1717

William Troy • Clifford Wells
200 South Michigan Avenue, Chicago 4, Ill.
939-6056

Ralph Rafik
1469 North Vine Street, Los Angeles 28, Calif.
HOLlywood 7-3739



PLANNING A FILM?

Insure your desired results for your next motion picture or slide film...

by also planning the processing, editing, sound recording, titling and duplicating now. Call the Geo. W. Colburn Laboratory before you start shooting.

CALL OR WRITE TODAY

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Producers' Service Dept.



GEO. W. COLBURN LABORATORY, Inc.

164 NORTH WACKER DRIVE / CHICAGO 6, ILLINOIS

COMPLETE LABORATORY SERVICE FOR 16 MM / EDITING / RECORDING / WORK PRINTING /
8 MM & 16 MM RELEASE PRINTING / TITLING / 35 MM SLIDE AND FILMSTRIP SERVICE

FILM AWARDS

THE FOURTH ANNUAL AMERICAN TV COMMERCIALS FESTIVAL

New York City,—May 24, 1963
Chicago, Toronto, Dallas, Los Angeles,
and Other Cities—May & June, 1963

ELIGIBILITY: Open to commercials shown nationally, regionally or locally on television in the U. S. and Canada during the period March 1, 1962 through March 1, 1963, except winners in last year's American Festival. Deadline for entries was February 15th, 1963.
CATEGORIES: Thirty product classifications, (i.e., automobiles, cigarettes, etc.).

COMMERCIALS' CLASSICS: Special category for all-time outstanding commercials. First air date must have been during or before 1958. Judged on longevity, productiveness in sales, memorability, influence on later techniques, awards received, etc. Winners to be added to past year's selection in Hall of Fame.

JUDGING: Judging will be handled by five Regional Commercials Councils of prominent advertising executives. *Criteria:* impact, believability, tastefulness, copy demonstration, identification, remembrance, audience involvement, entertainment values, plus TV technique.

AWARDS: Top 150 Commercials; Best of Product Category awards; special citations for Advertising Achievement; special citations for Craftsmanship.

INFORMATION: 16mm Reel of winners available from Wallace A. Ross, Director, American TV Commercials Festival, 40 East 49th Street, New York 17, N. Y. Phone: ELdorado 5-5877.

FOURTH ANNUAL INTERNATIONAL BROADCASTING AWARDS COMPETITION

Sponsored by the Hollywood Advertising Club

★ IBA awards to be presented during February, 1964 at the Hollywood Palladium, Hollywood, California for the world's best television and radio commercials broadcast during 1963.

ELIGIBILITY: Open to any company or individual engaged in creating or producing broadcast advertising. For television commercials broadcast internationally, nationally, regionally or locally between December 1, 1962 and December 1, 1963. Deadline for entries: December 15, 1963.

CATEGORIES: Fourteen television and eight radio categories, including: Live Action; Animation; Combination; Stop Motion; Video Tape; ID's; Local; Program Integrated; Humorous; Public Service; Series, etc.

JUDGING: Preliminary judging held in five production centers: London, Toronto, New York, Chicago and Hollywood. More may be added. Final judging by outstanding panel of industry professionals, held in Hollywood.

INFORMATION: General Chairman, International Broadcasting Awards, Hollywood Advertising Club, 6362 Hollywood Boulevard, Hollywood 28, California. Phone HO. 5-1183. (AWARD LISTINGS ARE CONTINUED ON PAGE 18)

**Shake his hand.
Open the box.
Plug it in.
Let 'er roll.**



Revolutionary projector sells your product anywhere. In sound and color. In broad daylight. Sets up in 10 seconds—and repeats automatically. Let us demonstrate:

Technically, the Fairchild 400 is an 8mm rear screen sound movie projector. It works more like a TV set, except you don't have to fuss with the focus.

The Fairchild weighs less than a portable typewriter and takes up less than 2 sq. ft.—wide open.

It shows up to 20 minutes' worth of color sound film. Requires no warm-up. Takes just 10 seconds to set up, plug in and turn on. *On is when it counts.*

You can demonstrate snow removal in July, a turbo-prop on a desktop or review a year's research in a minute. Take your customer on a field trip, a test run, or a tour of the plant. Right where he signs the orders.

When the commercial's over, the Fairchild's ready to repeat, automatically, up to 3000 times per print.

As we said, the Fairchild is an 8mm machine—the most reliable and modern ever made—but any 16mm or 35mm film can be quickly and easily reduced to 8, sound and all.

Thousands of Fairchild 400s have gone into use in the first 12 months. They're helping salesmen multiply sales of

automobiles, building materials, tractors, staplers, bowling alleys and brassieres. They're converting par salesmen into crackerjacks. Demonstrating product advantages everywhere. Concisely. Dramatically. If you have a product the Fairchild might help, clip the coupon. We'll rush one over and plug it in.

FAIRCHILD

Fairchild Camera and Instrument Corporation
Industrial Products Division
580 Midland Avenue, Yonkers, New York
Gentlemen: I want to see for myself what the 400 can do.

B-1

Name _____

Position _____

Firm _____

Address _____

City _____ Zone _____ State _____



REEL NEWS FOR FILM MEN!

**Certified Storage
for 500,000,000 feet at**

BEKINS FILM SERVICE CENTER

- Easy access!
- Complete records!
- Prompt delivery anywhere!

Services provided include

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Grading & Cleaning
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Scratch Removal
Protective Coating
Editing
Commercial Insertion
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**Call Bekins today
for Certified Service!**

**BEKINS
FILM SERVICE CENTER**
1025 N. Highland • Hollywood 38
HO 9-8181

INTERNATIONAL AWARD COMPETITION

THE 10TH INTERNATIONAL ADVERTISING FILM FESTIVAL

Connes, France—June 17-27, 1963
Sponsored by the Screen Advertising
World Association Ltd.

MANAGEMENT COMMITTEE: The Joint Executive Committee, consisting of officers of the above mentioned Association, is fully responsible for all policy matters in relation to the Festival Organization. Categories and awards are planned by these representatives of the sponsoring Association. Festival Director: Mr. Peter E. Taylor, Head Office, International Advertising Film Festival, 17, Berkeley Street, London W. 1, England. Phone: GROsvenor 147112.

ENTRY DATE & CATEGORIES: Entry forms issued from London Office during March. Closing dates: for completed entry forms — April 30th, for delivery of films to Venice — May 12th. Contact in United States, Alexander International, 500 Fifth Avenue, New York 36, New York.

CATEGORY MODIFICATION: a new category in the Cinema Group will serve "Special Effects" subjects of the 13-110 metres length. In the Television Group, subdivisions in running time for three categories each for Live Action, Cartoon and Animated Objects (including Puppets, etc.) will be as follows: (a) up to 20 seconds; (b) 21-45 seconds; and (c) over 45 seconds.

AWARDS: Special awards will include besides the Grand Prix du Cinema and the Grand Prix de la Television, the *Coppa di Venezia* which will be awarded in each of the Cinema and Television groups for the highest average of marks attained for a minimum entry of six films in the one or the other group.

JURY: An International Jury headed by Dr. J. Klein, Amsterdam (as secretary) and Per Busted, Oslo, Norway (assistant secretary) has been selected to judge motion pictures entered. Members of the various international and national advertising associations and federations compose this judging group.

THE 15TH ANNUAL COMPETITION OF THE CANADIAN FILM AWARDS

Sponsored Jointly by
The Canadian Association for Adult Education,
The Canadian Film Institute,
The Canada Foundation

MANAGEMENT COMMITTEE: Consists of representatives from each of the sponsoring organizations plus technical advisers, who are associated with the film making industry in Canada. Roy Little, *Chairman*, Canadian Film Awards, 1762 Carling Avenue, Ottawa 13, Ontario.

CATEGORIES: Awards will be given for films produced for TV in two categories, fictional and documentary, and for filmed TV commercials. Other categories are: Theatrical, shorts and features; Non-theatrical, arts and experiment, children's, general information, public relations, sales and promotion, training and

15TH CANADIAN FILM AWARDS:

instruction, travel and recreation, amateur. New award for Cinematography to be presented by Canadian Society of Cinematographers. Films released during 1962 by Canadian film producers are eligible for award. Entries closed January 31, 1963.

AWARDS: Amateur Trophy of the Association of Motion Picture Producers and Laboratories of Canada, the Award for the Canadian Film of the Year, an Award of Merit for each category.

CINE

THE COMMITTEE ON INTERNATIONAL NON-THEATRICAL EVENTS

(Processing United States Entries
in International Film Festivals)

OFFICE (of the Coordinator): 1201 Sixteenth Street, N. W., Washington 6, D. C.

OFFICERS: John Flory (Eastman Kodak Co.), *National Chairman*; James A. Barker (Capital Film Laboratories, Inc.), *First Vice-Chairman*; Charles Dana Bennett (Farm Film Foundation); Brice Howard (National Educational Television & Radio Center); Ralph Hoy (Aluminum Company of America); Anna L. Hyer (National Education Association); Stanley McIntosh (Teaching Film Custodians, Inc.); *Vice-Chairmen*, Harold E. Wigren (National Education Association), *Coordinator*.

OTHER TRUSTEES: Eyre Branch (Standard Oil Co., New Jersey, retired); Otto H. Coelln (Business Screen Magazine); Ralph P. Creer (American Medical Association); Robert Disraeli (American Jewish Committee); Kirby Grant (Actor-Director); Carolyn Guss (Indiana University); Emily S. Jones (Educational Film Library Association); Alden Livingston (E. I. duPont de Nemours & Co., Inc.); The Rev. Michael Mullen, C. M. (St. Johns University); Edward Oglesby (State of Virginia); Willis H. Pratt, Jr. (American Telephone & Telegraph Co.); Reid H. Ray (Reid H. Ray Film Industries); Frank Rollins (E. R. Squibb & Sons); Randall Whaley (Wayne State University); Janet R. Wilkins (National Association of Manufacturers); Willard Webb (American Science Film Association); and Don G. Williams (University of Kansas City). Note: the above serve not as representatives of their organizations, but as individuals.

PURPOSE: CINE is a voluntary organization established to coordinate the selection of U. S. non-theatrical motion pictures, other than those produced by the United States Government, for submissions to foreign film festivals.

1963 ACTIVITIES: Selection of U. S. non-theatrical films for entry in the following festivals is being handled by CINE: Berlin International Film Festival; Berlin International Agricultural Film Competition; Padua International Exhibition of the Scientific-Didactic Film; Valencia Music and Dance Motion Picture Contest; Vancouver International Film Festival; Venice International Film Festival; (LISTING IS CONCLUDED ON PAGE TWENTY)

Technical pictures don't have to be too technical. Technicians are also *people*. Their worlds are complex ones, but the technical motion pictures they seem to prefer are the ones which are clear, interesting and well executed, as well as being accurate and informative. Put yourself in an audience with upper-case technicians and you couldn't tell a biochemist from your neighbor next-door. Technical groups want motion pictures on technical subjects to be, in the first, second and third place, good motion pictures.



Technical Pictures by Audio...

Among Our Clients . . .

American Airlines	Liggett & Myers Tobacco Co.
American Telephone & Telegraph Co.	McGraw-Hill Book Co.
Association of Better Business Bureaus	National Board of Fire Underwriters
Atomic Energy Commission	Port of New York Authority
Babcock & Wilcox Co.	Smith Kline & French Laboratories
College Entrance Examination Board	Texaco, Inc.
E. I. du Pont de Nemours & Co., Inc.	Union Carbide Corp.
Ethyl Corporation	U. S. Navy
General Motors Corporation	Western Electric Co.
Johnson & Johnson	Westinghouse Electric Corp.

—and many, many others

AUDIO
PRODUCTIONS, INC.
FILM CENTER BUILDING • 630 NINTH AVENUE • NEW YORK 36, N. Y.
TELEPHONE: PLaza 7-0760

send
for
booklet



Frank K. Speidell, President
P. J. Mooney, Vice-President & Treasurer
T. H. Westermann, Vice-President, Sales
Alexander Gansell, Secretary

Producer-Directors:

Frank Beckwith
L. S. Bennetts

Alexander Gansell
H. E. Mondell

Harold R. Lipman
Erwin Scharf

INTERNATIONAL AWARD COMPETITION

THE CINE INTERNATIONAL COMMITTEE:

Cortina International Competition for Sports Motion Pictures; Edinburgh Film Festival; Melbourne Film Festival.

ENTRY FORMS: Write Harold E. Wigren, Coordinator, CINE, c/o NEA, 1201 Sixteenth Street, N. W., Washington 6, D. C. for entry forms. For information on business-sponsored motion picture entries write: Business and Industry Subcommittee, c/o Thomas W. Hope, assistant advisor, non-theatrical films, Eastman Kodak Company, Rochester 4, New York.

DEADLINES: Films released between January 1, 1962 and February 28, 1963, must have been entered by March 1, 1963.

EDINBURGH INTERNATIONAL FILM FESTIVAL

Edinburgh, Scotland—Aug. 18-Sept. 1, 1963

ENTRY INFORMATION: Selection of U. S. films for entry in this festival is being handled by the Committee on International Non-Theatrical Events (CINE), formed for the purpose.

MIFED, INTERNATIONAL FILM, TV FILM AND DOCUMENTARY MARKET

Two Annual Markets:

VII Cine-meeting, April 12-15, 1963

VIII Cine-meeting, October 14, 24, 1963

CATEGORIES: Feature (entertainment) motion pictures, telefilms, publicity films and documentary motion pictures may be screened at this market-place for possible re-sale.

THE M I F E D FILM MARKETS:

MARKETS: two sessions are held each year. The Spring session in April is concurrent with the Milan International Trade Fair. A Fall session is held in October (see above).

ENTRIES: Address requests for entry forms, etc. to Commissariato del MIFED (Mercato Internazionale del Film, del TVFilm e del Documentario, Largo Domodossola, 1, Milano (640) Italy.

THE 6TH ANNUAL VANCOUVER INTERNATIONAL FILM FESTIVAL & AWARDS

Sponsored by the Vancouver Festival Society of Vancouver, B. C., Canada

October 17-26, 1963. Entries close Sept. 15.

ENTRIES: Films released since January 1, 1961 are eligible, excepting Canadian and American-made films, which must have been released since January 1, 1962. Foreign language films should have English sub-titles or be accompanied by a synopsis or script in English. But all feature films must have English sub-titles unless special permission is given. Films will be accepted from July 1, 1963 to Sept. 15, 1963. Feature films accepted until Sept. 25. Entrants must pay transportation charges and insurance on films; must meet all custom requirements. Each film must be clearly identified by title, running time, number of reels, point of origin, aspect ratio (wide-screen). U. S. entries must be submitted through CINE (see CINE listing in this section).

CATEGORIES: (A) Feature-length Fictional

SIXTH VANCOUVER FILM FESTIVAL:

Films, with a running time of 50 min. or longer, primarily intended for entertainment. (B) Short Fictional Films, with a running time of less than 50 min. (C) Documentary Films: fine arts; science and agriculture; travel; instructional; health, welfare and medical; sociological; institutional public relations and miscellaneous. If preferred, feature-length documentaries may be entered in above categories. (D) Children's Films: feature, entertainment or educational.

AWARDS: A festival certificate will be presented to all producers of films selected for showing at the Festival. Plaques will be presented to winning entries in categories B, C, and D. Special Diplomas will be presented winners in each section of categories C & D. Additional certificates of merit may be awarded at the discretion of the judges.

FOR INFORMATION: write, Vancouver International Film Festival, Queen Elizabeth Theatre, Vancouver 3, British Columbia, Canada.

VENICE INTERNATIONAL EXHIBITION OF CINEMATOGRAPHIC ART

Venice, Italy—1963

CATEGORIES: Scientific, cultural, educational and entertainment documentary; children's; scientific-didactic, at the University of Padua.

ENTRY INFORMATION: Selection of U. S. films for entry in the Venice Festivals is being handled by the Committee on International Non-Theatrical Events (CINE), formed for the purpose of coordinating U. S. entries in overseas Film Festivals. For complete entry data and instructions, contact Harold E. Wigren, Administrative Coordinator, CINE, c/o NEA, 1201 Sixteenth Street, N. W., Washington 6.

THE FOURTH INTERNATIONAL INDUSTRIAL FILM FESTIVAL & AWARDS

Sponsored by the Council of European Industrial Federations

Madrid, Spain—September, 1963

CATEGORIES: (a) General "public" motion pictures of industrial, economic or social interest; or on specific industrial products, materials or projects to enhance prestige. (b) "Specialist" audience subjects, i.e. films on administrative and technical methods for increasing productivity, efficiency or output. Films on marketing or sales techniques are also in this group. (c) "Specialist" audiences, including schools: films on scientific principles and research; their application within industry. (d) Industrial audience subjects, dealing with human factors in industry, i.e. training of management and work force; prevention of industrial accidents and disease; health and welfare of employees, etc.

ENTRY INFORMATION: At the 3rd International Festival, held September 23-27th in West Berlin, 14 countries of Western Europe and the United States competed. Films are selected by delegated committees within participating countries, usually sponsor representative associations. U. S. entries (approximately 15 films may be submitted) are forwarded by the National Association of Manufacturers.

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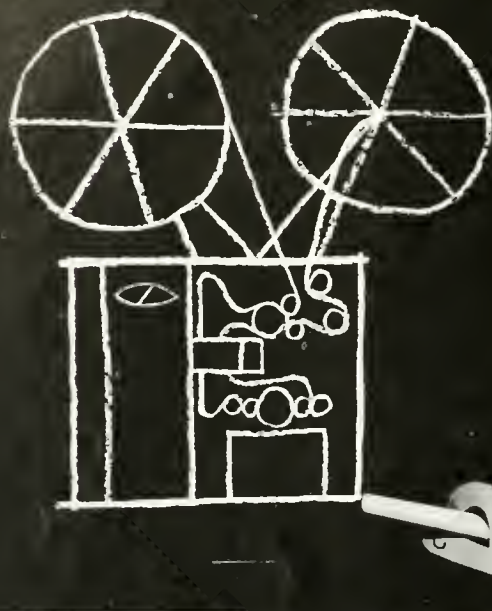
IN NEW YORK: 245 WEST 55TH STREET, NEW YORK 19, N.Y., PLAZA 7-4580

IN CANADA: ASSOCIATED SCREEN INDUSTRIES, LTD., 2000 NORTHCLIFF AVENUE, MONTREAL, CANADA

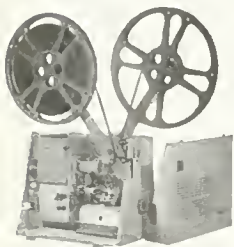
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RIGHT off the NEWSREEL

E. F. MacDonald, Wilding, Inc. Agree on a Statutory Merger

☆ Agreement for a statutory merger of The E. F. MacDonald Company, Dayton, Ohio and Wilding, Inc., Chicago-based communications company has been reached, subject to approval of shareholders of both companies. The proposed merger was announced in February by Elton F. MacDonald, Chairman of the MacDonald board and H. Williams Hanmer, President of Wilding.

The MacDonald Company is the largest and oldest firm in the field



Elton F. MacDonald
 Board Chairman, The MacDonald Co.

and sales meeting packages, films, exhibits and other forms of business communication media. ☐

* * *

Freedoms Foundation Award to Weirton Steel, American Legion

☆ The Weirton Steel Company, Weirton, West Virginia and the American Legion's Department of West Virginia shared the principal Motion Picture Award of the Freedoms Foundation this year.

The two organizations received the honor at special Valley Forge, Pa. ceremonies on February 22nd for their film, *Men of Tomorrow*, which shows outstanding high school juniors proving they are men of tomorrow as they attend Boy's State.

Honor Medal Awards of the Foundation also went to the New Holland Machine Company for its film, *Food, Famine and Farmer Brown* and to Coronet Instructional Films for the motion picture, *The Boyhood of Abraham Lincoln*. The William Volker Fund of Burlingame, California, also received an Honor Medal for its film, *The Ultimate Weapon*, distributed by Modern Talking Picture Service, Inc.

Other "visual" awards were given numerous television programs on film, including shows sponsored by the Aluminum Company of America, American Motors, the American Savings and Loan Association and the Chevrolet Division of General Motors.



H. Williams Hanmer,
 President of Wilding, Inc.

of merchandise and travel incentives. Recognized as an innovator in the field of motivational programs for salesmen, the Dayton firm recently expanded services to include consumer incentives through its Plaid Stamp subsidiary.

It is a worldwide organization, operating offices in Canada, Mexico, Great Britain, West Germany, France, Italy, Belgium, The Netherlands, Switzerland and Australia as well as the U. S.

Wilding, Inc. began operations in 1914; was incorporated in 1927. A leading creator of media for management communications, the company specializes in marketing, training and the public relations fields. The joint program extends a previous arrangement in making available the joint services of both companies as a single source for merchandise and travel incentive programs, complete convention

SOLUTION TO COMMUNICATION CROSSWORD

If you've had a problem with this puzzle . . . or if you have any puzzling communication problems . . . Wilding, Inc. has the answers!

New Color Lab for Douglas Film Industries in Chicago

☆ Chicago now has its first 35mm 16mm negative positive color laboratory. A new 35mm and 16mm Eastman negative positive color printing and processing department, which includes ultra sonic cleaning, has been announced by Douglas Film Industries, 10 W. Kinzie Street, Chicago.

The company offers 24-hour service developing color negatives and furnishing answer prints in addition to its other complete 35mm 16mm laboratory services. ☐

* * *

CINE Plans to Enter More International Festivals in 1963

Trustees of the Committee on International Nontheatrical (Film) Events look forward to U. S. participation in more international events this year than in 1962.

Already official invitations of participation have come from four - Berlin, Cannes, Cortina, and Melbourne. The CINE executive committee has approved these four.

A fifth one just added is the Festival and Seminar on Films on Art in Ottawa, Canada. Others in which U. S. films will probably participate, via CINE, include Buenos Aires, Berlin Agriculture, Brussels, Edinburgh, LaPlata (Argentina), Lebanon, Valencia, Vancouver and those at Venice (documentary, children's, golden mercury, and Padua). ☐

* * *

Gerrie Acquires All Stock of the R. G. Wolff Studios

William S. Gerrie, electrical engineer of Toronto, Canada, has acquired all stock in the Raphael G. Wolff Studios, Inc., pioneer Hollywood producers of industrial and business films, it was announced today by the company's founder, Raphael G. Wolff. The transaction finalized an arrangement begun in December 1961, when Gerrie obtained operating control of the studios from Wolff.

The company has been producing business, industrial, public relations and training motion pictures since 1931 and under Wolff's aegis has listed among its clients virtually every major industry in the United States. It pioneered many technical and story-telling innovations in the 16mm film which today have become standard practices.

Wolff will remain in the industry as a business film consultant and on March 4 opens his own office at 2325 E. Glenoaks Blvd., Glen-

dale, California, with the Wolff Studios among his clients. ☐

* * *

Robert Abrams Named General Chairman of NAVA Convention

Robert P. Abrams, vice president of Williams, Brown & Earle, Inc., Philadelphia, has been named general chairman of the 23rd annual National Audio-Visual convention, July 20-23 at the Sherman Hotel, Chicago. Abrams is presently serving as NAVA first vice-president.

Harold A. Fischer, president of NAVA, sponsor of the annual event, estimates that the convention will attract a record 3,500 delegates from all areas of the instructional aids community.

During recent years, approximately one-third of the attendance has been made up of film producers, equipment manufacturers, trade publishers, and national distributors; about one-third of the delegates has been audio-visual dealers; and the remaining third of the registration has been A-V users, including educators, industrial training directors, religious instructors, government representatives and merchandising businessmen. Last year's registration was 3,319.

Featured during this largest single gathering of A-V people will be a 250-booth trade show, the National Aud'o-Visual Exhibit, which will occupy the entire mezzanine floor of the Sherman House. Billed as the "Biggest A-V Show on Earth", on display will be all of the latest products of the audio-visual industry.

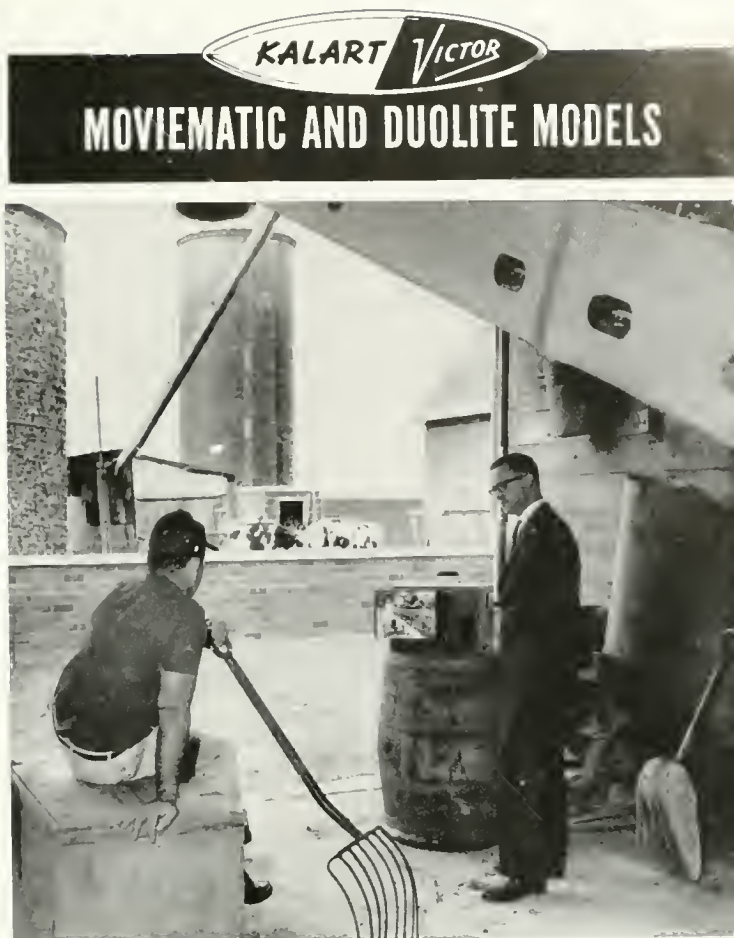
Information on the NAVA Exhibit, including particulars on booth space, is available from National Audio-Visual Association, 1201 Spring Street, Fairfax, Va., phone area code 703, number 273-7200. ☐

* * *

A. M. Wertheimer Appointed PMDA Midwest Vice-President

Adolph M. Wertheimer has been elected first vice president for the midwest area of the Photographic Manufacturers and Distributors Association, it was announced by Donald M. Foyer, executive director of the Association.

Wertheimer, president of Radiant Manufacturing Corp., Morton Grove, Ill., world marketers of projection screens for home, school and industry, has been an active member within the association for many years, and recently celebrated his 25th anniversary in the photographic industry. ☐



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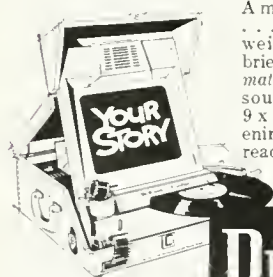


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AUDIO-VISUAL SERVICE COMMITTEE OF THE ASSOCIATION OF NATIONAL ADVERTISERS, INC.

OFFICE: 155 East 44th Street, New York 17.
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MEMBERSHIP: Ralph L. Hoy, (Aluminum Company of America), *chairman*; Walter A. Burton (Minneapolis-Honeywell Regulator Co.); Harold F. Claus (International Harvester Co.); William J. Connelly (Union Carbide Plastics Co.); George J. Dorman (United States Steel Corp.); Robert O. Dunn (Ford Motor Co.); John Flory (Eastman Kodak Co.); John K. Ford (General Motors Corp.); William A. Klaber (Metropolitan Life Insurance Company); Alden H. Livingston (E. I. du Pont de Nemours & Co.); Charles A. Musson (Bell & Howell); O. H. Niendorff (Anaconda Co.); William G. O'Brien (Schering Corp.); O. H. Peterson (American Oil Co.); Willis H. Pratt, Jr., (American Telephone & Telegraph Co.); Frank Rollins (E. R. Squibb & Sons Div., Olin Mathieson Chemical Corp.); J. L. Siegal (International Business Machines Corp.); Russell B. Watson (Ethyl Corp.); *administrative secretary*, Herbert A. Ahlgren (Association of National Advertisers, Inc.).

PURPOSE: The Committee initiates and executes projects which will provide the 982 Audio-Visual Interest Group members with cost, technical, distribution and other information about business films and related audio-visual materials.

BIOLOGICAL PHOTOGRAPHIC ASSOCIATION, INC.

HEADQUARTERS: Box 1668, Grand Central Post Office, New York 17, N. Y. (Office of the Secretary).

OFFICERS: Mervin W. LaRue, Sr., (Mervin LaRue, Inc.), *president*; Lardner A. Coffey, (Section of Photography, Mayo Clinic), *vice-president*; Mrs. Jane W. Crouch, (Biological Photographic Assn.), *secretary*; Albert Levin, (Cook County Hospital, Dept. of Pathology), *treasurer*.

EX OFFICIO: Leo C. Massopust, Sr., (Mount Sinai Hospital), *editor of Journal*; Laurence B. Brown, (Harvard School of Dental Medicine), *chairman, chapters committee*; Verlin Y. Yamamoto, (Medical Illustration Service, V. A. Administration Center, Des Moines, Ia.), *president 1960-61*; Leo C. Massopust, Sr., (Mount Sinai Hospital), *president, 1958-59*; H. Lou Gibson, (Eastman Kodak Co.), *president, 1956-57*.

DIRECTORS: Douglas C. Anderson, (Forest Biology Laboratory); John V. Butterfield, (Bausch & Lomb, Inc., Rochester, N. Y.); Ronald M. Christopher, (Medical Illustration Unit, Smith, Kline, & French Laboratories);

BIOLOGICAL PHOTOGRAPHIC ASSOCIATION:

Samuel C. Dunton, (New York Zoological Society, New York Zoological Park); Clifford L. Freehe, (University of Washington, Sch. of Dentistry); Thomas S. Masterson, (Dept. of Photography, Stanford University); Richard C. Matthias, (Medical Illustration Unit, Smith, Kline & French Laboratories); Howard B. Tribe, (University of Utah School of Medicine).

MEMBERSHIP: The Biological Photographic Association is composed of medical doctors engaged in practice and research; photographers in medical centers, scientific technicians.

PURPOSE: Dedicated to the science and techniques "pertaining to the photographing of all things which live or which have lived."

ANNUAL MEETING: The 33rd Annual Meeting will be held August 12-15, 1963 at the Dinkler-Plaza Hotel, Atlanta, Georgia.

OFFICIAL PUBLICATION: The Journal of the Biological Photographic Association.

THE FARM FILM FOUNDATION, INC.

MAIN OFFICE: 1425 H St., N. W., Washington 5, D. C.

OFFICERS: Walter D. Fuller (Walter D. Fuller Co.), *President*; Mrs. Edith T. Bennett, *Executive Vice President*; Beatty H. Dimit (National Grange), Francis Wilcox (Sunkist Growers, Inc.), Mrs. Raymond Sayre (American Farm Bureau), E. M. Norton (National Milk Producers Federation), *Vice Presidents*; Ken Geyer, (Connecticut Milk Producers Assn.), *Treasurer*; Earl W. Benjamin (Agricultural Consultant), *Secretary*; Charles Dana Bennett, *Special Consultant*; Counsel: Pope, Ballard & Loos, Lewie B. Martin (Pope, Ballard & Loos), *Assistant Treasurer*.

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(LISTING CONTINUED ON PAGE TWENTY-SIX)

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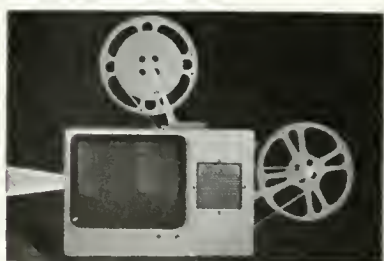
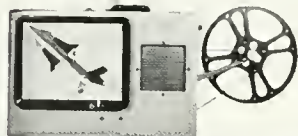
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MEETINGS: The Trustees meet each year in June. The Board of Consultants meet to screen films on call of the Executive Vice President. PURPOSE: The creation of better understanding between rural and urban America through audio-visual education.

ACTIVITIES: (1) Distributes through its main office and cooperating depositories 16mm motion pictures found suitable by Board of Consultants for Foundation endorsement. Distribution is principally to rural America. There is no cost to film users except for return postage. There is, however, a small library of special purpose rental films maintained at the main office. (2) The Foundation, through its contacts with all phases of rural America, makes available a unique consultation service to film sponsors and producers.

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ADVISORY COUNCIL: Deforest G. Treichler

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PURPOSE: To study all means of audio-visual communications including creation, production, appreciation, use and distribution; to promote better standards and equipment and to establish a high concept of ethics in the relations of members with associated interests. ANNUAL MEETING: At Peoria, Illinois — April 16, 17, 18, 1963. Members only.

THE INDUSTRY FILM PRODUCERS ASSOCIATION

OFFICE: address: Post Office Box 564, Hollywood 28, California.

NATIONAL OFFICERS: H. Gene Burson, *President*; Mitchell S. Rose, *Executive Vice-President*; Anthony L. Gorsline, *Chapters Vice-President*; Jack R. Goetz, *Conference Vice-President*; Oscar E. Patterson, *Editorial Vice-President*; Everett C. Kelley, *Secretary*; James Wasson, *Treasurer*.

CHAPTER OFFICERS: Southern California: Gene Huggens, *Chairman*; James Wasson, *Secty.-Treasurer*; Brent Inman, *Program Chairman*. Northern California: Mitchell Rose, *Chairman*; Edward Carroll, *Secty.-Treasurer*; Raymond Jaeger, *Program Chairman*. Delaware Valley States: Peyton Stalling, *Chairman*; Ralph Savarese, *Secty.-Treasurer*; Frank Weikel, *Program Chairman*. Southeastern: David Kovljain, *Chairman*; Arch D. Smith, *Secty.-Treas.*; Allan Bransford, *Program Chairman*. New England: Jack Smith, *Chairman*.

MEMBERSHIP: West Coast members being augmented by representative group members from East Coast and South, the organization has become national in scope. Primarily composed of defense, aviation-space and electronics industry film managers, their crews and technicians supported by membership from commercial labs, equipment firms, independent production studios, etc.

PURPOSE: Study and discussion of problems and fields of interest related to industrial documentation and motion picture coverage of projects and products of members' organization; up-grading nationally of standards and abilities of members of film communication profession; formalizing industry-wide cooperation and exchange on techniques and applications.

PUBLICATIONS: The Official Magazine of the (LISTING CONTINUED ON PAGE TWENTY-EIGHT)

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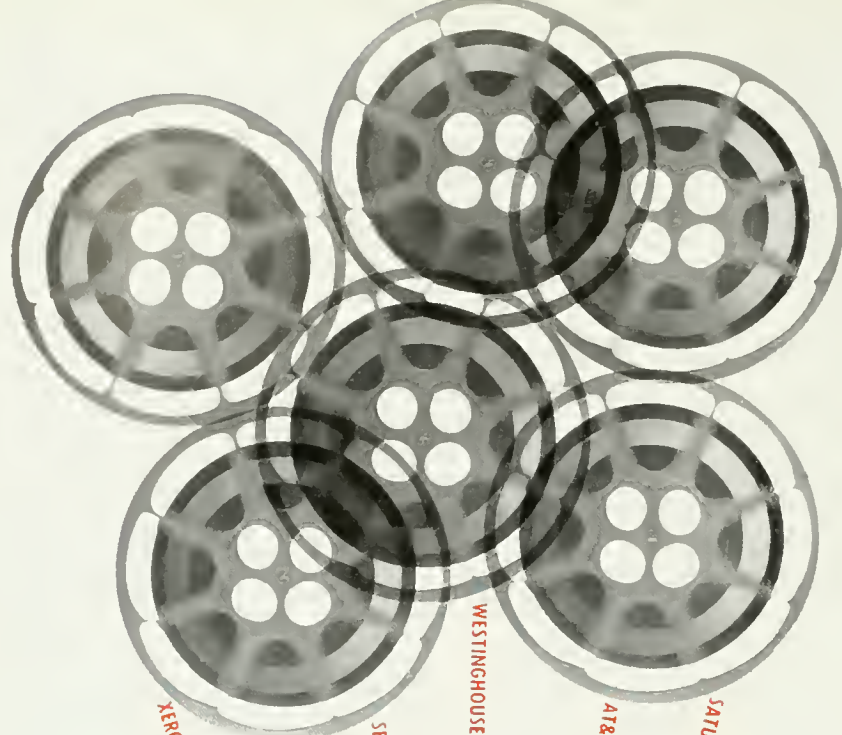
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FILM USER GROUPS:

INDUSTRY FILM PRODUCERS ASSOCIATION:
Industry Film Producers Association is BUSINESS SCREEN.

ACTIVITIES: Fourth Annual National Conference and IFPA Film Awards Banquet, June 13, 14, 15, 1963, at the Los Angeles' Ambassador Hotel.

THE NATIONAL COMMITTEE ON FILMS FOR SAFETY

OFFICE (of the Secretary): 425 North Michigan Ave., Chicago 11, Ill.

OFFICERS: Henry G. Lamb (American Standards Association), *chairman*; William Englander (National Safety Council), *secretary*.
MEMBER ORGANIZATIONS: American Association of Motor Vehicle Administrators, American Automobile Association, American Public Health Association, American National Red Cross, American Society of Safety Engineers, American Society of Training Directors, American Standards Association, Association of Casualty & Surety Companies, Association of Safety Council Executives, Automotive Safety Foundation, Council on Occupational Health of the American Medical Association, Insurance Institute for Highway Safety, Auto Industries Highway Safety Committee, International Association of Chiefs of Police, National Association of Manufacturers, National Association of Automotive Mutual Insurance Companies, National Association of Mutual Casualty Companies, National Fire Protection Association, The National Grange, National Safety Council, U. S. Junior Chamber of Commerce, U. S. Air Force, U. S. Army, U. S. Bureau of Public Roads.

PURPOSE: A co-sponsored group of national organizations, with active interest in accident prevention through use of films, who wish to accomplish the following objectives: 1. To stimulate production and use of safety films. 2. To raise the quality of films produced. 3. To establish film evaluation standards. 4. To recognize film excellence in awards program.

1963 ACTIVITIES: April meeting of the Committee as a Board of Judges to screen and finally judge entries in their 20th Annual Safety Film Awards Program. October evening showing of top winning films and presentation of awards to representatives of sponsors and/or producers (during the National Safety Congress and Exposition in Chicago, Ill.).

THE NATIONAL VISUAL PRESENTATION ASSOCIATION, INC.

FOR INFORMATION: National Visual Presentation Association, Inc., 19 West 44th Street, New York 36, N. Y.

OFFICERS: William J. Connelly, *President*; Bernard A. Barnett, *Vice-President* (Trade); Donald P. Smith, *Vice-President* (User); Charles Behymer, *Treasurer*; Henry Stolte, *Secretary*; Minnie E. Schack, *Assistant to the President*.

(LISTING TEXT CONCLUDED ON PAGE THIRTY)



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NAT'L VISUAL PRESENTATION ASSOCIATION:

BOARD OF GOVERNORS: W. Blair Adams, Norman L. Bebell, William J. Connelly, Charles Corn, Rodd Exelbert, Roger Hall, William A. Klauber, Leon Luxenberg, Joseph C. McDonagh, Selwyn Robbins, Herbert C. Rosenthal, Henry Stolte, Emma Treadwell, William W. Weltman, Janet R. Wilkins, Robert Yung.

COMMITTEE CHAIRMAN: Bernard A. Barnett, *Chapter Activities*; Frederick A. Beach, *Day of Visuals*; Robert Yung, *Educational Liaison*; Charles Corn, *Membership*; Emma Treadwell, *Newsletter*; Norman L. Bebell, *Shows & Exhibits*.

PURPOSE: To advance and encourage the more effective use of visuals to promote better communication in industry, business, education and government. To increase the prestige of the visual communications specialist by adherence to the highest ethical standards.

ANNUAL AWARDS COMPETITION: Deadline for awards entries for the Best Visuals of 1963, April 29th, 1963. The awards will be announced and presented at the Day of Visuals Banquet, June 5th, 1963 at the Commodore Hotel New York City.

MEETINGS: Monthly luncheon meetings, second Thursday, September through June, in New York and Chicago; visitors welcome. The "Day of Visuals" Audio-Visual Exposition, Seminars and Awards Banquet will be held June 4th, 5th and 6th, 1963, at the Hotel Commodore, New York City.

PRODUCER & LABORATORY GROUPS

AMERICAN ASSOCIATION OF FILM PRODUCERS, INC.

OFFICE: 7064 Sheridan Road, Chicago 26, Illinois. Address: Executive Secretary. **OFFICERS:** Mervin LaRue, (Mervin LaRue, Inc.), *treasurer*. Executive Committee: Harold Kinzie, (Wilding Inc.) *Chairman*; Reid H. Ray, Warren Lieb, Robert Haviland, *Members*.

PURPOSE: By mutual cooperation to educate business, government and institutional groups to the advantages and values of films and related audio-visual aids; to foster and promote continued ethical relationships in all matters between producers and clients; to advance the creative and technical arts and crafts of this specialized industry in which member companies serve.

MEMBER COMPANIES: Atlas Film Corporation; Beeland Films; Cinecraft Continental Productions; Condor Films; Mervin W. LaRue, Inc.; Producers Film Studios; Reid H. Ray Film Industries; Wilding, Inc.

THE ASSOCIATION OF CINEMA LABORATORIES, INC.

OFFICE: 1925 K Street, N. W., Room 402 Washington 6, D. C.

OFFICERS: Saul Jeffee (Movielab, Inc.), *presi-*

ASSOCIATION OF CINEMA LABORATORIES:

dent; W. E. Gephart, Jr., (General Film Labs), *vice-president*; Dudley Spruill (Byron Motion Pictures), *secretary*; Louis Feldman (Du Art Labs), *treasurer*; Preston B. Bergin, *executive secretary*.

BOARD OF DIRECTORS: E. Raymond Arn (Film Associates, Inc.); Saul Jeffee (Movielab, Inc.); James A. Barker, (Capital Film Labs); W. E. Gephart, Jr., (General Film Labs); E. W. Hamilton (Trans-Canada Films); Louis Feldman (Du Art Film Labs); Byron Roudabush (Byron Motion Pictures); Reid H. Ray (Reid H. Ray Film Industries); Sidney P. Solow (Consolidated Film Industries).

MEETINGS: Held semi-annually at the same time and place as the Society of Motion Picture and Television Engineers' conventions.

FILM PRODUCERS ASSOCIATION OF NEW YORK, INC.

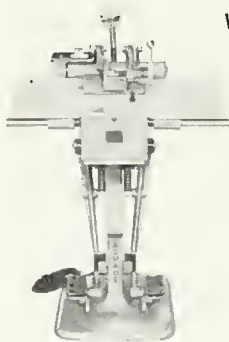
OFFICE (of the Executive Director): 165 West 46th Street, New York 36, N. Y.

OFFICERS: Peter J. Mooney (Audio Production, Inc.), *President*; Robert Bergmann (Filmex, Inc.), *Vice-President*; Lou Mucciola (Gerald Productions, Inc.), *Secretary*; Sanford Greenberg (MPO Productions, Inc.), *Treasurer*.

(LISTING CONCLUDED ON PAGE THIRTY-TWO)

Acmade Foot-Operated Splicer

with Tungsten
Tipped Blades

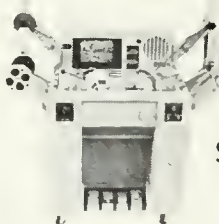


Combination
16mm-35mm
Model

\$1495

This splicer is constructed, as is usual with ACMADE products, of the finest materials and workmanship. All castings are of the best quality and the top body and cutter arms are seasoned to prevent distortion after machining. The machining is carried out to limits of $\pm .0005"$ in order that the cutter blades shall close in a dead parallel manner. The cutter blades are made from stainless steel with Tungsten Carbide inserts, and afterwards ground lapped and polished to a limit of $\pm .0002"$ thickness and the cutting edges relieved by $1"$. The Tungsten Carbide inserts will have indefinite life and will not require sharpening as with other types. A heater unit is installed in the top body of the machine. The top light in a well glass fitting is attached to the body of the machine and also an inspection light in the waste bin together with cement bottle and brush. A scraper block is supplied and also a scraper block setting jib and support shelf rubber-covered. The whole machine is finished in first quality grey hammer and all metal parts other than cutter blades are hard flash chromed.

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Makes Editing Easy!

Operation of this simple, efficient editing machine can be mastered in minutes. Continuous movement provides absolute safety for your film. Instant controls and de-clutching allows up to 50% increase speed and efficiency in editing. Any combination of 2 or 3, 16mm or 35mm channels, plus magnetic and optical sound available.

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The cutting arm, shown in operating position, is used by pressing the chrome button for cutting both sides of the film simultaneously.



The film, has been registered on pins in the horizontal channel. The cutting blade is easily replaced.



The splicing tape is registered on precision pins and held in place until automatically applied to the film by swinging the arm over and pressing the chrome button, cutting the adhesive and applying it — in perfect register to the film.

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PRODUCER & LABORATORY GROUPS

FILM PRODUCERS ASSN. OF NEW YORK:

DIRECTORS: Morris Behrend, Herman Edel, Dan Eisenberg, Arthur Florman, William Gullette, Irving Hecht, David Horne, Walter Kullberg, Walter Lowendahl, Fred Raphael, Henry Strauss, George Tompkins, William Unger, William Van Praag.

PAST PRESIDENTS: Lee Blair (TV & Film Graphics), Robert Gross (American Film Producers), Robert Lawrence (Robert Lawrence Productions, Inc.), Walter Lowendahl (Dynamic Films, Inc.), Peter J. Mooney (Audio Productions, Inc.), David Pincus (Transfilm-Carvel, Inc.), Harold Wondsel (Wondsel, Carlisle & Dunphy), Nathan Zucker (Dynamic Films, Inc.), William Van Praag (Van Praag Productions, Inc.).

PRODUCER MEMBERS: American Film Producers; Audio Productions, Inc.; John Bransby Productions, Ltd.; John Campbell Films, Inc.; Thomas Craven Film Corporation; Creative Cinema, Inc.; Dynamic Films, Inc.; Elliot, Unger & Elliot; Farkas Films, Inc.; Filmex, Inc.; Gerald Productions, Inc.; Gray O'Reilly Productions, Inc.; Illustra Films Inc.; Robert H. Klaeger Associates, Inc.; Robert Lawrence Productions, Inc.; James Love Productions, Inc.; Marathon International Productions, Inc.; MPO Productions, Inc.; Owen Murphy Productions, Inc.; Fred A. Niles Communications Center, Inc.; Production Center, Inc.; Sarra, Inc.; Henry Strauss & Co., Inc.; Sutherland Associates, Inc.; Te.eVideo Productions,

Inc.; TV & Film Graphics, Inc.; Van Praag Productions, Inc.; Vision Associates, Inc.; VPI Productions, Inc.; and WCD, Inc.

ASSOCIATE MEMBERS: Animated Productions, Inc.; E. J. Barnes & Co., Inc.; Bonded Service Division, Novo Industrial Corp.; Camera Equipment Co., Inc.; Camera Service Center, Inc.; Cineffects, Inc.; Coastal Film Service, Inc.; Jerome J. Cohen, Inc.; Color Service Co.; DeLuxe Laboratories, Inc.; Du Art Film Labs, Inc.; Eastern Effects, Inc.; Florman & Babb, Inc.; K & W Film Service Corp.; Saul Kornreich & Sons, Inc.; Mecca Film Labs, Inc.; Movielab, Inc.; Music Makers, Inc.; Photo-Magnetic Sound Studios, Inc.; Pictronics Corp.; Precision Film Labs, Inc.; Preview Theatre, Inc.; Recording Sound Studios, Inc.; Reeves Sound Studios, Inc.; Charles Ross, Inc.; Titra Sound Corp.

EXECUTIVE DIRECTOR: Harold Klein

PURPOSE: An organization of professionals in the art and craft of motion picture making, dedicated to preserving standards of quality, service, good practice, ethics and to the development of the Industry. The organization, through membership meetings and active committees, works to advance the motion picture industry in all of its branches; to establish and maintain a high standard of ethics among producers, their employees, their suppliers and their clients; to distribute accurate information with regard to technical improvements; to advise the general public on the importance of the film industry in the nation's economy; to

FILM PRODUCERS ASSN. OF NEW YORK:

encourage responsible people to enter the industry; to promote, stabilize and coordinate all elements of the industry.

THE FILM PRODUCERS

ASSOCIATION OF MINNESOTA

OFFICERS: Thomas C. Countryman (Countryman-Klang Film Productions, Inc.), *President*; Cliff R. Sakry (Promotional Films, Inc.), *Executive Secretary*; Paul D. Rusten (Rusten Film Associates), *Treasurer*; Richard Polister (George Ryan Films, Inc.), *Manager*, 2-year term; William S. Yale (Empire Photosound, Inc.), *Manager*, 1-year term.

MEMBERS: Countryman-Klang Film Productions; Empire Photosound, Inc.; George Ryan Films, Inc.; Promotional Films, Inc.; Reid H. Ray Film Industries, Inc.; Rusten Film Associates; Anthony Lane Film Studios, Inc.; Studio One, Inc.

PURPOSE: The advancement of the arts and crafts of film production for the betterment and improvement of the film industry; the establishment of improved client relations and the exchange of technical information.

PROJECTS: Advertising, publicity and public relations campaign to build recognition and prestige for the accredited local film producers; to enlighten business and industry in the types, uses and advantages of films and to encourage wider use of films in training, selling, advertising and public relations.

MEETINGS: Third Monday of each month, 6:30 p.m., Minneapolis.

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the original punch — you saw when the print was brand new. Adds fresh vigor to wilted prints — and negatives...
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4

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OFFICES (of the President): 38 Yorkville Ave., Toronto, Ontario. (Of the Executive Secretary): Suite 1301, 55 York Street, Toronto 1, Ontario, Canada.

OFFICERS: John T. Ross (Robert Lawrence Productions (Canada) Ltd., *President*; C. H. Everett (Crawley Films Limited, Ottawa), *First Vice-President*; S. Dean Peterson (Peterson Productions, Limited, Toronto), *Second Vice-President*; Henry Michaud (Omega Productions, Inc., Montreal), *Past President*; Frank A. Young, *Executive Secretary*.

DIRECTORS: Sydney Banks (S. Banks Ltd., Toronto); R. J. Beaudry (Pathe-DeLuxe of Canada Limited, Toronto); E. W. Hamilton (Trans-Canada Films Ltd., Vancouver); Hugh Moreland (Moreland-Latchford Productions, Toronto); Tolly Reviv (Tolea Film Productions, Inc., Ville LaSalle); A. T. E. White (Eastern Film Laboratories Ltd., Halifax).

MEMBERSHIP: Canadian firms, proprietorships, partnerships and corporations engaged in motion picture production or laboratory work are eligible for Active Membership. Persons, firms or organizations acceptable to the membership and interested in the furtherance of the motion picture industry in Canada are eligible for Associate Membership. Present membership: 48 Active Members; 11 Associate Members; Total 59.

**Producer and Laboratory
Trade Groups Abroad**

PRODUCERS & LABORATORIES OF CANADA:

PURPOSE: To promote the common interest of those engaged in the motion picture production and laboratory industries in Canada by maintaining the highest possible standards in the production of motion pictures for commercial, theatrical, or television release; to represent the industry in its relations with government, other associations and the public at large; to encourage government agencies to have required films let by tender to private producers.

1963 ACTIVITIES: 1. To continue to press our recommendation that government agencies let an increasing amount of work by tender to private producers and laboratories. 2. To develop public relations program in support of the foregoing. 3. To continue to acquaint industry, advertising agencies, television stations, networks, and other potential sponsors with the work of Canadian film producers. 4. To lend every assistance to the Canadian Film Awards presentations — the All-Canada Showcase — in Montreal on May 10, 1963.

These Exclusive Review Reports Are
o Copyrighted Business Screen Feature

**SCREEN ADVERTISING
WORLD ASSOCIATION LTD.**

OFFICE: 17, Berkeley Street, London W. 1, England. Phone: GROsvenor 1471/2. Cables: Fest-film London W. 1.

OFFICERS: Ernest Pearl, *President*; Charles Ruedi, *Vice-President*; Lionel Gale, *General Secretary*; Peter Taylor, *Festival Director*.

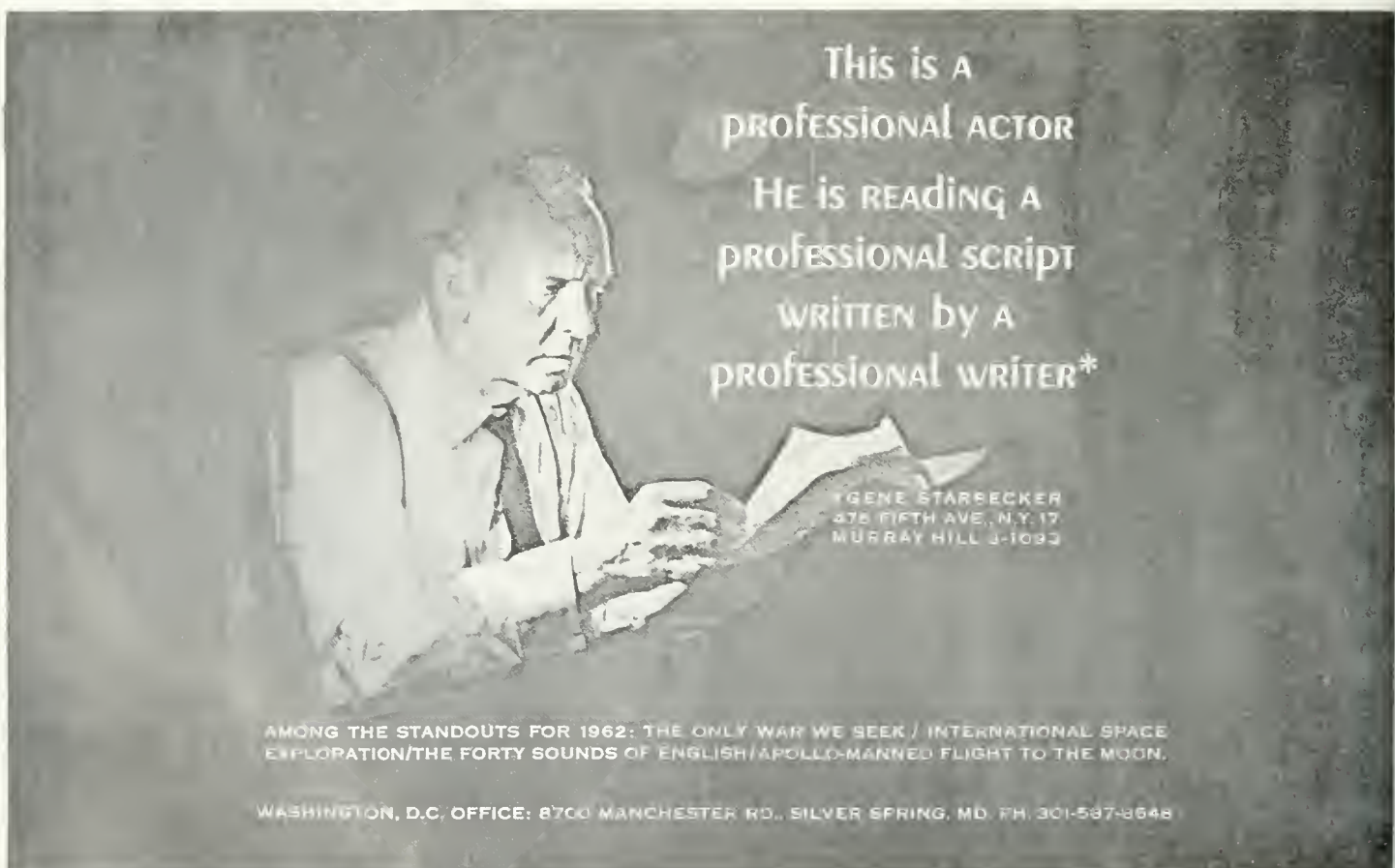
PURPOSE: To promote and develop cinema screen advertising on an international basis; to assist in the promotion and trade among members of the Association by provision for distribution facilities and a central information service; and by arranging for the exchange between members of information for their mutual assistance.

1963 ACTIVITIES: The Association is responsible for the organization of the International Advertising Film Festival. The Tenth International Festival will be held June 17-27th, 1963 at Cannes, France, under its auspices.

**ASSOCIATION OF SPECIALIZED
FILM PRODUCERS (BRITAIN)**

OFFICE: 2 Bourchier Street, London W. 1, England. Telephone: Regent 3781. Brian Collis, *Secretary*.

PURPOSE: To represent and promote the interests of all branches of the specialized film industry in Britain. Through its Standing Film (THIS LISTING CONCLUDED ON PAGE FORTY)



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WRITTEN by A
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1621 Dragon St.



EDUCATIONAL AUDIO-VISUAL ORGANIZATIONS

AUDIO-VISUAL COUNCIL ON PUBLIC INFORMATION

OFFICE: 1201 Spring Street, Fairfax Virginia.

OFFICERS: Sam Barefield (TRAVCO), *Chairman*; Scott Mitchell (The Jam Handy Organization), *Vice-Chairman*; Betty Ellingboe (American Lutheran Church), *Secretary*; Alva I. Cox, Jr., (National Council of Churches of Christ in the U. S. A.), *Treasurer*.

PURPOSE: A joint industry-church committee concerned with the improvement of Religious Education through wider and better use of audio-visual materials and methods. It aims to inform constituencies of religious bodies on the significances and advantages of audio-visual materials, through publications, magazine articles and slidesets. A major publication of AVCOPI is *Has It Made Any Difference?*, available from Council office.

THE CANADIAN FILM INSTITUTE

NATIONAL OFFICE: 1762 Carling Avenue, Ottawa 13, Ontario, Canada.

OFFICERS: His Excellency Major-General Georges P. Vanier, DSO, MC, CD, Governor-General of Canada, *Honorary President*; Jean Clavel, *President*; A. L. Hepworth, *Vice-President*; G. Delisle, *Vice-President*; L. F. MacRae, *Honorary Treasurer*; Roy Little, *Executive Director*; Bernard Lalonde, *Associate Executive Director*.

DIVISIONS: Canadian Federation of Film Societies, Scientific Film Division, Business Film Service.

PURPOSE: To bring together Canada's educational, scientific, cultural and community interest in the field of documentary films and to encourage and promote the study, appreciation and use of motion pictures and television as educational and cultural factors.

ACTIVITIES: Distribution of the films in the National Film Library (7,000 titles in 24 special collections), National Science Film Library established June, 1962, Peter Morris, *Director*, Importation of films from other countries, Information Service, Preservation of films of historical interest, Distribution of sponsored films, Canadian Film Awards, Special services in the fields of business films, scientific films, films on art, films for UNESCO'S East-West project, medical films, etc.

PUBLICATIONS: Monthly Bulletin, Catalogues, Special Subject Listings of Films, Evaluations, Handbook for Film Societies, Information Sheets on selected entertainment films, C.F.F.S. Bulletin.

COMMITTEES: Canadian Film Awards, Canadian Film Archives, Canadian Labour Film Committee, Canadian Centre of Films for Children.

CATHOLIC AUDIO-VISUAL EDUCATORS ASSOCIATION

ADDRESS: Box 618, Church Street P.O., New York 7, N. Y.

OFFICERS: Rev. Michael Mullen, C. M. (St John's University), *President*; Rev. Joseph Coyne, O. S. A. (Cascia Hall, Oklahoma), *Vice-President*; Sister Agnes Virginia, C. S. J. (Brentwood College), *Secretary*; Rev. Bernard Butcher (St. Mary's Church, Meridan, Conn.), *Treasurer*.

PURPOSE: To further the use of Audio-Visual equipment and materials in Catholic education and to encourage production of suitable films for Catholic school use.

ANNUAL CONVENTION: CAVE is coordinating its Twelfth Annual Convention with the National Catholic Educational Association national convention, April 16-19 in St. Louis, Mo. Audio-visual equipment and materials may be exhibited at this joint convention. No registration fees are required.

DEPARTMENT OF AUDIOVISUAL INSTRUCTION OF THE NATIONAL EDUCATION ASSOCIATION

OFFICE: 1201 Sixteenth Street, N. W., Washington 6, D. C. Contact: Anna L. Hyer, *Executive Secretary*.

OFFICERS: William Allen (Dir. of Research, Dept. of Cinema, Univ. of Southern Calif.), *President*; Mendel Sherman (Asst. Dir., Audio-Visual Center, Indiana University), *President-Elect*; John Dome (Dir., Audio-Visual Center, Miami University, Oxford, Ohio), *Vice-President*; Clyde K. Miller (Dir., Div. of Audio-Visual Education, Ohio State Dept. of Education), *Past-President*.

COMMITTEES: More than 40 national DAVI committees and commissions are organized into the following five divisions: Division of School and College Groups; Division of Professional Specialization; Division of Operational Committees; Division of Professional Development; Division of Professional Liaison.

PURPOSE: The improvement of instruction through the better, wider use of audio-visual equipment, materials and techniques. Membership consists primarily of directors and specialists in colleges and universities, state depts. of education, and county and city school systems. School supervisors and administrators, classroom teachers, librarians and audio-visual specialists in the armed forces, in industry and among religious groups are included in membership.

1963 ACTIVITIES: National Convention, April 21-26, Denver Hilton, Denver, Colo.; 1964 conv., Rochester, New York, April 20-25; 1965 conv., Milwaukee, Wis., April 25-30. July 1 DAVI meeting to be held in connection with annual convention of National Education Assn., Detroit. Lake Okoboji Audio-Visual Leadership Conference, August 18-22, Lake

DEPARTMENT OF AUDIO-VISUAL INSTRUCTION.

Okoboji, Iowa (1963). Conference on Selection and Use of Programmed Instruction, June 26-28, 1963, Rackham Hall, Wayne State University, Detroit.

DAVI has given major attention during past year to changing role of media in institutions and the staffing facilities, organizational patterns for achieving these ends. A Task Force was assembled to develop a position paper which has been widely distributed for discussion. The Department also implemented a newly-adopted constitution; continues a Professional Placement Service for members.

PUBLICATIONS: two periodicals, *Audiovisual Instruction* (monthly except July and August); *A-V Communication Review* (bi-monthly). Other recent publications include: *National Tape Recording Catalog*, 1962-63; *Learning from Pictures*, by Catherine M. Williams; Task Force Position Paper, *The Function of Media in the Public Schools* (reprint free on receipt of stamped, self-addressed envelope); and publications of the Technological Development Project, including, *The Computer in Education*.

THE EDUCATIONAL FILM LIBRARY ASSOCIATION

OFFICE: 250 West 57th Street, New York 19, New York.

OFFICERS: F. A. White, *President*; Sally Clark, *Vice-President*; Kathryn L. Carlin, *Secretary*; Emily S. Jones, *Administrative Director* (at headquarters).

COMMITTEES: Festival — Frederic Krahn, *Chairman*; Nominations — Kathryn Carlin, *Chairman*; Membership — Sally Clark, *Chairman*; Evaluations — Susan Zeilman, *Chairman*.

MEMBERSHIP: (Constituent) — 475 non-profit educational institutions; (Service) — 61 commercial organizations and interested individuals; 4 international members (government agencies, film groups of other countries); 46 sub-memberships and 157 personal memberships.

PURPOSE: To encourage and improve the production, distribution and utilization of educational films. EFLA conducts a film evaluation service.

1963 AMERICAN FILM FESTIVAL: To be held May 1-4, at the Biltmore Hotel, New York City.

PUBLICATIONS: For members — Evaluations, EFLA Bulletins, Service Supplements and Film Review Digest. A catalog containing descriptions of EFLA "general" publications is provided on letterhead request.

THE UNIVERSITY FILM PRODUCERS ASSOCIATION

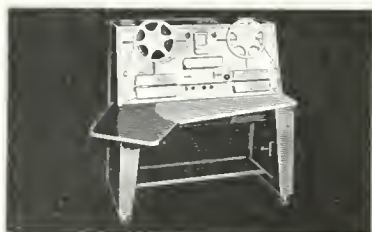
OFFICE (of the President): Oscar E. Patterson, Academic Communications Facility, University of California, Los Angeles.

(LISTING CONCLUDED ON PAGE THIRTY-EIGHT)

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For the easiest, strongest splices ever—in just 9 seconds! Accurate to 1/10,000 of an inch. Complete with electric heat and automatic scraper. Used by professionals everywhere. Money back guarantee. \$175.00.



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EDUCATIONAL GROUPS:

UNIVERSITY FILM PRODUCERS ASSOCIATION:

OFFICERS: Oscar E. Patterson (University of California, Los Angeles), *President*; Frank R. Paine (Film Production, Southern Illinois University), *Vice-President*; Luella Snyder (Winnsboro, Louisiana, Route #1), *Secretary*; Rose Blyth (Community TV of Southern California), *Treasurer*.

COMMITTEE CHAIRMEN: Larry Silverman (Wayne State University), *Associates Delegate*; David Anderson (Yale University), *University Classroom Films*; William Drake (Ohio State University), *Conferences*; Herbert Farmer (University of Southern Calif.), *Constitution*; Raymond Fielding (UCLA), *Curriculum*; Richard Kraemer (Iowa State University), *Distribution*; Sherman Willson (Wayne State), Frank Neusbaum (Penn. State) co-chairman, *Ethics*; Vincent Talbot (Marquette University), *Equipment*; J. E. Oglesby (Va. State Bd. of Education), *Festivals and Contests*; John Mercer (Southern Illinois Univ.), *Historian*; Kenneth Mason (Assoc., UFPA) *Co-Chairman*; Don G. Williams (Univ. of Kansas City), *International Relations*; Ernest Rose (Stanford Univ.), *Media Research*; Donald E. Staples (Southern Ill. Univ.), *Membership*; Byrl Sims (Univ. of Illinois), *Personnel*; and Robert W. Wagner (Ohio State University), *Publications*.

PUBLICATIONS: The formal publication of UFPA is a quarterly issue, *The UFPA Journal*, (subscription to non-members is \$4.00 per year). Other special reports and papers published at intervals for member guidance. The *UFPA Digest*, is a publication for members only and is published monthly. The Association is represented annually at Film Festivals and at the International Congress of Schools of Cinema and Television in Europe. The 1963 Congress will be held in Vienna, Austria the week of May 20, 1963.

ANNUAL CONFERENCE: 17th Annual Conference to be held August 19-24, 1963. Hosted by the University of Miami, Miami, Florida. Eugene Fleischer, in chg. Arrangements; J. Blair Watson, Jr. (Dartmouth) and John P. Driscoll (Syracuse) in charge, Program.

National Trade Group In the Audio-Visual Field

THE NATIONAL AUDIO-VISUAL ASSOCIATION, INC.

NATIONAL OFFICE: 1201 Spring Street, Fairfax, Virginia.

CONTACT: Don White, *Executive Vice-President* or James W. Hulfish, *Director of Information*.

MEMBERSHIP: A trade association of the commercial audio-visual industry: membership consists of (1) A-V dealers and film libraries; (2) A-V materials' producers; (3) A-V equipment manufacturers; and (4) independent A-V suppliers' representatives.

NATIONAL AUDIO-VISUAL ASSOCIATION.

PURPOSE: The Association was organized in 1939 to (1) collect and furnish data which will benefit A-V business; (2) improve the professional status and business practices of the industry; (3) provide business education and information; and (4) promote better relations between A-V suppliers, distributors, and customers.

OFFICERS: Harold A. Fischer (Photosound of Orlando, Fla.), *President*; Robert P. Adams (Williams, Brown & Earle, Philadelphia), *First Vice-President*; Harold Newman (Newman Visual Education Co., Kalamazoo, Mich.), *Second Vice-President*; Eloise Keefe (T. E. A. Film Library, Dallas, Texas), *Secretary*; Joseph Meidt (Cousino Electronics Corp., Toledo), *Treasurer*; Mahlon Martin (M. H. Martin Co., Massillon, Ohio), *Chairman of the Board*.

DIRECTORS-AT-LARGE: Floyd Miles (Audio-Visual Center, Pontiac, Mich.); Max Rarig's, Inc., Seattle, Wash.; Stephen Bartha (Bartha Visual Education Service, Columbus, Ohio); Murray O. Cunningham (Audio-Visual Supply Corp., Valley Cottage, N. Y.).

REGIONAL DIRECTORS: Kermit F. Hanson (Headlight Film Service, South Portland, Me.); Charles Appel (Appel Visual Service, Inc., Pittsburgh, Pa.); Howard Holt (Audio-Visual Film Service, Inc., Birmingham, Ala.); Don S. Harpster (Harpster A-V Equipment, Inc., Cleveland); Frank S. Bangs (Frank Bangs Company, Wichita, Kas.); Matt Dowling (Dowlings' Inc., Oklahoma City); Paul Cox (Coast Visual Education Co., Hollywood, Cal.); A. J. Stewart (Beacon Publishers Ltd., Toronto, Canada).

PRINCIPAL COMMITTEES: The activities of NAVA are carried out primarily through committees, such as: Convention Committee, Robert P. Abrams, *Chairman*; Educational Committee, Ellsworth C. Dent, *Chairman*; NAVA Film Council, Nelson C. White, *Chairman*; Industrial & Business Council, Robert C. Abrams, *Chairman*; Membership Committee, Charles Appel, *Chairman*; Nominating Committee, Ainslie Davis, *Chairman*; Religious Council, Floyd Miles, *Chairman*; Resolutions Committee, E. J. Stovall, *Chairman*; Long Range Planning Committee, Max Rarig, *Chairman*.

PUBLICATIONS: The Association's regular bulletin, *NAVA News*, is published 26 issues per year, available to members only. Of general interest are: *The Audio-Visual Equipment Directory*, Ninth Edition, published January, 1963 (350 pages, \$5.00); *The NAVA Membership List and Trade Directory*, 1962-63, coded to show services and products available (free on request); *The Audio-Visual Speakers' Guide*, 1963 (free on request); and *Talk Is Not Enough*, 1962, an A-V utilization handbook for industry (single copies, free on request).

1963 ACTIVITIES: The NAVA Convention and Trade Show, July 27-30, Hotel Sherman, Chicago, Illinois. Guests admitted on fee basis.

Other Professional and Civic Organizations
Are Listed on the Following Page Forty

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National Organizations in the Audio-Visual Field

THE SOCIETY OF MOTION PICTURE AND TELEVISION ENGINEERS

OFFICE: 55 West 42nd Street, New York 36, New York, Headquarters.

OFFICERS: Reid H. Ray (Reid H. Ray Film Industries), *President*; E. M. Stifle (Eastman Kodak Co.), *Executive Vice-President*; John W. Servies (National Theatre Supply Co.), *Past-President*; Deane R. White (E. I. du Pont de Nemours & Co.), *Engineering Vice-President*; Herbert E. Farmer (University of Southern California), *Editorial Vice-President*; Joseph T. Dougherty (E. I. du Pont de Nemours & Co.), *Financial Vice-President*; Geo. W. Colburn (Geo. W. Colburn Laboratory), *Convention Vice-President*; Garland C. Misener (Capital Film Labs), *Sections Vice-President*; Robert G. Hufford (Eastman Kodak Co.), *Secretary*; Wilton R. Holm (E. I. du Pont de Nemours & Co.), *Treasurer*; Charles E. Stodter, *Executive Secretary*.

LOCAL SECTION CHAIRMEN (for contact): *Atlanta*: Edward E. Burrus, 5342 Harris Circle, Dunwoody, Ga.; *Boston*: Charles W. Wycoff, 69 Valley Rd., Needham 92, Mass.; *Canada*: Michael W. Barlow, CFCF-TV, 405 Ogilvy Ave., Montreal, Quebec; *Chicago*: Harold Kinze, Wilding, Inc., 1345 Argyle Ave., Chicago 40, Ill.; *Dallas-Ft. Worth*: Robert Redd, Producers Service, 4519 Maple Ave., Dallas, Texas; *Detroit*: James W. Bostwick, General Motors Photographic, 465 West Milwaukee, Detroit 2, Mich.; *Hollywood*: John P. Kiel, Photo-Sonics, Inc., 820 S. Mariposa, Burbank, Calif.; *Huntsville, Ala.*: Donald J. Southard, 318 Harold Dr., Huntsville; *Nashville*: William M. O'Rork, 161 Eighth Ave., North Nashville, Tenn.; *New York*: Arthur J. Miller, Du-Art Film Labs, 245 W. 55th St., New York 19; *Rochester*: Forrest A. Richey, Eastman Kodak Co., Bldg. 59, Kodak Park, Rochester, N. Y.; *San Francisco*: R. A. Isberg, 1514 Oxford St., Apt. 302, Berkeley 9, Calif.; *Washington*: Arthur Rescher, Byron Motion Pictures, 1226 Wisconsin Ave., Washington, D. C.

COMMITTEE CHAIRMEN: J. L. Pettus (Radio Corporation of America), sound; R. G. Herbst (Bell & Howell), 16mm & 8mm; R. E. Birr (General Electric), ASA sectional committee PH22; C. E. Heppberger (National Carbon Co.), film projection practice; W. T. Wintringham (Bell Telephone Laboratories), television; W. D. Hedden (Calvin Productions, Inc.), laboratory practices; R. G. Williams (Century Lighting), television studio lighting; L. M. Dearing (Consultant), color; A. H. Lind (Radio Corporation of America), video tape recording; G. A. Chambers (Eastman Kodak Company), standards; W. C. Brandsma (duPont), film dimensions; Morton Sultanoff (Aberdeen Proving Ground), instrumentation and high-speed photography; F. N. Gillette (General Precision Lab.), ASA sectional committee C98. (Listing continues right, above)

MOTION PICTURE & TELEVISION ENGINEERS: CONVENTIONS: 93rd Semi-Annual Convention, April 21-26, Traymore, Atlantic City, N. J. 94th Semi-Annual Convention, October 13-18, Somerset Hotel, Boston, Mass.

Civic Organizations Regional Film Councils

THE FILM COUNCIL OF GREATER COLUMBUS

OFFICE: Center of Science and Industry, 280 E. Broad Street, Columbus 15, Ohio

OFFICERS: Dr. D. F. Prugh (Director, Franklin County Historical Society), *President*; Galvy Gordon (Public Relations Dir., Columbus Public Library), *Vice-President*; Mary A. Rupe (Film Librarian, Columbus Public Library), *Secretary-Treasurer*.

TRUSTEES: Dr. Edgar E. Dale, Director, Bureau of Educational Research and Service, Ohio State University; Robert Wagner, Director of Motion Pictures, Department of Photography, Ohio State University; Clyde Miller, Director, Division of Audio-Visual Education, Ohio State Department of Education.

PURPOSE: To promote a greater interest in the production and use of films by schools and universities, public service organizations, civic groups, and business firms and industries. The use of films by these organizations in the Columbus area and the State of Ohio is also stressed.

1963 ACTIVITIES: The Eleventh Annual Columbus Film Festival, an Award Banquet featuring the "Chris" Award, Friday, September 27, 1963. Film Award Screening at the Christopher Inn, September 19, 20. Evening screenings at 7 with coffee break at 9 p.m.

ASSOCIATION OF SPECIALIZED PRODUCERS: (CONTINUED FROM PRECEDING PAGE 34) Festivals Committee, comprising representatives from many sections of the short film and television industry, the Association views and selects the official British short film entries to major events throughout the world.

PROGRAM: Effective April 1, 1963, a new Federation of Specialized Film Associations will be formed and within this Federation will be three separate associations dealing with: (1) Cinema shorts, documentaries, sponsored industrial, Government films, and children's films, which will continue to be known as the Association of Specialized Film Producers; (2) Advertising films for television and the cinema; (3) Cartoon, animated diagram and model animation films. The address of the Federation and the three Associations will remain as listed above.

EDITOR'S NOTE: Groups serving national, regional or local audio-visual organizations are invited to submit text on 1963 activities for publication in supplemental pages to be carried in BUSINESS SCREEN during the year.

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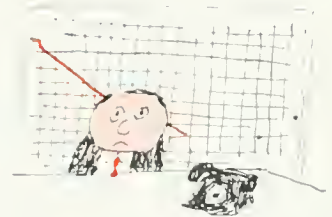
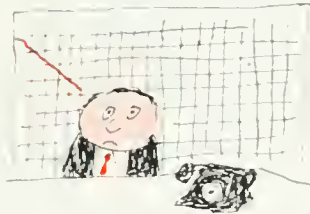
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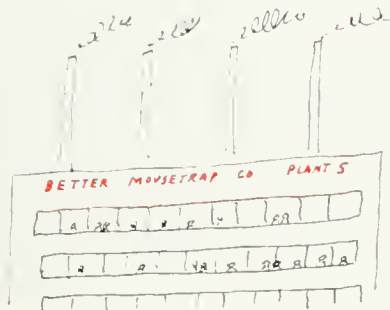
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THE BEATEN PATH



UNITED STATES PRODUCTIONS



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W E PREFACE this largest of all BUSINESS SCREEN issues with the fervent hope that the immense detail involved in collecting and organizing the countless thousands of lines that make up our awards, organization, distributor, producer, writer and government listings is, as usual, 99% accurate. That inevitable 1% will be quickly corrected, as before, in our first Production Review supplement later this Spring.

The sum total of producer listings alone reflect more incoming material and more complete data than in any previous year. It is tabulated on page 105. But, more important than all this, is this word of editorial dedication:

"To the United States Navy and specifically to the U. S. Naval Photographic Center, which this year marks its twentieth anniversary, we dedicate this 13th Production Review." The story of that anniversary observance, held in Washington, D. C. February 15, and attended by a distinguished group of guests and visitors, is our opening special editorial feature on page 103.

The Navy has always been a firm believer in the quality of its numerous training film projects. To achieve that aim it has turned, for decades, to the many specializing producers listed in these pages. A further elaboration of the Navy Training Film Program, a sequel to our own award-winning special issue devoted to that subject in the closing months of World

Camera Eye

THE EDITORIAL VIEWPOINT

War II, will be featured in our own 25th Anniversary edition to be published in June.

* * *

"David and Lisa," Academy Award Nominee, Well-Edited by Vision's Irving Oshman

National magazines have hailed the recent Academy Award — nominated motion picture, *David and Lisa*, whose director, Frank Perry and his wife, screenwriter Eleanor Perry, have each been cited for their work on this appealing film. But we'd like to add our special word of tribute to the skillful editing of Vision Associates' Irving Oshman, which helped turn this low-budget film into top-interest fare.

* * *

Cinema Laboratories Association Elects MovieLab's Saul Jeffee as Its President

Kudos to Saul Jeffee, president of MovieLab, Inc. of New York, who has accepted the post of president of the Association of Cinema Laboratories.

Active in the motion picture industry for more than 30 years, Mr. Jeffee succeeds Byron

Roudabush, head of Byron Motion Pictures, Washington, D. C. W. E. Gephart, Jr., president of General Film Laboratories, Hollywood, is the new ACL vice-president, succeeding G. Carleton Hunt of the same firm.

Two other officers of the organization were re-elected. They are Louis (Doc) Feldman, Du Art Film Laboratories, New York, as treasurer, and Dudley Spruill, Byron Motion Pictures, as secretary of the association.

* * *

Oveste Granducci Cited by Washington's Film Council for His Industry Contributions

The nation's first film council, in Washington, D. C., cited screen writer Oveste Granducci on February 13, granting him a life membership in that 20-year old organization. Council president Ashley P. Beatty delivered the salute with these words:

"To Oveste Granducci, in recognition of distinguished services and continued devotion to the interests of the audio-visual community . . . he has earned an international reputation by his contributions to the motion picture as an art form and as a means of communication. The long list of credits bearing the imprimatur of 'Scripts by Oveste Granducci' are established guide-lines for excellence and testify to a lifetime of dedication to the development of consistently high-standard motion pictures."

(CONT'D ON FOLLOWING PAGE FORTY-FOUR)

"Wire for Sound"

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(CONT'D FROM PRECEDING PAGE FORTY-TWO)

The big job of coordinating business film entries to overseas film festivals (for the Committee on International Non-Theatrical Events) merits a round of applause for Tom Hope, Assistant to John Flory, Advisor in this special field at Eastman Kodak. Dr. Harold Wigren is CINL's official coordinator at Washington, D. C. headquarters but the task of moving titles to the nationwide screening committees who must first clear festival entries, has long been Tom Hope's assignment.

The Editor of this publication, serving as a CINI member and a regional screening chairman, knows full well the complexity and size of the tasks involved. *Good work, Tom!*

Another theater TV network, based on the development of a unique color television projector, has been announced by National General Corporation and the General Electric Company. GE developed the Talariacolor TV projection system which permits for the first time display on full-size theater screens of high-quality color TV pictures with a brightness equal to current movie color films.

National General, headed by president Eugene V. Klein, has placed a multi-million dollar order for equipment and service providing for Talaria projectors in its own key city theaters. The projectors will also be franchised, leased and sold by National to other theaters.

William W. Cobbs II is the director of a newly-created audio-visual department of Science Research Associates, Inc. The international testing and management research organization is moving strongly into this field. Headquarters are at 259 East Erie in Chicago.

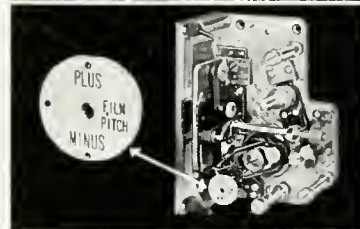
Thomas H. M. Elwell is the New York regional sales manager for the Westrex Recording System department of Litton Industries. He has located at 76 Ninth Avenue, in Manhattan.

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**William J. German, Noted
Film Distributor, Dies at 74**

William J. German, widely known in the motion picture film industry, passed away in Hollywood, Cal., on February 17.

For many years, Mr. German was the president of W. J. German, Inc., distributor of Eastman Kodak unexposed motion picture film throughout the United States.

He was born in Port Hope, Ontario, Canada, on December 29, 1888. He is survived by his widow, the former Estella Elizabeth Wehnert, by his sons Frederick A. and Arthur W., and by six grandchildren.

Began Career in Kodak Office

Mr. German began his long association with the Eastman Kodak Company, starting as a clerk in the cost accounting department. From 1916 to 1921, he was in charge of planning and distribution of all Kodak products other than sensitized material.

He became associated, in 1922, with Jules E. Brulatour, who was then the sole distributor of Eastman Kodak unexposed motion picture film. In 1924, Mr. German organized and became vice-president and general manager of J. E. Brulatour, Inc., and on the death of Mr. Brulatour in 1946, Mr. German became president of the Brulatour corporations.

In 1952, Mr. German organized W. J. German, Inc., which purchased assets of the Brulatour corporations.

Active in Welfare Programs

Devoting much of his time to philanthropic work, Mr. German was particularly interested in all of the welfare activities of the motion picture industry.

At his death, he was a director, a vice president and chairman of the executive committee of Will Rogers Memorial Hospital, and a director of the Foundation of Motion Picture Pioneers, Inc., and the Joint Defense Appeal.

Member of These Organizations

Mr. German was an honorary life member of the American Society of Cinematographers; a life member of Local 52 of the I. A. T. S. E., and a member and past chief barker of Tent 35 of the Variety Club, New York, and a member of the Society of Motion Picture and Television Engineers; the Academy of Motion Picture Arts & Sciences, the Museum of Modern Art; the American Museum of Natural History and the Metropolitan Museum of Art.

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Pictured above are officers of Cinecraft-Continental Productions, Inc., at Cleveland. L to r are: Paul Culley, V. P. and General Mgr. President Ray Culley; Julius Potocsny, V. P., Executive Producer.

Merger of Cleveland Studios

☆ Unique aspects of European film production have been added to the creative techniques of Cinecraft Productions Inc., a Cleveland film company. A merger with Continental Motion Pictures, Inc., also of Cleveland, brings to Cinecraft the talents of Hungarian-born film producer Julius Potocsny.

Formerly with the Hunnia Film Studios in Budapest, Mr. Potocsny will be Vice-President and Executive Producer for the new film company — Cinecraft-Continental Productions, Inc. Studios are located at 2515 Franklin Blvd., Cleveland.

Cinecraft is one of the largest documentary film studios in the country. Facilities include three sound stages with 20,000 square feet of floor space, a staff of 16 and a creative writing department. It has a full complement of modern photographic and recording equipment.

Other officers of the company include Ray Culley, President, and Paul Culley, V. P. and General Manager.

International Labor Film Festival Entries Total 105

☆ Entries in the 4th International Labor Film Festival to be held in Tel Aviv, May 5-10, so far total 105 films from 18 countries and three international organizations.

The event this year is expected to excel all preceding Festivals and is organized by the International Labour Film Institute in collaboration with Histadrut, the Israeli Trade Union Federation.

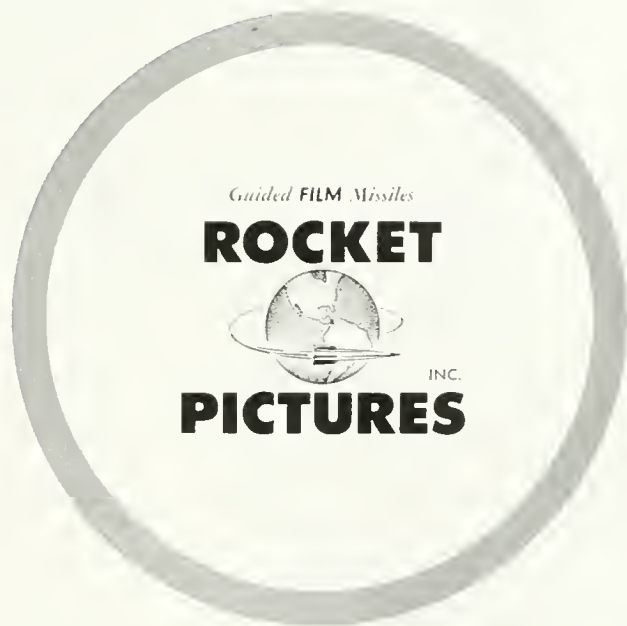


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Expect Color TV Set Sales to Double in This Year

Sales of color television sets are getting a big boost as color programming rises. Producers of TV color sets are forecasting a 1963 volume of 700,000 units, double that of 1962.

A newly designed color TV picture tube is sparking interest of manufacturers. The tube face is rectangular, instead of round. The new tube could well reduce the size of color TV sets. It would allow the depth of present color TV sets to be reduced by more than 20 per cent. J.P.

* * *

Communication Concepts Film Available for Group Showing

A film on new concepts in communications, adapted from the "Library 21" exhibit at the Seattle World's Fair, is now available to libraries, educational institutions and TV stations, technical societies and the graphic arts and related industries through Association Films.

The 12-minute color film, *Xerography*, produced by Visualscope, Inc., and sponsored by the Xerox Corporation, was originally a multi-screen "theatre-in-the-round" presentation in the American Library Association section of the Fair. It traces the history of communications and explores the potential of recent developments in reproduction and transmission of visual materials.

In the foreseeable future, according to the film, science will be able to transmit through telephone networks, micro-wave relay and communications satellites "the written works of man" from a library acting as a central core of knowledge. This knowledge, recorded on electronic tape or rolls of microfilm, will be relayed to "satellite" libraries any place in the world.

The science of zerography will re-translate the electronic impulses into visual images, the language of man. This process of graphic communication requires no liquid chemicals to reproduce instantaneously original documents, electronic impulses, the printed word and other visual images.

A basic problem in communications, the film states, is that of locating existing written knowledge. Millions of dollars is spent each year in doing this twice. The central-core-of-knowledge library of the future will be the store-hour of such information, coded, catalogued and correlated by computer. J.P.



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SALES · SERVICE · RENTALS

9.7 Million View Mines' Films in Past Year

Six "Most Popular" Pictures Break Previous Audience Records

Six of the more than 50 industrial motion pictures distributed by the Bureau of Mines in 1962 broke their previous records for the number of showings in a single year, the U. S. Department of Interior reports.

These popular 16mm films in the Bureau's free-loan film library deal with various mineral commodities, including fuels, or with the natural resources of various states. All were produced in sound and color in cooperation with private industries. These sponsors paid production costs and provided the Bureau with prints for circulation.

Borrowing groups are chiefly schools, colleges, technical societies, business and civic clubs.

Popular Titles and Audiences

Titles of the record-breakers and the number of groups before which each was shown during 1962, are:

California and Its Natural Resources - 14,565.

Alaska and Its Natural Resources - 10,765.

The Magic of Sulphur - 10,404.

The Story of the Modern Storage Battery - 8,554.

The Story of Gasoline - 7,941.

Asbestos . . . a Matter of Time - 2,688.

The Bureau's newest film, *Copper - the Oldest Modern Metal*, was shown before 4,341 groups in the last four months of 1962. This striking remake of the former Bureau film on copper (sponsored by the Phelps Dodge Corp. and produced by Jamieson Film Co.) won prizes at film festivals in Venice, Italy, and Columbus, Ohio, in 1962, and will compete at other festival events to be held this year.

196,483 Showings of Films

Altogether, Bureau films were shown 196,483 times last year, with many more educational and public-service telecasts than in 1961. Combined audiences for all the films — excluding TV viewers — exceeded 9.7 million in 1962. Comparative figures for 1961 were 212,000 groups with an "in person" attendance of just over 11 million.

The decrease, the Bureau of Mines reports, was due chiefly to the withdrawal during 1962 of seven films for such reasons as

obsolescence of depicted processes or film wear. Nearly all of these will be replaced with remakes or by new film subjects within the next year or two.

All Production Under Contract

All films circulated by the Bureau under industry-Government cooperative agreements are produced by commercial film companies contracting individually with the respective industrial sponsors.

Groups interested in showing Bureau of Mines films can obtain complete information, including a catalog and a list of cooperating distribution centers, by writing Graphic Services, Bureau of Mines, 4800 Forbes Ave., Pittsburgh 13, Pa. No rentals are charged but return postage expenses must be paid by the borrower.



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- ✓ Sales Tool

"TELEVISION IN EDUCATION"

A documentary survey, vivid but definitive, of how television is being used in America's pioneering ETV installations.

Before a school system can intelligently consider ETV, it must have learned what instructional television is — how telelessons are created and distributed.

To learn this, some school authorities have actually toured the pioneering installations. For others, this documentary motion picture will "take the tour" — filmed and synch-recorded on the spot in actual classrooms and ETV studios from South Carolina to California; with in-person observation and first-person reports by authorities.

Sponsor: Bell Telephone System, 27½ minutes. 16mm EK Color. Cleared for TV.
Distribution: local telephone operating companies.

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David And Lisas For Sale

American and European critics have called David and Lisa the finest motion picture of the year. It was acclaimed at the Venice Film Festival and the San Francisco Film Festival. It is an unusual film. Vision Associates played an important role in its making: the editor was Irving Oshman, our vice-president. And Vision is associate producer. The same imagination and skill goes into every motion picture we produce for our clients. Fifty-four unusual films now bear the mark of

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656 Titles to Compete for Blue Ribbon Honors

Fifth American Film Festival in New York May 1-4

A RECORD TOTAL of 656 non-theatrical films and filmstrips have been entered for the Blue Ribbon Award competitions of the fifth annual American Film Festival, May 1-4, at the Hotel Biltmore, New York City.

The Educational Film Library Association, sponsor of the Festival, reports that the 523 sixteen-millimeter films and 133 thirty-five-millimeter filmstrips submitted this year represent 41 states and a score of foreign countries from India to South Africa.

Reflects Greater Film Use

According to EFLA Administrative Director Emily S. Jones, the number of Festival entries, larger than in previous years, reflects the increasing use of films in offices, clubs, public libraries, churches, government programs, museums, and homes, as well as in classrooms, film societies and television.

The 1963 Festival entries range from a film produced to spearhead the campaign of a gubernatorial candidate, through a wide variety of films exploring outer space, to one demonstrating how to make good coffee every time.

"Social-Documentary" Category

New this year is a competition category devoted to "Social Documentary" films. It will be one of 33 subject-area Blue Ribbon Award Festival Competitions which EFLA groups under the general headings of Art and Culture; Business, Industry, and Public Relations; Education and Information; Health, Medicine, and Safety; and Religion and Ethics.

In 29 cities across the country, the film and filmstrip entries are now being reviewed by EFLA's pre-screening committees of audio-visual experts who will nominate from among them, those which will be honored by screening in the Festival competitions in May.

Festival Juries Pick Winners

Specially-qualified Festival juries will then vote the much-prized Blue Ribbon Awards, which will be presented to the top-rated films and filmstrips on Friday, May 3, at a Gala Award Banquet presided over by EFLA President F. A. White, director of the bureau of audio-visual instruction at the University of Wisconsin. All entries screened at the Festival will be honored with special American Film Festival Certificates.

Formal and informal discussion

sessions again will be important features of the four-day Festival, with nationally known producers and users participating as speakers and panel members.

Channel 13 President to Speak

One speaker will be Dr. Samuel B. Gould, president of Educational Television for the Metropolitan Area, new owner of New York's channel 13, whose topic will be "Baptism by Fire: A New Station Getting Under Way."

Dr. Gould will speak at the luncheon sponsored by the New York Film Council on Thursday, May 2.

Advance information about the Festival screenings and program events, all open to the general public, may be obtained from EFLA, 250 West 57th St., New York 19, N. Y.



Direct Sales Tool

"COMMUNICATIONS SERVICES FOR ETV"

The Bell Telephone System has created a complete marketing package for *educational television*, from which their local representatives can draw, quickly and fully, whatever aids they need. Included in the package are two "presentation" films.

The first film ("Television in Education") is a non-commercial documentary survey of how television is being used today in America's pioneering ETV installations. But "Communications Services for ETV" is a frank sales pitch, to be shown by the Telephone sales representative to explain to school people why they should (1) transmit the TV lessons via a multi-channel closed-circuit system rather than broadcast, and (2) entrust the construction and maintenance of the system to their phone co.

SPONSOR: Bell Telephone System, 25 minutes, EK Color; Synch dialogue.

PARTHENON PICTURES

Cap Palmer, Exec. Producer
2625 Temple Street—DUNKIRK 5-3911
Hollywood 26, Cal.

"The Invisible Bridge" Shows Ford Assembly Workers Abroad

Assembly line workers in Southern Rhodesia, Germany, Brazil and Malaya are among the "stars" of a new motion picture produced by Ford Motor Company.

The Ford documentary, titled *The Invisible Bridge*, portrays the company's far-reaching international operations and their impact on nations and individuals throughout the world.

Sequences for the motion picture were shot "on location" in many of the 280 countries and territories where Ford International operates. The scenes dramatize differences in customs, cultures and languages and, at the same time, illustrate how employees, dealers and suppliers are bound together by the inter-related work they perform.

The 25-minute, 16-mm color film — now available free of charge for group showings — focuses on the relationship of the 2,000,000 men and women engaged in building and selling Ford products around the world.

Prints of *The Invisible Bridge* are loaned free to schools, churches, farm and youth groups, and fraternal and civic organizations. They may be obtained from Ford Motor Company film libraries in New York City, Oakland, Calif., and Dearborn, Mich.

Film Series Promotes Sale of Poultry in Arab Theaters

☆ Motion pictures promoting the sale and consumption of U. S. grown frozen poultry in the United Arab Republic will be exhibited in Egyptian theatres after mid-March, according to Harold Williams, president of the Institute of American Poultry Industries.

As part of the Institute's market development programs abroad, three five-minute color films were produced in Cairo by the Niles Communications Center of Chicago. Niles crews worked in co-operation with both U.A.R. and U. S. Department of Agriculture.

U. S. chicken and turkey have recently begun to be exported into the U.A.R. Sales have been made by the private trade to the Egyptian Government under the Food for Peace program. Two of the three films demonstrate to Arabian homemakers how to thaw and prepare U. S. grown broilers in a variety of local dishes. The third film covers the nutritional value of turkey, its thawing and serving suggestions.

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Invite Entries for NVPA's "Day of Visuals"

April 29 is Final Date for Visual Presentation Competition

ENTRIES for the Tenth Annual Day of Visuals Awards Competition of the National Visual Presentation Association are now being accepted by the Awards Committee, headed by Janet Wilkins, of the National Association of Manufacturers, Chairman, and Roger Hall, of the Boy Scouts of America, Vice Chairman. Entry blanks are available from NVPA headquarters, 19 West 44th Street, New York 36. The last day for receipt of entries will be April 29.

Judge Media in Seven Groups

In this year's competition, four major types of visual presentations and seven classifications have been established. The four types are (1) motion pictures, (2) filmstrips or slide programs with recorded sound, (3) slide and overhead projector transparency programs, and (4) flipcharts, flannel and magnetic board programs and other non-projected visuals.

Subject categories for the competition will be: (1) general public service, (2) sponsored educational, (3) employee relations, (4) employee training, (5) sales training, (6) industrial sales and sales promotion, and (7) consumer sales and sales promotion.

Show to be "Twice as Large"

Frederick G. Beach, General Chairman of this year's Day of Visuals, said that while the 1962 Day of Visuals Exposition was the largest in NVPA's history, plans for the 1963 exposition indicate that it will be double last year's size.

Occupying the Windsor Ballroom of the Commodore Hotel in New York, on June 4, 5 and 6, the audio-visual exposition will bring the leading producers, dealers, and suppliers of the tools of visual presentation together in what may be one of the most important audio-visual shows in the nation.

Hold Seminars on Two Days

The NVPA seminars, always a major feature of the Day of Visuals, are being expanded this year and concurrent sessions are being held on two of the three days of the program. Both the experienced visual presentation specialists and those new in the field will find seminar sessions tailored to their interests.

The Tenth Day of Visuals

BUYERS READ BUSINESS SCREEN
THROUGHOUT THE ENTIRE YEAR

Awards Banquet will be held on the evening of Wednesday, June 5, and the winners in the National Awards Competition will be announced at the banquet.

Show Winner of NVPA Awards

On the following day, Thursday, June 6, the various motion pictures, stripfilms and slide programs, which were top winners in the Awards Competition, will be shown on a schedule throughout the day in the Windsor Suite. The various winning visuals will be introduced to the audience by judges from the awards panel.

Also on June 6, non-projected visuals that were top award winners will be placed on display in a special Hall of Honor in the corridor of the Commodore Hotel leading to the NVPA's Audio-Visual Exposition.



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"In every age there has been one city which has seemed the center of the world ... in our time, that city is Washington," and all its beauty and stateliness, particularly many seldom-seen interior views, are captured as seldom before by Guy Adenis' breath-taking photography. But with this beauty goes a sense of history, and of destiny, for, like its predecessor, "In the Land of Lincoln," this is a wholly new kind of travel film. Most Washington tourists are Family Trade, and out of their desires "to improve our children" and to "understand our country better" rises this new approach to an over-worked subject; viz., to bring out its *significance*. To show the things to see, but also what they *mean*.

SPONSOR: American Oil Company (Standard Oil of Indiana). 28½ minutes. 16mm, EK Color.

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WASHINGTON FILM COMMENTARY

by Mary Finch Hoyt

Washington Correspondent for Business Screen

Nathan Golden Retires from Government After 35 Years

... One of official Washington's most widely-known film authorities and an internationally-honored specialist in motion picture and photographic industry affairs. Nathan D. Golden will retire from Government service on March 29th.

"Nate" Golden leaves his post as Director of the Scientific, Photographic and Business Equipment Division (Business and Defense Services Administration) in the U. S. Department of Commerce

after 38 years of continuous, effective service.

His resignation is taking effect on the conclusion of his planned visit to the International Photographic Trade Fair (Photokina) in Cologne, Germany. On his return, Mr. Golden will open a law office in Washington, D. C.

Among the awards and honors bestowed on this veteran are: Chevalier, French Legion of Honor, from the Government of France; the Order of Merit, First Class, from the Federal Republic of Germany; the Department of

Commerce Meritorious Service Award and the Certificate of Appreciation from the Department of the Army.

Producer of "The River" Is Honored by Secretary Freeman

... Government remembered ... and honored ... a pioneering documentary producer on January 28th when Secretary of Agriculture Orville L. Freeman presented an award and paid verbal tribute to Pare Lorentz for *The River*. This 25-year old classic about the Mississippi shared screen time with the Department's recent Centennial film, *Agriculture, USA*, during ceremonies at the State Department auditorium.

Secretary Freeman paid tribute to Lorentz for "awakening Americans to the broad problems of conservation, of the need for wise use of the land as our most basic resource, and of the way that technological, scientific and industrial change demands changes in social engineering to meet new conditions."

Department of Labor Film Encourages Apprentice Program

... A serious shortage of skilled workers is a paradox in the U. S. today. While unemployment of the unskilled holds a tenaciously high level, there are jobs waiting for printers, iron workers, sheet metal workers, crane operators.

The U. S. Department of Labor



Secretary of Labor Wirtz

looks to management and labor for the revitalization of apprenticeship programs to meet this two-edged problem. To bring the whole matter to the attention of both groups and the public, the Department is distributing *Skills for Progress*, a 29 1/2-minute motion picture.

The film was lensed in color in the Washington-Baltimore area by Milner-Fenwick, Inc. of Baltimore. It was directed by Irvin Milner, assisted by Stan Rowe; Vachel Blair was on camera, assisted by Ken Resnick. Thea Benler edited this timely information subject.

Skills for Progress' goals (and the problems involved) are introduced in the picture by the Honorable W. Willard Wirtz, Secretary of Labor. The Secretary's comments are presented below:

America's Goals in "Skills for Progress"

Secretary of Labor W. Willard Wirtz Cites the Need to Re-Vitalize Apprenticeship Training in Industry

THE FILM, *Skills for Progress*, demonstrates the most effective way for workers to acquire skills in modern industry. Apprenticeship is a highly-practical method because it combines on-the-job experience with class-room training. It is rewarding to the student, who is also an employee.

The Department of Labor's Bureau of Apprenticeship and Training has, for more than 25 years, assisted employers and labor in the development of apprenticeship. The Bureau is responsible for the on-the-job training phase of the Manpower Development and Training Act.

This is a critical program.

The demand for skilled manpower is growing while the unskilled go without work. Educational and training opportunities must be extended to all men and women without regard to race, col-

or, creed, national origin or physical handicap.

I cannot too strongly urge employers to provide training opportunities for their workers and to encourage them to take courses outside working hours.

I urge the unions to cooperate with employers in improving the skills and technical knowledge of their members.

I urge the individual worker to invest at least some part of his spare time to improving both his educational and occupational skills.

And, finally, what is of utmost importance: I urge our young people to stay in school, to acquire as much education as possible.

The future can be what we make it. We have only to will it.

MORI WASHINGTON COMMENTARY APPEARS ON PAGES 82, 84, 86

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BUSINESS SCREEN

BUSINESS SCREEN INTERNATIONAL

ROUGHOUT EUROPE today, associations of film producers and sponsors are actively exchanging experiences and information not among their own members but, in many cases, with similar groups in neighboring tries.

Among such burgeoning organizations are the British Industrial Film Association, the CEDFI in France, and the Austrian Association of Industrial and Cultural Film Producers, members encouraged to cooperate frequently and with their "opposite numbers" throughout Europe.

* *

France, the CEDFI Club Provides an Informal Forum for Sponsors, Film Makers

In Paris, the CEDFI Club (in English, "The French and Distribution Center for Information and Club") is a flourishing association whose membership and membership are similar to America's National Visual Presentation Association. Founded in 1959 and with a current membership of 113 public relations officers, advertisers and women and film executives, the club is centered in Paris under the direction of Pierre Bruneau, one of France's most active promoters of audio-visual material in business industry.

Informal Forum of Opinion and Information

Because of the wide range of interests among its members, the Club (entitled, in French, the "Club Centre d'Etude et de Diffusion du Film d'Information") provides a valuable forum of opinion and information. Meeting regularly twice a month, the members keep a list of film events in their own and other tries. Below is a summation of their recent activities:

During twice-monthly film sessions, they saw industrial and over 100 advertising films in 1962. After each viewing, the films were discussed over a drink; for members who did not attend, composite reactions were shared in the club journal.

20 Members Visit British Studios

September, 1961, 20 CEDFI members visited London to study British film production sponsorship. They made many valuable contacts with their "opposite numbers" in Britain, saw England's large commercial TV station (Associated Rediffusion), and visited with the Film Producers' Guild, World Wide Pictures, and Halas and Bachelor Cartoon Films. Following month, the members called on Simca automobile plant and participated in a programme to launch a new car model.

March, 1962, they organized the first Common Market Seminar on Industrial Films; industrial and 65 advertising films were fitted for study by the six Common Market countries and Britain. During the Seminar, Film Producers' Guild (the British film production group) was at home to the 300 participants. High spot was a dinner-debate, attended by 100, who participated in a discussion of the distribution of industrial films.

Among the Club's plans for this year is

As Reported by Robinson P. Rigg European Editor of Business Screen

a new service to members: the use "on call" of a projector and operator for private showings and discussions of films from the CEDFI film library. As part of their subscription, members now receive France's only a-v business magazine, "Cinema and TV Production."

These Are Services to Members

Member meetings are only a portion of the group's manifold activities. Here are some other Club functions:

The CEDFI Film Library is a collection of French and foreign films lent free of charge by sponsors to any film users: schools, clubs, associations and technical groups. With no attempt to be a main distribution outlet, the library does provide a bonus to many sponsors. Among the films is *1301*, concerning a computer, sponsored by the British International Computers and Tabulators Company.

The CEDFI Projection Service is available at all times to show films either from the library or provided from outside, at special sessions organized by sponsors.

The International Newsreel Service conducts showings of film programmes on regular circuits in provincial France. Last year, more than 100 newsreel sessions were held by large public and private groups sponsoring films.

The CEDFI Public Relations Service holds "VIP" film shows and presentations to selected audiences of all kinds. Over 100 invited audience presentations were conducted last year.

CEDFI publications include books, pamphlets, and the magazine "Cinema and TV Promotion."

M. Bruneau Represents Group at Festivals

Furthermore, as though he had not enough to do, Pierre Bruneau attends any international festival which may include industrial films to make sure that members' films are adequately represented.

Membership is open to all nationalities. If your company is showing films in France, or thinking about it, you are encouraged to join. The address is 47 Rue Blanche, in Paris.

British Industrial Film Association Members View New Product at Two Recent Sessions

The British Industrial Film Association (membership restricted to industry film sponsors) has been holding regular meetings in London and in out-of-town centers like Manchester, Birmingham and Leeds.

The BIFA calls these sessions "Monthly Newcomers" and their programs feature the latest in industrial film production and the mutually helpful exchange of news and views on purposes, costs, audiences and other factors important to successful sponsorship.

January ('63) sessions in London and at Manchester included screenings of some highly-useful new productions. Among these were:

Towards Better Standards (Marks and Spencer's own unit) An eight-minute technical report for the directors of Marks and Spencer's chain stores, demonstrating how the installation of automatic machinery in a footwear factory saved the company \$150,000.

Network (Associated Electrical Industries' own unit) A 31-minute color film describing a breakdown in a ship at sea, and how a replacement engine part is provided for it by means of worldwide communications. Hugh Wickham, A. E. I.'s Films Officer, introduced the film.

The Calculated Risk (Produced by World Wide Pictures for British Petroleum). Color. 28 minutes. The story of a 10-year search for oil under the ocean bed off the shore of Arabia, and the \$75,000,000 investment it represents. The film also shows how the life of the nomad inhabitants of the coastline is affected when the oil men come. Introduced by Dudley Knott, B. P.'s Films Officer.

What's in a Flame? (Made for the Gas Council by Stewart Films) Color. 20 minutes. For youngsters of all ages, the film features David Nixon, TV personality, performing a number of unusual experiments in a laboratory, to show what flames will do. Introduced by Stanley Irving.

What's Cooking? (Produced for H. J. Heinz of Britain by Associated British Pathe) Color. 32 minutes. A slapstick comedy film featuring comedian Charlie Drake and highlighted by

IN THE PICTURE

At head table for press luncheon of British Industrial Film Association are (l. to r.): W. P. N.

Edwards, CBE, Fed. of British Industries; Sir Ivone Kirkpatrick, GCB, GCMB, President of the Association; Ronnie Trittton, Association Chairman; Rt. Hon. The Lord Heyworth, LL.D., Vice-Pres.; R. H. K. Marett, CMG, OBE, Foreign Office; Brian Trench, Shell; F. Fife Clark, CBE, Director General, Central Office of Information.





"WORLD SERIES MOVIE A HOME RUN SMASH..."

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"TRUE COLOR ... First, the color (16mm), is true throughout. The grass is green and does not have a late-inning bluish cast as so often happened in the past. In all, the film is good clean entertainment for the entire family ... moves with a quick and lively tempo ...

— CHICAGO SUN-TIMES

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— CHICAGO TRIBUNE

"THE WORLD SERIES '62 baseball movie, being hailed as one of the finest by experts, is the work of Chicago's Jack Lieb and his film crew. All under the direction, of course, of Lew Fonseca, baseball's Cecil DeMille."

Kups' Column, CHICAGO SUN-TIMES

"Fonseca ... says this year's print could be the best of all previous 28 ... and he could be right."

— CHICAGO DAILY NEWS

AND WE SAY ... "thanks to the American and National Leagues and to the sponsors (Coca-Cola and Hillerich & Bradsby) for the privilege of putting our talents to work on the greatest sports film show on earth ..."

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SCREEN INTERNATIONAL

(CONTINUED FROM THE PRECEDING PAGE)
sound cookery advice to women from Margaret Alden.

* * *

Austria to Exhibit "Shorts" at Salzburg;

Association Sponsors an Exhibition in Paris

Although not a member of the Common Market, Austria cooperates enthusiastically with other countries in the exchange of films and film information.

Later this year, in Salzburg, it will be possible to study Austrian-sponsored films at the Festival of German Language Industrial Films, organized by the German and Austrian Federations of Industry. Between 1946 and 1961, Austrian producers made 740 short films; short subjects are often shown in Austria's 1150 cinemas.

Last November, the Austrian Association of Short and Cultural Film Producers cooperated with the French Film Center to demonstrate to the French public the recent strides in Austrian film-making. Herr Rudolph Kammel, president of the Austrian Association, states that the production of documentary films in his country is not economically possible unless they are subsidised either by industry or the Austrian Ministry of Education.

* * *

Cinema et Publicite Wins Moscow Awards

At The Third Festival of International Film Technique, held in Moscow, Cinema et Publicite of Paris received awards with a TV commercial for Dubonnet, the liquor firm. Dubonnet, Dubonnet gained the prize for animation and soundtrack. A premier award for trick photography was given to *Scottish Sombrero*, produced for Sandeman Port.

* * *

German TV Channel Gives Prime Time to Industry Films; Showing on TV Abroad

On the one German national television channel (government-owned) a number of international as well as German-produced industrial films were transmitted to viewers in 1962.

Among the 18 industrial films shown during a six-month period were IBM's *Information Machine*, and British Petroleum's Oscar-winning *Giuseppina*, both shown at peak periods.

German-sponsored films popular with viewers included A. E. G.'s *Maschinen lernen denken*, Krupp's *Campo Limpo*, and B. A. S. F.'s *The Magic Tape*.

During 1962, the international exchange of industrial films for TV continued to bring nations closer together. Klaus Brepohl of DIZ reports that Manila Television showed films sponsored by Siemens, Volkswagen, Farbwerke Hoechst and Bayer.

In Nigeria, the emphasis was on German autofilms: Volkswagen, German Ford, DEMAG and Phoenix all showed films during German Week.

The educational TV channel in Stockholm, Sweden, showed a series of sponsored films dealing with textiles — all German — from Glanzstoff, and Arbeitsgemeinschaft Kunststoff-industrie.

Vitfer's Emile Leze Is a Firm Believer in Fast Service, Quality for Films and Television

An honored guest at the British Kinematograph Society's recent annual dinner-dance at London's Savoy Hotel was Emile Leze, president of Vitfer Laboratories of Paris. M. Leze pioneered in the reversal and duplicating processing techniques which are now so popular for European television news and filmed program material.

Talking to your BUSINESS SCREEN correspondent at the dinner (held by the British equivalent of the SMPTE), Leze said that he had traveled from the Third International Television Film Festival at Monte Carlo, after keeping a fatherly eye on the entries which Vitfer had processed. The Paris lab processes over 80% of the film material shot by non-government units for French television.

This attention to detail and personal service pays off, for Vitfer also does work for such international organizations as NATO and such trans-Atlantic TV giants as the CBC, CBS and NBC. This service and the 12-hour processing delivery given European cameramen have attracted sufficient attention to require an expansion of facilities. M. Leze was to visit Newman and Guardia, makers of processing equipment, during his stay in England.

* * *

Factual Film Producers, Union Technicians Reach Accord; No Additions to the Crews

B/S No. 8/1962 reported that Britain's factual film producers and technicians' unions were locked in a wage dispute. It has now been settled for the time being, according to Brian Collis, Secretary of the Producers' Association, with a minimum wage scale rise of 2½% for a period of three months, with no alteration in crewing arrangements.

The latter phase was a key issue in the dispute, resolved to maintain the status quo.

* * *

Rylands Bros. Premiere "Drop Out" Film; Hank Strauss, MP's in London Audience

"Hank" Strauss, of Henry Strauss & Co. Inc., New York, was a guest at the London premiere of the film *Now the Wire*, presented by Rylands Brothers of Warrington as a means of recruiting school drop-outs for the company's further - education - while - you - work scheme.

The film follows three boys through their employment in the factory, one of Britain's biggest wire-making plants.

Other guests included the Member of Parliament for Warrington, and Christopher Chataway, who first ran the mile under four minutes and who is now Parliamentary Secretary to the Ministry of Education and a member of the British Government.

Mr. Strauss was en route to New York, following a holiday in Switzerland.

* * *

Britain to Host 5th Industrial Film Festival

In the fall of 1964, Britain will host the 5th International Industrial Film Festival. Date was confirmed by Ronnie Tritton.

DEPARTMENT OF DEFENSE

The Pentagon, Washington 25, D. C.

Office of Public Affairs: Audio-Visual Division Office of News Services

• This division is the central Armed Forces contact for the news media and producers in the important fields of radio, television, still pictures and motion pictures. Direct contacts on national and international release matters in these fields are:

Bertram Kalisch, *Chief, Audio-Visual Div.*

Phone: Oxford 7-6214

Donald E. Baruch, *Chief, Production Branch*

Phone: Oxford 7-4596

Robert W. Harvey, *Chief, Photo Branch*

Phone: Oxford 7-5331

Norman T. Hatch, *Chief, Radio-TV-News-film Branch*

Phone: Oxford 7-5111

ACTIVITIES: The Audio-Visual Division approves release of Armed Forces stock footage which cannot be procured commercially for newsfilm television programs, theatrical productions, etc. The Production Branch cooperates with producers of some 35 major theatrical productions and 10-12 TV series featuring or relating to the Armed Forces. There is an Armed Forces Film supplement which lists the various Service films available for public non-profit showing or cleared for public service TV programs. Information of such films can be obtained from the Production Branch. The Still Photo Branch releases to the press and television approximately 1500 photographs per year.

The Radio-TV-Newsfilm Branch releases approximately 260 (2-3 minute) subjects to the TV, newsfilm and theatrical newsfilm media annually. It maintains two small Pentagon studios for servicing the news media and radio programs, which feature interviews with top Defense officials. In addition, the Radio-TV-Newsfilm Branch releases taped and televised messages by Secretaries and Service Chiefs and radio trailers for Armed Forces Day. Civil Defense film activities are now being handled by the Department of Defense. **PRODUCTIONS:** The only film directly produced by the Office of Public Affairs for the Secretary of Defense is an annual film report on the progress and achievements of the Armed Forces. These reports have been produced by the Army Pictorial Center in New York. *The Pentagon Report*, presently in production, is expected to be available in 16mm color in March, 1963.

Armed Forces Institute of Pathology Medical Illustration Service

Herrnan Van Cntt, *Chief, Medical Illustration Service*

Phone: 576-2866

Morris M. Goldberg, *Asst. Chief, Medical Illustration Service*

Phone: 576-2867

William W. Nicholls, *Chief, Training Aids Division*

Phone: 576-2865

Miss Daisy B. Howze, *Chief, Visual Aids Branch (AFIP Film & Equipment Exchange)*

Phone: 576-2864

ACTIVITIES: This Institute makes or supervises films for the Armed Forces on medical subjects.

FACILITIES: In-house capability, and contracts for films through the Army Signal Corps.

DISTRIBUTION: AFIP operates a U. S. Army Signal Corps film exchange for medical films. The Institute procures and loans films for the Medical Services of the Armed Forces wherever and whenever they are needed. Unclassified films are available to members of the medical profession, with minor paying postage both ways. For information about available films, write the Government Printing Office, Washington 25, D. C., and refer *The Film Reference Guide - Medical and Allied Subjects.*

Directorate For Armed Forces

Information and Education

Paul J. Murdock, *Chief, Motion Picture Division*

Phone: Oxford 7-2967

Dallas Halverstadt, *Assistant Chief*

Phone: Oxford 7-2967

• This office produces and distributes information films for the use of the Armed Forces. Films are distributed through the film exchanges of each service, through on-base theaters, and to Armed Forces TV networks in 31 overseas locations.

DEPARTMENT OF THE AIR FORCE:

The Pentagon, Washington 25, D. C.

• The U. S. Air Force produces for itself or contracts with commercial producers for approximately 500-700 films of all types each year for internal and external purposes.

ACTIVITIES:

• **Training Films:** The Office of the Chief of the Training Film Section in Headquarters USAF validates, funds for, and directs the production of all Air Force Training films. Ninety percent of this total effort is contracted out to industry. All contracts are negotiated by Detachment #1, Air Photographic & Charting Service and are monitored by that command.

This same office in the Pentagon is responsible for a program, designated the Weapons Support System Training Film Program, which has been established so that training films on new weapons systems will reach the field at the same time as the weapons system itself. In most cases, the Air Photographic & Charting Service will negotiate with the motion picture industry for these films, and the prime contractors on the job will oversee the technical and engineering aspects of the films. (Also see data under "Facilities")

Further information may be obtained from:

Major John G. Rogers, *Chief, Training Film Section, AFPTR-D, Headquarters, USAF, The Pentagon, Washington 25, D. C.*
Phone: Oxford 5-5569

Lt. Col. Aiterio Gallerani, *Commander, Det. 1, Air Photographic & Charting Service, Wright-Patterson Air Force Base, Dayton, Ohio.*

• **Office of Information:** This office releases Air Force Sponsored Films, Newsfilms and Still Pictures.

Sponsored Films: Over \$850,000 worth of educational and informational films are in production or distribution in the Air Force's Sponsored Film Program. These films, which cover a wide variety of subjects of interest to the Air Force and to the public, are privately financed by industry and are distributed through the Air Force's Central Film Exchange in St. Louis, Mo. Present subjects under consideration by industry include "basic research"; "plastics in the missile and space program"; "telemetering"; "nuclear propulsion" and others. This program is administered by the Chief, Motion Picture Section.

Lt. Col. John R. Walker, *Chief, Motion Picture Section, Pictorial Branch, SAFOI, Headquarters USAF, The Pentagon, Washington 25, D. C.*
Phone: Oxford 5-5820

Lt. Col. William J. Lookadoo, *Chief, Pictorial Branch, SAFOI, Headquarters USAF, The Pentagon, Washington 25, D. C.*
Phone: Oxford 5-5853

Major Sherwood A. Mark, *Deputy Chief, Still and Reel Pictures, SAFOI, Headquarters USAF, The Pentagon, Washington 25, D. C.*
Phone: Oxford 7-5630



Audio-Visual Programs in the United States Government



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FEDERAL AUDIO-VISUAL PROGRAMS:

DEPARTMENT OF THE AIR FORCE:

● **Services & Support Division:** This division is responsible for the Air Force Special Film Projects and Production-Laboratory Services.

Special Film Projects: include general information and indoctrination films for the Air Force, and in some cases, the public.

Production-Laboratory Service Contracts: supplement the Air Force's in-service capability and provide for a combination of services from the motion picture industry.

The following officers are in charge of these programs:

Lt. Col. Donnell Bjoring, *Chief, Motion Picture Section, AFOOP, Headquarters USAF, The Pentagon, Washington 25, D. C.*

Edward A. Michalski, *Action Officer, Motion Picture Section, AFOOP-SU, Headquarters USAF, The Pentagon, Washington 25, D. C.*

FACILITIES: The Air Photographic & Charting Service, Orlando AFB, Florida, is the headquarters for the Air Force world-wide photographic program. Complete motion picture production facilities located at the 1365th Photographic Squadron, Orlando AFB, Florida, and at the 1352nd Photographic Group, Los Angeles, California, support Air Force-wide production requirements.

Det. #1, Hq. APCS, Wright-Patterson AFB, Ohio is responsible for contract procurement and commercial production of Air Force films, and the 1350th Motion Picture Squadron, Wright-Patterson AFB, Ohio, provides engineering and film report type productions to Technical Commands. The 1350th Motion Picture Squadron

also maintains the USAF Film Depository, a film archive with historical and current film footage holdings in excess of \$5,000,000 feet.

APCS also maintains photographic units at Vandenberg AFB, Santa Maria, Calif.; Ent. AFB, Colorado Springs, Colo.; and Andrews AFB, Camp Springs, Md. to provide documentary and instrumentation coverage of Air Force missile and other activities. APCS also maintains combat documentary teams capable of rapid deployment anywhere in the world. These teams are permanently located at March AFB, Riverside, Calif.; Barksdale AFB, Shreveport, La.; Offutt AFB, Omaha, Neb.; and Westover AFB, Chicopee Falls, Mass. Photographic Detachments are also located overseas, in the Far East, Europe and certain other areas of the world, to provide historical and combat documentation film coverage of important events of national and Air Force interest.

Additional information regarding the Air Force Film Program may be obtained by contacting:

Brigadier General Robert W. Hall,
Commander, Air Photographic & Charting Service, Orlando AFB, Florida
Phone: 241-2401, ext 501

Col. James P. Warndorf, *Deputy Chief of Staff, Photography, Air Photographic & Charting Service, Orlando AFB, Florida*
Phone: 241-2401, ext 2226

Specific information regarding the Commercial Production of Air Force films may be obtained by contacting:

Lt. Col. Alterio Gallerani, *Commander, Det. #1, Hq. APCS, Wright-Patterson AFB, Ohio.* Phone: CLinton 3-7111, ext 40219

DISTRIBUTION: Approved Air Force films, filmstrips and related visual aids are distributed by the Air Photographic and Charting Service through the centralized facilities of the Air Force Film Library Center, St. Louis, Mo. This facility routinely distributes 360,000 films per year to Air Force units and other agencies all over the world. The present active inventory consists of nearly one-half million prints of more than 4,000 separate film subjects. The Film Library Center also maintains overseas central Film Libraries located in France, Japan and Alaska, with a Branch Film Library in the United Kingdom. These libraries are strategically placed and stocked to service approximately 140 Base Film Libraries located throughout the world. Information regarding distribution of these films can be obtained by contacting:

Major James R. Watkins, *Commander, 1356th Film Library Squadron, 8900 South Broadway, St. Louis 25, Missouri*
Phone: MEIrose 1-4800, ext. 671

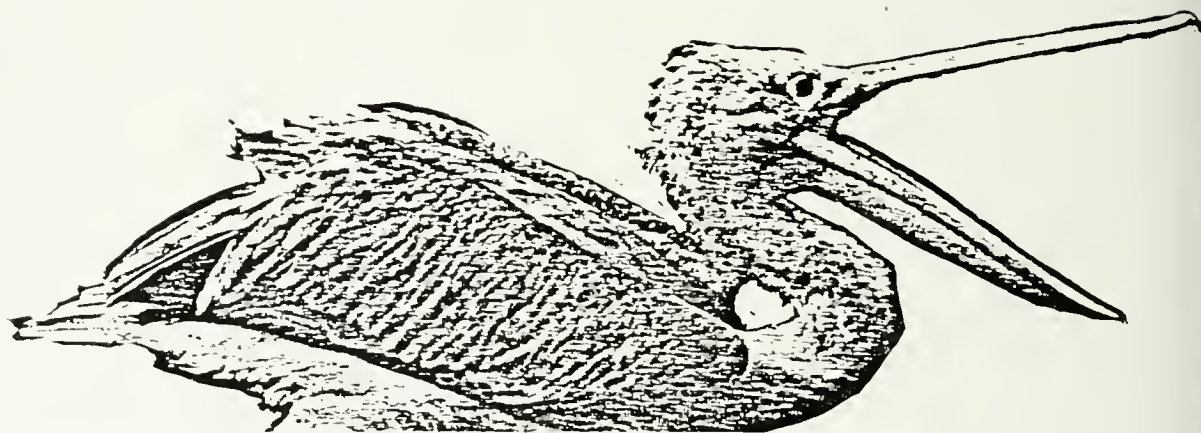
DEPARTMENT OF THE ARMY

Office of the Chief Signal Officer Pictorial Activities Directorate

The Pentagon, Washington 25, D. C.

● The Chief Signal Officer of the Army is responsible for policy matters on the procurement, production and distribution of *all* motion pictures for the Army. As a result, all film programs are authorized by the Pictorial Activities Directorate of the Office of the Chief Signal Officer. Information pertaining to the production or the distribution of prints may be obtained from the following:

(LISTING CONTINUES ON PAGE SIXTY-FOUR)



IN 1962 PELICAN COMPLETED TWO THEATRICALY RELEASED SHORTS, "EUROPA" A TEN MINUTE ANIMATED FILM ON THE EUROPEAN COMMON MARKET AND "THE AIR FORCE ON CANVAS", A SEVENTEEN MINUTE FILM ON THE AIR FORCE ART COLLECTION. FOR SCREENINGS OR INFORMATION ON THESE AND OTHER PELICAN PRODUCED FILMS CONTACT JOE DUNFORD OR TED LOWRY, TELEPHONE OR 9-0670 OR WRITE PELICAN FILMS, INC. 292 MADISON AVENUE, NEW YORK CITY 17, NEW YORK.

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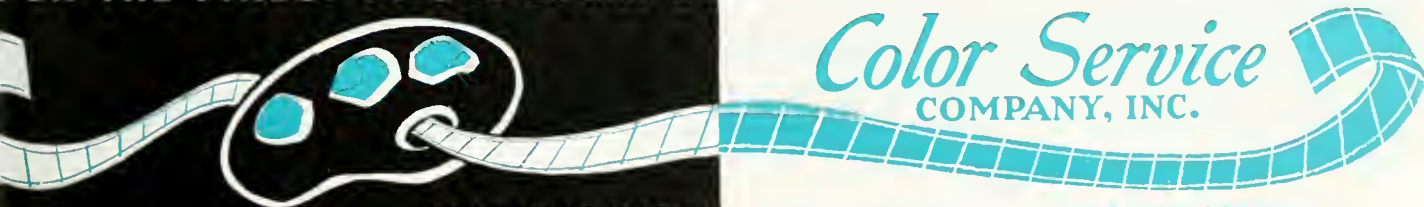


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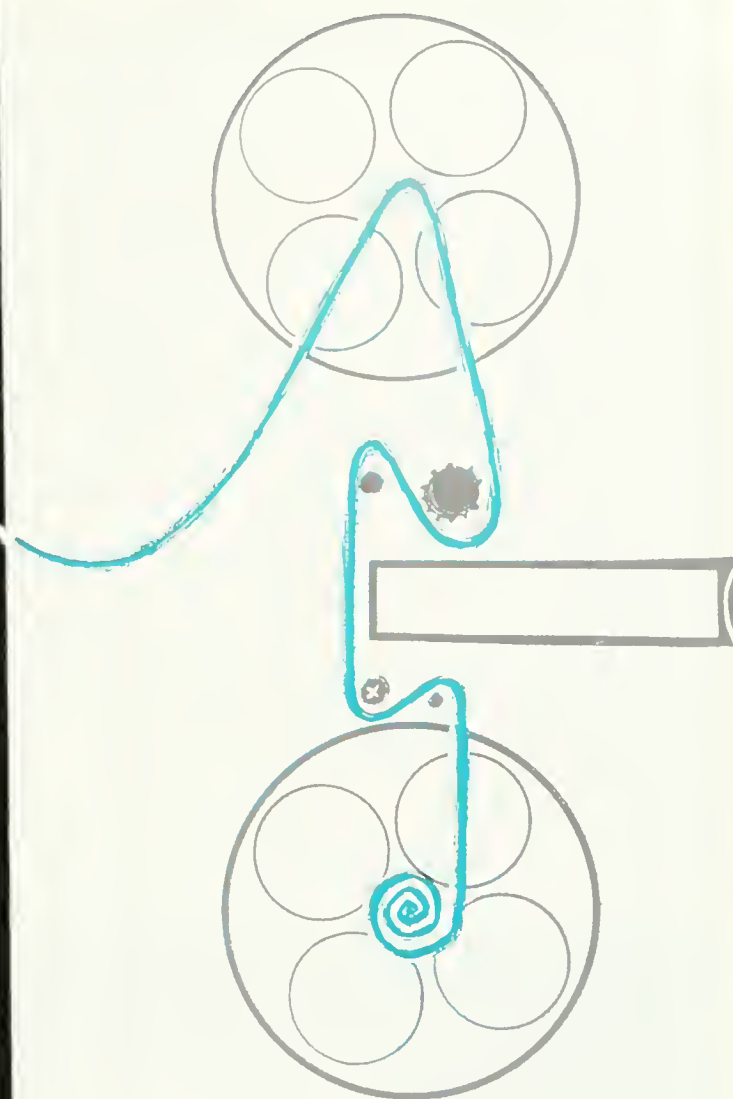


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..... DAILIES READY
FOR SCREENING
BY NOON
THE FOLLOWING DAY



FEDERAL AUDIO-VISUAL PROGRAMS:

DEPARTMENT OF THE ARMY:

Col. A. A. McCrary, *Director of Pictorial Activities*
Phone: OXford 7-3520

Lt. Col. Douglas W. Gallez, *Chief, Motion Picture Branch*
Phone: OXford 7-4455

James A. Moses, *Chief, Film Distribution & Utilization Branch*
Phone: OXford 7-2039

ACTIVITIES: The Pictorial Activities Directorate coordinates production of more than 300 films of all types each year, including the TV series *The Big Picture*, and some films for the Office of Armed Forces Information and Education.

THE ARMY PICTORIAL CENTER has primary responsibility for the actual production of motion pictures and requests for information concerning contracts for writing, production and processing should be directed to the Commanding Officer, Army Pictorial Center, 35-11 35th Ave., Long Island City, New York. Phone: ASToria 4-3100.

DISTRIBUTION: All official motion pictures, film strips, transparencies and related audio-visual aids are distributed throughout the Army by the U. S. Army Film Distribution & Utilization System. This system includes the Film Distribution & Utilization Branch, Pictorial Activities Directorate, OCSigO, the Distribution Branch of Army Pictorial Center, and the 256 Film & Equipment Exchanges located at Army headquarters, major service schools and training installations throughout the ZI (Zone of Interior) Armies and Overseas Commands.

DEPARTMENT OF THE NAVY

Washington 25, D. C.

• The U. S. Department of the Navy produces motion pictures for such purposes as training, maintaining fleet readiness, explaining new weapons and devices, and for medical, historical, indoctrination, safety and recruiting uses, to name a few key subject areas.

• *Information and General Policy Procedures* on all aspects of the Navy film program, including application information for commercial producers interested in bidding on Navy contract films, are handled by the Chief of the Bureau of Naval Weapons, Navy Department, Washington 25, D. C.

Captain E. B. Johnson, USN — Code FF, *Director, Photographic Management Division*
Phone: 547-5700, ext. 2412

T. G. Cassidy, Code FFMP, *Head, Training Film & Motion Picture Branch, Photographic Management Division*
Phone: 547-5700, ext. 2470-2472

• *Procurement policies and procedures*, which involve information on technical questions regarding bids, are handled by the Officer in Charge, Navy Purchasing Office, Washington 25, D. C.

Captain C. A. Appleby, USN, *Officer in Charge*
Phone: OXford 6-5141

LCdr. M. S. Anderson, USNR, *Director, Purchase Division*
Phone: OXford 6-6479

FACILITIES: The U. S. Naval Photographic Center, a field activity of the Bureau of Naval Weapons, is the central photographic laboratory for the Navy Department and the Navy's largest photographic activity. The Center, composed of over 530 military and civilian personnel, provides photographic assistance and specialized services to the entire Naval Establishment, supervises the production of Navy training films and maintains the Navy's motion picture and still photographic film libraries.

The motion picture production facilities at the Center are modern and complete. There is a sound stage, film and tape recording and mixing equipment, an art and animation group and editorial branch. Here experienced script writers and artists collaborate with Navy photographers and technicians, maintaining a high standard of quality for Navy productions. The processing division has the capability to develop and print negative film and release prints in 35mm and 16mm black-and-white and negative-positive color. About 75 percent of all Navy films, however, are contracted with established commercial producers.

In addition, there is a growing requirement for films to report on the Navy's research and development activity, and to meet this need, rapidly, a TV closed circuit kinescope facility has been activated at NPC during the past year.

Extensive libraries of both still and motion picture photography are maintained at the Center. Library services are provided to the Naval Establishment and other government agencies and to commercial concerns on a cash sale basis. The Still Picture Department produces all types of still photography such as press, serials, murals, and official portraits. Up-to-date continuous roll paper printing and processing units meet the Navy's large volume print demands. There are (LISTING IS CONCLUDED ON PAGE EIGHTY)



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In Chicago: 952 N. Michigan Ave. • Whitehall 4-0196

In Detroit: 10432 McNichols Road • University 4-0770

During 1962 some of the companies we have produced public relation films for
are: BELL TELEPHONE—"Anatomy of an Accident" first award NATIONAL SAFETY COUNCIL
AMERICAN TELEPHONE & TELEGRAPH • OLDSMOBILE • HARDING COLLEGE
GENERAL MOTORS—Television Commercials for BELL & HOWELL • TONI • OLDSMOBILE
OVALTINE • ADORN • ZENITH • STROHS BEER • HELENE CURTIS and others

FEDERAL AUDIO-VISUAL PROGRAMS:

Civilian Departments & Agencies

DEPARTMENT OF AGRICULTURE

Office of Information

Motion Picture Service

Washington 25, D. C.

• The Motion Picture Service of the USDA produces motion pictures in color and black-and-white on agricultural and related subjects for various agencies within the Department and, on occasion, for other Government agencies. Production and laboratory services are also available on a cooperative basis with land grant colleges and universities.

C. A. Carrello, *Chief, Motion Picture Service*
Phone: DUdley 8-6072

Sid L. Schwartz, *Assistant Chief for Planning, Distribution, Production*
Phone: DUdley 8-2073

Martin Lobdell, *Assistant Chief for Production, Laboratory Services*
Phone: DUdley 8-3628

Joseph Sanders, *Chief, Business Management*
Phone: DUdley 8-7263

Arthur Foster, *Chief of Laboratory*
Phone: DUdley 8-6747

James E. Alford, *Chief of Distribution*
Phone: DUdley 8-5246

Mrs. Anne Ware, *Stock Footage Librarian*
Phone: DUdley 8-3629

ACTIVITIES: The USDA currently has more than 300 films in distribution with an estimated audience of 195 million persons. These films cover such subjects as conservation, forestry, agricultural research, insect eradication, nutrition and marketing. In addition, the Department is prepared to cooperate with qualified non-government organizations in the production and distribution of agricultural educational motion pictures and TV films which are related to agricultural programs, if the non-government cooperator is a non-profit organization or association concerned with the dissemination of agricultural information or the production or handling of one or more agricultural products.

FACILITIES: The USDA Motion Picture Service has complete in-service production and laboratory facilities which have been in continuous operation since 1912.

DISTRIBUTION: Films for school and group showings are distributed through 69 cooperative film libraries located in each state. Films for TV bookings are distributed directly from Washington, and prints of all films may be purchased from Norwood Studios, Inc., 926 New Jersey Avenue, N. W., Washington 1, D. C. Catalogues are available of motion pictures, films suitable for TV showing, state produced films and of stock footage, which is for sale at a nominal cost.

OFFICE OF EMERGENCY PLANNING

National Headquarters: Washington 25, D. C.

Nat S. Linden, *Director, Audio-Visual Office*
Phone: EXecutive 3-3300, ext. 3092

ACTIVITIES: This office plans and produces motion pictures to support programs of OEP.

FACILITIES: At the present time, all production is contracted to commercial film producers, or performed by other agencies of the Federal Government under OEP supervision. For all information on motion pictures, contact the audio-visual office in Washington.

DEPARTMENT OF COMMERCE

Washington 25, D. C.

• The U. S. Department of Commerce produces and circulates motion pictures dealing with those domestic and foreign subjects relating to the offices which are under the jurisdiction of this Department.

Business & Defense Services Administration

Nathao D. Golden, *Director, Scientific, Photographic and Business Equipment Division*
Phone: WOrth 7-4378

Geo. R. Donnelly, *Chief, Motion Picture & Photographic Products Branch*
Phone: WOrth 7-2778

Earl Young, *Motion Picture Analyst, Motion Picture & Photographic Products Branch*
Phone: WOrth 7-2911

• The Motion Picture and Photographic Products Branch was established to serve the motion picture and the photographic and motion picture apparatus, equipment and supplies industries. It performs many functions, some of the more important being to foster, promote, and develop the foreign and domestic trade of these industries. It provides market development counsel to producers and exporters as to where and how to cultivate and expand their overseas sales, acquire distributors, facilitate the acquisition of frozen remittances, and render assistance in other problem areas. It also participates in tariff and trade negotiations, and maintains constant surveillance of foreign trade trends, and periodically issues concise basic information releases for industry guidance. Furthermore, the Branch acts as the focal point for industry with reference to advice and guidance to other agencies and use of other agency facilities.

Coast & Geodetic Survey

G. P. Meredith, *Chief, Administrative and Technical Services Division*
Phone: WOrth 7-3266

• The bureau has produced, in the past ten years, five documentaries on the following subjects: general activities of the Coast and Geodetic Survey; tides and currents; wire drag; surveyors at work; and oceanographic cruise of Ship Explorer. Certain aspects of these productions were contracted to industry.

In addition, the Coast and Geodetic Survey recently collaborated on the National Academy of Science's *Planet Earth* series. Film information available through Technical Service Division.

National Bureau of Standards

William R. Tilley, *Office of Technical Information, Connecticut Ave. & Van Ness St. N. W., Washington, D. C.*
Phone: EMerson 2-4040, ext. 7093

• This Bureau produces scientific and technical motion pictures about the research programs of the National Bureau of Standards. Films are available from the above address.

Bureau of Public Roads

William F. Hall, *Chief, Photographic Section*
Phone: DUdley 2-3008

ACTIVITIES: This Bureau produces films on subjects pertinent to highway development and improvement, safety, and other related subjects for government agencies, state and local highway departments, engineering colleges and universities, and other interested organizations. Films are often produced in cooperation with these organizations and schools.

FACILITIES: In-house capability.

DISTRIBUTION: These films are available on a loan basis, with borrower paying transportation charges both ways, from the Chief, Motion Picture Branch, Bureau of Public Roads, Washington 25, D. C. Safety films on winter driving are available from the National Safety Council, 425 N. Michigan Blvd., Chicago 11, Illinois.

U. S. Weather Bureau

James M. Beall, *Public Information Officer*
Phone: 965-2400, ext. 456

Philip Crofford, *Film Librarian*
Phone: 965-2400, ext. 217

• The Weather Bureau occasionally contracts for films and film shorts to be used in warning programs associated with hurricanes and tornadoes. In addition, it provides technical assistance for films on weather related subjects. The Bureau has an extensive library of other weather films produced elsewhere; loan information is available from the Public Information Office or the Film Library.

Office of Publications and Information Bureau of International Commerce

Americo A. W. Favale, *Director, Graphics Division*
Phone: WOrth 7-5481

ACTIVITIES: This office produces films describing Government-industry cooperation in staging official U. S. Exhibitions at international trade fairs overseas.

FACILITIES: Footage is shot by staff photographers of the Graphics Division and films are produced on contract by industrial film companies.

DISTRIBUTION: Color films average 15 minutes in length and are available on a free loan basis by application to the Director, Graphics Division. These films are also available through Department of Commerce Field Offices. Black and White prints are available for TV use.

FILM NOW AVAILABLE: *The Trade Fair Story.*

Maritime Administration

Richard Shea, *Public Information Officer*
Phone: DUdley 6-4461

• This administration engages in limited film production to promote American Merchant Shipping. At present, the Maritime Administration is engaged in a cooperative project with the Atomic Energy Commission and commercial industry on a special film report about the N. S. Savannah, the world's first nuclear merchant ship. Films are available through the Director, Public Information.

POST OFFICE DEPARTMENT

Washington 25, D. C.

J. F. Kelleher, *Special Assistant to the Postmaster General, Public Relations (Public Relations films)*
Phone: STerling 3-3100, ext. 500

John D. Horton, *Training Staff Assistant, Bureau of Personnel (Training Films)*
Phone: STerling 3-3100, ext. 8023

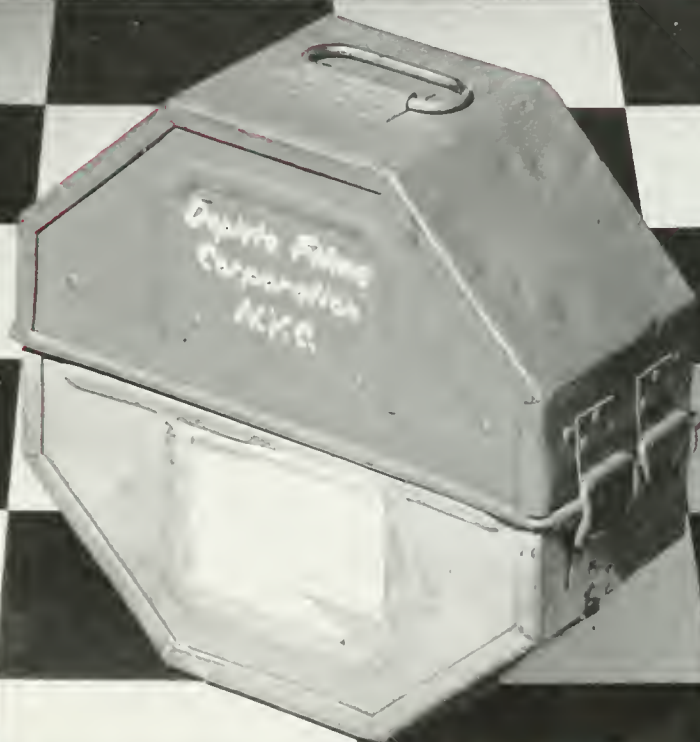
ACTIVITIES: The Post Office Department currently uses training and engineering photo reports.

FACILITIES: This Department has no provisions for making films. All work is contracted and for information on contracts write:

Bureau of Facilities, Procurement Division
Room 4206, Post Office Department
Washington 25, D. C.

DISTRIBUTION: Public relations film clips for public service are distributed through U. S. Postmasters in all regions. Training films are distributed by Regional Directors in 15 regions.

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U S PUBLIC HEALTH SERVICE

cal and Sensory Diseases." Other specialized reference works are in production. Productions: Motion pictures currently in production include *Epidemiology of Salmonellosis*; *Simian Malaria in Man*; *Radiation Fallout Protection in Hospitals*; *Immune Heart Murmurs in Children*; *Mental Status Examination*; *Biology and Control of Flies*; *Plastic Isolators*; *The Course and Management of Syphilis*; *The National Library of Medicine*; *Listeriosis*; *Fluorescent Antibody Technique*; and *Arthropod-Borne Encephalitis*.

Social Security Administration Baltimore 35, Maryland

Roy L. Swilt, *Information Officer*
Phone: 944-5000, ext. 2157
Wallace Kendall, *Chief, Production Branch, Office of Information*
Phone: 944-5000, ext. 2955

ACTIVITIES: The Social Security Administration produces and distributes films on Old Age, Survivors and Disability Insurance. These are public information films designed to explain the Social Security Law. All films are designed for TV audiences, and both spots and film shorts are produced.

FACILITIES: The Administration, located in Baltimore Headquarters, has a small studio and limited production facilities. Most film work is contracted to commercial producers.

DISTRIBUTION: Through 600 District Offices throughout the country, prints may be obtained on a free loan basis. Prints may also be bought.

Vocational Rehabilitation Administration

W. Oliver Kinnannon, *Chief, Publications and Reports Service*
Phone: WOrth 2-2040

• This office produces TV spots on vocational rehabilitation for state agencies which then distribute them through local TV. The office in May, 1962 released a major film, *To Live Again*.

FEDERAL A-V PROGRAMS

DEPARTMENT OF INTERIOR

Washington 25, D. C.

• The Department of Interior produces films which are concerned with the management, conservation and development of natural resources in every section of the Nation. Films are available from the bureau in which they have been produced.

Office of the Secretary

Harlan Wood, *Division of Information*
Phone: REpublic 7-1820, ext. 3171
Inquiries concerning the use of Department of Interior films for television should be addressed to this office.

The Bureau of Mines

A. Nicholas Vardac, *Motion Picture Representative*, Bureau of Mines, Washington 25, D. C.

Phone: REpublic 7-1820, ext. 3359

Meyer Reiness, *Chief, Bureau of Mines Distribution*, 4800 Forbes Ave., Pittsburgh 13, Pa.

ACTIVITIES: The Bureau of Mines has a broad film program dating from about 1920. Motion picture subjects deal with natural resources of states and areas and with mineral commodities including metals, non-metals, coal and petroleum.

FACILITIES: All films are made in cooperation with private industrial firms which pay production costs and select commercial film producers. The Bureau maintains no production facilities.

DISTRIBUTION: About 5,000 prints of films are distributed to the public on a free loan basis from the central film distribution center of the Bureau of Mines, 4800 Forbes Ave., Pittsburgh 13, Pa., and from depositories in 40 states. Annual number of showings is 225,000. Most films are cleared for free TV use. Single or block bookings arranged. Catalogues available.

PRODUCTIONS: Films in current production include: *The World of Phosphorous*; *National Synthetic Rubber*; *The Story of Potash*; *Helium*; *Washington and Its Natural Resources*; *Coal*; *Casting Iron*. Educational TV Program Series: The following television series are available: *Down to Earth*; *States of the Union*; *Out of the Earth*.

The Bureau of Reclamation

Ottis Peterson, *Assistant to the Commissioner, Information*
Phone: REpublic 7-1820, ext. 4662

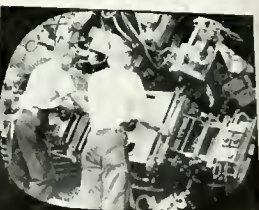
ACTIVITIES: The Bureau of Reclamation produces one or two pictures a year on water resource development in the seventeen western states. These films are usually "low budget," sound-color films which run 28 minutes for TV use. Film catalogs are available from regional offices and from Washington D. C. office.

FACILITIES: Most of the film work for the Bureau of Reclamation is contracted by the appropriate regional office commercial producers. There are seven regional offices, supervised by the Washington office.

DISTRIBUTION: Each of the seven regions, and the Washington office, has its own distribution channels. On occasion, prints are loaned to educational institutions for short periods of time.

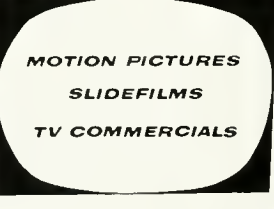
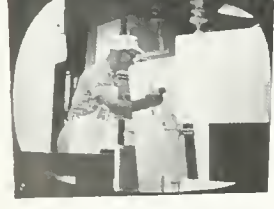
PRODUCTIONS: Recent productions include: *Key to the Future*, a film about the Colorado River storage project in Utah, Wyoming, Colorado and New Mexico; *Operation Glen Canyon*, which documents construction of Glen Canyon Dam on the Colorado River in northern Arizona; *Water for the Valley*, the story of Central Valley project, between the coastal and Sierra ranges in California. (Concluded on Page Seventy-Two)

• These listings of U. S. Government audiovisual activities and executive personnel are compiled with the cooperation of all U. S. departments.



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The Bureau of Land Management

Harmon Kallman, *Information Officer*
Phone: REpublic 7-1820, ext. 3609

• Three films are available from the Bureau's Washington, D. C., office and from 11 State offices in western states.

Available for loan and for TV showings are: *Our Public Lands*, a 28-minute color film on conservation and development of the national land reserve; *Alaska, Land to Grow On*, 28-minute color film on public lands and resources in Alaska; *Watershed Conservation*, demonstrating water conservation on the national land reserve; and *Rogue River Country*, 28-minute color film about the recreational opportunities and wealth of natural resources found in the Rogue River Valley of southwestern Oregon. State BLM offices having film libraries are: Portland, Sacramento, Phoenix, Reno, Salt Lake City, Santa Fe, Denver, Cheyenne, Boise, Billings, and Anchorage.

The Geological Survey

J. O. Kilmartin, *Chief, Map Information Office*
Phone: REpublic 7-1820, ext. 2446

This department has a small collection of training films of a technical nature on topographical survey subjects. The films were produced in cooperation with the Pan American Institute of Geography & History, and are circulated through the Washington, D. C., office.

U. S. Fish & Wildlife Service

Elliot A. Macklow, *Chief, Audio Visual Services*, Branch of Marketing, Bureau of Commercial Fisheries, Fish & Wildlife Service.
Phone: REpublic 7-1820, ext. 2151

ACTIVITIES: Using commercial contractual motion

FEDERAL A-V PROGRAMS

picture facilities, this organizational unit plans, produces and distributes fishery marketing and educational motion pictures sponsored by both Government and industry. Other audio-visual materials such as fishery television spot announcements, radio spot announcement discs, slides, specialized publications, etc. are also produced and distributed by the Unit.

FACILITIES: Commercial contractual motion picture facilities.

DISTRIBUTION: Utilizing about 200 Government and private film libraries, about twenty fishery motion pictures are distributed free of charge upon request. Provision has been made so that most of the films are cleared for television, although special permission is required before telecasting. Stock footage is not available. A catalog entitled *Fishery Motion Pictures* may be obtained free of charge upon request. A central Audio-Visual Services film library is maintained in College Park, Md. Films and information may be obtained by writing Audio Visual Services, Bureau of Commercial Fisheries, Post Office Box 128, College Park, Maryland.

PRODUCTIONS: Recent productions include: *Sponge-Treasure From the Sea*, an Edinburgh Film Festival honor film; *Salmon-Catch to Can*; *Fishing Five Great Lakes*. A documentary motion picture, *Watermen of Chesapeake*, sponsored by the States of Maryland and Virginia, will be released early in 1963.

An Exclusive Business Screen Feature

• These extensive listings of audio-visual activities in the Federal Government are an *exclusive* feature of each Annual Production Review edition.

FEDERAL AVIATION AGENCY

Office of Management Services Audio Visuals Section

16th & Constitution, Bldg. T-5, Room 1046
Washington 25, D. C.
Phone: WOrth 7-4628

Howard W. Bailey, *Acting Chief, Audio Visuals Section*, MS-152
Martin Konigsmacher, *Acting Chief, Motion Picture Unit*, MS-153
Arthur L. Gansh, *Chief, Still Photographic Unit*, MS-154
Wayne C. Lovell, *Chief, Graphics Unit*, MS-155

ACTIVITIES: The Audio Visuals Section produces films, graphics and visuals, and still photography designed to meet the needs of the Services and Offices which comprise the Federal Aviation Agency. The end product includes all types of motion picture and still photography and the various miscellaneous visual aids required to aid the agency in accomplishing its overall mission. All motion picture production is in 16mm.

FACILITIES: The FAA uses both in-service capabilities and commercial contracts with industry in supplying its Audio Visual services.

FILM DISTRIBUTION: Distribution of FAA films is handled through the Aeronautical Center Film Library, AC-142. 1, P. O. Box 1082, Oklahoma City, Oklahoma.

MOTION PICTURE PRODUCTION: Planned for production during the current fiscal year, are films in both color and black and white, which will range from the purely training film to the more complex film designed for public relations and general dissemination.

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FEDERAL AUDIO-VISUAL PROGRAMS:

DEPARTMENT OF THE TREASURY Washington 25, D. C.

Internal Revenue Service

Charles M. Lammond, *Public Information Officer*. Phone: WOrth 4-4037
John Burleson, *Audio Visual Training Officer*. Phone: WOrth 4-3465

ACTIVITIES: The Internal Revenue Service prepares, from time to time, motion pictures for either internal or external use. Those prepared for training purposes are produced under the jurisdiction of the IRS Training Division and are used at district and major local offices throughout the United States to instruct new personnel or those being assigned to different tasks in the work they are to undertake. The *Public Information Division* supervises the production of films and television spot announcements intended to acquaint taxpayers throughout the nation with matters of presumed interest to them involved in IRS operations.

FACILITIES: The public information films of IRS are produced professionally, usually utilizing the agency's own office facilities and personnel for background scenes but hiring professional talent for action bits, narration, etc. Laboratory production facilities are contracted to complete the film after the first rough cut. Training films are sometimes produced with IRS personnel and sometimes with professional talent.

DISTRIBUTION: The 62 district offices, and several of the larger local offices, distribute IRS film productions. All clearances and releases have been obtained for general showing of all IRS films.

PRODUCTIONS: The Internal Revenue Service has recently expanded its list of available films. It now includes the following titles: *Then and Now*, 27½ minutes in color, 100 years of Internal Revenue history. *It All Adds Up; No More — No Less; Your Farm — Your Tax*. The foregoing 27½ minute, black and white films deal with best methods of preparing Forms 1040, 1040-A and Farmers return. *Push Buttons and Taxes*, 10 minutes in color, is the story of automatic data processing in Internal Revenue operations. *The Inevitable Day*, 25 minutes, color and black & white; *Since the Beginning of Time*, 27½ minutes, color and black & white. These two films deal with operations of Revenue Service of probable interest to taxpayers, which show the relationship of the individual taxpayer to the various developments of Internal Revenue. *Insight*, 16 minutes, black & white. An interview with Commissioner Mortimer M. Caplin, in which he outlines plans and policies of Internal Revenue of probable interest to accountants, attorneys and others with specific interest in these phases of the Service's operation. The foregoing films are all available in 16mm. In addition, Internal Revenue has two 10-minute color films in 35mm only, suitable for theatre use. These are condensed versions of *Then and Now* and *Since the Beginning of Time*.

United States Coast Guard

Don Farran, *Chief, Motion Picture & TV Branch, Public Information Division*
Phone: WOrth 4-5305
Ch. Phot. H. E. Whitwer, USCG,
Assistant to Chief

ACTIVITIES: The U. S. Coast Guard produces information and training, as well as recruiting films. The majority are in 16mm color-sound with running time of 14 or 28 minutes. For the past three years, CG films have consistently been selected by the United States government for entry in foreign film festivals, and have won a number of awards, three films having been sent to the Edinburgh International Film Festival in 1961. In 1962 a Coast Guard film, *Firefighting Aboard Tankers*, won the Bronze Plaque First

Award in its category in the National Committee on Films for Safety contest.

FACILITIES: In-house capability. The CG uses its own facilities, including writing, directing, shooting, and editing to final cut of its productions.

DISTRIBUTION: Distribution of the films is made through the various Coast Guard District offices and from Headquarters to television stations, schools, colleges, various organizations providing information to their members. Usually, the films are cleared for non-theatrical and television use, and no charges are made for use. An annual Film Catalog is issued by Coast Guard Headquarters and separately by each District office.

PRODUCTIONS: Recent subject matter of the films has ranged widely across the world, including LORAN stations on Pacific isles, discovery operations in the Arctic and Antarctic, Search and Rescue, International Ice Patrol, Aids-to-Navigation, Merchant Marine Safety, small boat safety operations, including training films on navigation and rules-of-the-road, and the Law Enforcement responsibilities of the Coast Guard.

U. S. Savings Bonds Division

Jacob Mogelev, *Promotion Manager*. U. S. Savings Bonds.
Phone: WOrth 4-5702

• The U.S. Savings Bonds Film Program is completely dependent on the volunteer support from the non-theatrical and theatrical film industry and other industries. Over the past 20 years it has received over 1 billion dollars worth of promotional support.

AGENCY FOR INTERNATIONAL DEVELOPMENT

Communications Resources Division
State Department, Washington 25, D. C.

Gerald F. Winfield, *Chief*
Phone: DUDley 3-7143

V. M. Commerce, *Motion Pictures*
Phone: DUDley 3-7131

ACTIVITIES: This organization is composed of a group of specialists whose prime duties are to provide professional technical advice and assistance to a large number of functionaries working in conjunction with approximately 90 U.S. AID Missions in various cooperating countries of the free world. They are responsible for Resources program within AID, including all communications media instruction and training, the development of the media of mass communications, and the training of personnel in the professions and skills of technical information. The responsibility includes planning, development and use of communications media ranging from hand-made indigenous devices through more complex media such as motion pictures, radio and television. Such support extends itself into all technical fields with which AID programming is involved.

FACILITIES: With respect to film productions, some missions have complete professional staffs and facilities; others vary widely in degrees of completeness. All rely on the Washington staff to a greater or lesser extent for "backstop" guidance.

DISTRIBUTION: Except for a limited number of films produced under contract in the United States, motion pictures, film strips and slides are made in cooperating countries and are designed for overseas distribution. Approximately fifty films have been selected for showings to Educational and Civic groups in this country. They are available upon request from Educational Film Libraries in 10 geographic locations. Further information is available from AID, or the Educational Film Library Association, 250 West 57th Street, New York 19, N.Y.

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NATIONAL AERONAUTICS AND SPACE ADMINISTRATION

Office of Educational Programs & Services
Washington 25, D. C.

Shelby Thompson, *Director, OEPS*
Phone: WOrth 2-4451
James V. Bernardo, *Deputy Director, OEPS*
Phone: WOrth 2-1552
Donald M. Swartz, *Chief, Educational Audio-Visual Branch*
Phone: WOrth 2-1644
H. Warren Phipps, *Chief, Motion Picture Management Section (Central Film Depository & Film Distribution)*
Phone: WOrth 2-2207
James B. Etheredge, *Chief, Motion Picture Production Section*
Phone: WOrth 2-1678
Kenneth B. Higgs, *Chief, Educational Television and Radio Section*
Phone: WOrth 2-1728

ACTIVITIES: This branch produces and distributes educational and technical public release films on space and aeronautics.

FACILITIES: Motion picture requirements are fulfilled through in-house capability, contractors (NASA Centers and industry), and industry sponsored programs.

STOCK FILM: Requests for NASA stock footage reviewed and fulfilled through Code AFEE-3, NASA Hq.

DISTRIBUTION: NASA films are loaned through NASA Hq. Centers and offices.

PRODUCTIONS released in 1962 include: *The Mastery of Space; Friendship 7; Your Share in Space; Saturn a Giant Step to the Moon; Steps to Saturn; Before Saturn; Saturn Propulsion System; Aerial — the First International Satellite; Astronaut John*

FEDERAL A-V PROGRAMS

Glenn Speaks to American Youth; Voyage of Friendship 7; Exobiological Safety; Clouds of Venus; and many other technical films.

UNITED STATES INFORMATION AGENCY

Washington 25, D. C.

George Stevens, Jr., *Director, Motion Picture Service*. Phone: DUDley 3-2315.
Anthony Guarco, *Deputy Director, Motion Picture Service*. Phone: DUDley 3-3373
John R. Wheeler, *Executive Officer*.
Phone: DUDley 3-4558
Jack W. Evans, *Director, Public Liaison and Training Staff*. Phone: DUDley 3-3050
Wilbert H. Pearson, *Chief, Attestation & Review Staff*. Phone: DUDley 3-3567
Darrell A. Dance, *Production Manager*.
Phone: DUDley 3-4530
Miss Becky Sanford, *Chief, Acquisitions Staff*.
Phone: DUDley 3-5651
Frederick Jochem, *Chief, Documentary & Topical Production Div.* Phone: DUDley 3-3329
Alan Fisher, *Chief, Foreign Production Div.*
Phone: DUDley 3-5524

ACTIVITIES: USIA acquires and distributes motion pictures in the overseas information program which it conducts. These films show American life and support the United States foreign policy.

FACILITIES: USIA contracts with private commercial companies to produce films to specifications and under supervision of the motion picture service. In addition, the agency contracts to use selected films in overseas programs.

DISTRIBUTION: In addition to theatrical distribution for many of these films, the films reach a wide non-theatrical audience through the 213

film operation centers at the U. S. Information Service offices overseas. In addition to the 213 film libraries approximately 350 mobile motion picture units are used to show the films. The address of the local U.S.I.A. can be obtained from any American embassy or consulate. In the United States, USIA films are available from Norwood Studios, 926 New Jersey Avenue, N.W., Washington 1, D. C., recently awarded the contract for distribution of U. S. Government films

VETERANS ADMINISTRATION

Washington 25, D. C.

Luther C. Peevy, *Chief, Visual Aids Division*
Phone: DUDley 9-2715
Mrs. Grace Moore, *Administrative Assistant Visual Aids Division*
Phone: DUDley 9-2715
Charles H. Glazer, *Chief, Motion Pictures, Visual Aids Division*
Phone: DUDley 9-2724

ACTIVITIES: Veterans Administration film programs are controlled through the Manager, Administrative Services, which produces and procures educational, training, informational, technical, and medical films for use within the agency, on a loan basis and for use by participating hospitals, schools, etc.

FACILITIES: VA films are produced in collaboration with the Department of Agriculture Motion Picture Service. VA has no in-service capability.

DISTRIBUTION: There is a central agency library in the Washington headquarters of the Veterans Administration, which controls and issues copies of all films used by this agency. There is no rental fee.

PRODUCTIONS: The most recent VA film is titled *A Design for Progress*, and depicts processing of veterans' claims through the Automatic Data Processing System.

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UNITED STATES
ATOMIC ENERGY COMMISSION

Division of Public Information

Audio-Visual Branch

Washington 25, D. C.

• The Audio-Visual Branch of the Atomic Energy Commission has as its primary function responding to requests from the public media in all the audio-visual fields for assistance in the preparation of films, stills, and other audio-visual materials on atomic energy.

Edwin L. Wilber, *Branch Chief*
Phone: HAZelwood 7-7831, ext. 5365

Elton P. Lord, *Deputy Chief*
Phone: HAZelwood 7-7831, ext. 5476

ACTIVITIES: This branch plans and carries out audio-visual and still picture projects to advance specific Commission Programs, and acts as advisor to Commission and contractor personnel in Washington and nationwide on audio-visual problems and projects. This branch also places Commission- and contractor-produced motion pictures into loan and commercial sale channels, determines the content of the 10 domestic and 4 overseas film libraries, and issues popular-level and professional-level film lists.

FACILITIES: AEC has no motion picture production facility or motion picture laboratory, but uses Government and/or commercial services.

DISTRIBUTION: AEC operates an 8,500 still photo library, and distributes films through 10 domestic film libraries which cover particular geographical areas. All films are for free-loan. The Commission also has four overseas libraries at its offices at the U. S. Embassies at London, Brussels, Tokyo and Buenos Aires, stocked with semi-technical and technical films. The Brussels and Buenos Aires libraries have about 50 films each in French and Spanish respectively. Information on libraries available from Washington office.

STOCK FOOTAGE: The Commission has more than 120,000 feet of 35mm black-and-white unedited film footage on peacetime uses of atomic energy available for purchase. Information may be obtained from Washington office. Color stock footage is also available from any of the completed documentary films produced by or sponsored by the government. Films may be borrowed from libraries in geographical areas for footage counts prior to purchase of duplicating materials from the various laboratories holding the originals. Unedited stock film footage in black-and-white and color on nuclear or thermonuclear detonations sold at Lookout Mountain Air Force Station, USAF, 8935 Wonderland Avenue, Hollywood 46, California.

☆ Not an agency of the U. S. Government but an active user of films is:

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Regional Office: 1346 Connecticut Avenue, Washington, D. C.

Mabel Le Fevre, *Films Consultant*
Phone: DUpont 7-4237

• OECD selects technical training, scientific, educational, business management, labor relations and sales films for inclusion in the Paris reference library of OECD for distribution among its 20 member countries. This organization has two offices, one in Washington and headquarters in Paris, which deal with the productivity centers in the governments of member countries.

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AWARD
1960



"Balloons"

RENAULT CARS
(Needham, Louis, Brorby)
AWARD
1960



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1961



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1961



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Dr. Edgar Breitenbach, *Chief, Prints and Photographs Div.*
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Willard Webb, *Honorary Consultant in Motion Pictures*

James H. Culver, *Head, Motion Picture Section, Stack & Reader Division*

Phone: STerling 3-0400, ext. 721

Joseph W. Rogers, *Chief, Copyright Cataloging Division, Copyright Office*

Phone: STerling 3-0400, ext. 458

Mrs. Katharine W. Clugston, *Audio-Visual Specialist, Descriptive Cataloging Div.*
Phone: STerling 3-0400, ext. 484

Miss Frances L. Menges, *Head, Special Services Section, Card Division*
Phone: STerling 3-0400, ext. 839

• The Library of Congress has an unrivalled collection of American films dating from the infancy of the motion-picture industry, which it has acquired through the operation of the copyright law and through gifts, and it also has a large body of foreign films turned over to it as a result of wartime seizure. The Library's activities in the motion-picture field include the registration of claims to copyright, the acquisition of films, the cataloging of films and related bibliographic service on the collection.

The Library's Copyright Office has registered claims to copyright for motion pictures since 1894, when the first examples of this medium were deposited in the Library in the form of photographic paper prints; since 1912 the copyright law has provided for the registration and deposit of motion pictures as such. Generally, under the provisions of the motion-picture copyright agreement between the Library of Congress and the motion-picture proprietors, the films are returned to the copyright proprietor by the Library after registration, but the Library has the right to claim the deposits for its collections later.

The Copyright Cataloging Division of the Copyright Office prepares a semi-annual *Catalog of Copyright Entries: Motion Pictures and Filmstrips*, which lists all such materials registered for copyright in the United States and which is published by the Library and sold by the Government Printing Office. It has also prepared four cumulative catalogs entitled *Motion Pictures*, which together cover registrations of films for the years 1894-1959 and which are for sale by the Government Printing Office.

In addition, the Library's Descriptive and Subject Cataloging Divisions catalog educational films, using data submitted largely by producers and distributors, and the Library publishes this cataloging information in two useful forms for purchase by other libraries or individuals. One form is the printed catalog card, which any film-user may purchase to establish his own card-catalog for the control of his collection and for the dissemination of film information. The other is a book-catalog reproduced photographically from the printed cards and containing a detailed subject-index, adequately cross-indexed; entitled *Library of Congress Catalog - Motion Pictures and Filmstrips*, this publication is issued quarterly and in annual cumulation, and it also appears as a volume in the quinquennial cumulation of the Library's *National Union Catalog*. Both the printed catalog cards and the book-catalog may be purchased from the Card Division, Library of Congress, Washington 25, D. C.

The Library's collection of motion pictures comprises more than 68,000 reels and is in the custody of the Prints and Photographs Division in the Reference Department. It is primarily an archive in nature, and reference service is limited to scholarly research. The Library does not lend motion pictures, but some films may be copied under certain conditions: copying requires the signing of a standard loan-agreement concerning the selection of laboratory, the clearance of copyright, insurance coverage, and the copying of equivalent footage for the Library.

The National Archives

May E. Fawcett, *Motion Picture Branch, National Archives*

Phone: WOrth 2-2513

• This branch has an increasing amount of retired government motion pictures (about 50,000 reels at present). Films are available for viewing by anyone. No films are reproduced without the consent of the depositing agency.

GENERAL SERVICES ADMINISTRATION

Federal Supply Service, Washington 25, D. C.

Robert E. Hughes, *Chief, Photographic & Reproduction Section*

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• This office makes Federal Supply Schedule contracts for photographic supplies for all of the government agencies.

DEPARTMENT OF THE NAVY:

(LISTING CONTINUED FROM PAGE SIXTY-FOUR)

also complete negative, positive and transparency color processing facilities.

A research and development group conducts tests, experimentations, development and evaluation of photographic equipment. Here, technical photographic specifications, instructions and other publications are also prepared. Information about NPC may be obtained from: the Commanding Officer, Naval Photographic Center, Naval Air Station, Washington 25, D. C.

Captain H. W. Crews, USN, *Commanding Officer*

Phone: LUdlow 4-2400, ext. 224-5

LCdr. Paul J. Myatt, USN, *Head, Motion Picture Department*

Phone: LUdlow 4-2400, ext. 355

J. Walter Evans, *Assistant Head, Motion Picture Department*

Phone: LUdlow 4-2400, ext. 282

DISTRIBUTION: Prints of Navy films available to the public can be purchased from Norwood Studios, 926 New Jersey Avenue, N. W., Washington 1, D. C., under an annual contract administered by the U. S. Office of Education. Navy films may be borrowed from the nearest Navy film supply source. Training Aids Libraries, Aviation Film Libraries, Recruiting Stations and Public Information Offices are located throughout the United States. Requests for the use of Navy stock footage in commercial productions should be submitted to the Chief of Information, Navy Department, Washington 25, D. C.

United States Marine Corps

• For information on U. S. Marine Corps films, which are produced by the Department of the Navy, write to the office of:

Head, Procurement Aids Section (Code DPO)
Military Personnel Procurement Branch
Headquarters U. S. Marine Corps
Washington 25, D. C.
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The Washington Film Commentary:

The U. S. Chamber of Commerce Shows "The Great Tax Debate"

... While businessmen in all brackets argue the pros and cons of a tax cut, a timely documentary, titled *The Great Tax Debate*, has just been released to the public by the United States Chamber of Commerce. The 28 minute film, designed for television and business groups, seeks to present all sides



President Ladd Plumley discusses tax problems in film.

of the administration's proposal with emphasis, of course, on the Chamber's point of view.

The film has been cut around President Kennedy's Economic Club speech in New York where he first urged Americans to consider the effect of reduced taxes on the national economy. In news-reel style, interviews with Walter Reuther, president of the United Auto Workers, and Senator Harry Byrd, chairman of the powerful Senate Finance Committee, build up the case for a tax cut.

The Great Tax Debate lays heavy stress on the European point of view, too. Ladd Plumley, president of the Chamber of Commerce, figures prominently in the film, as he discusses with the European heads of state and financial experts: 1) the future of the American economy, 2) the need for tax reduction in the U. S., 3) European concern over our budget deficits, 4) the soundness of the American dollar, 5) and the impact on the U. S. of the European Common Market.

Those with significant points of view include Professor Walter Hallstein, president of the European Common Market, Prime Minister Amintore Fanfani of Italy, Reginald Maudling, Chancellor of the Exchequer of Great Britain, and others.

This film can be ordered from the News Department, United

States Chamber of Commerce, 1615 H St. N.W., Washington 6, D. C.

* * *

Schweitzer Visit Inspires Fine

Mark Evans Talk to Film Council

... There is still a lot of discussion around Washington about the recent Film Council meeting where Mark Evans, nationally-known Washington radio and TV personality, unexpectedly inspired a seasoned group of government filmmakers and capital city businessmen.

Evans, who is vice-president of Metromedia, the parent company of the Metropolitan Broadcasting Corporation, exhorted businessmen to "revitalize ethics" and maintain a "reverence for life"; at the same time, he spliced his lively speech with footage from his

(CONTINUED ON PAGE 84)



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IN WASHINGTON

(CONTINUED FROM PAGE 82)

film, *Albert Schweitzer, the Man of Lamborene*...

"There's a little bit of Schweitzer in everybody. Businessmen should let it come out," he told the filmmakers whose guests included ranking chaplains from the military services, MBC, ABC, and CBS network executives, and others. "Remember the tragedy of life is what dies inside a man while he lives."

Evans' color film about Schweitzer, which was produced in two weeks under unbelievably difficult weather conditions in Gabon. Africa, documents the arduous life of the now famous, publicity-shy, Lutheran minister's son, who moved to the jungles to atone for the ills of the whites to the blacks.

Here the great doctor, organ builder, authority on Bach, and Nobel Peace Prize winner—who has earned doctorates in medicine, philosophy, theology, and music—administers a crude, 300-bed hospital in the wilds.

Without modern conveniences, confronted with incredible disease, poverty, and the lethargy of the natives, he and his dedicated work-



Albert Schweitzer's thoughts are recorded by Mark Evans...

ers live in harmony with man and beast. Albeit, Evans says "he has a sense of humor second to none."

Evans currently does special documentaries and has his own weekly one-hour show on Sunday nights over MBC. He has lectured and presented his own films, for five consecutive years, to vast National Geographic audiences at Constitution Hall.

Last December, for instance, 7,000 fans turned out in a driving rainstorm for his film-lecture on *Washington: Land of Contrast*. More recently, he has started production of a film for Metromedia which will show the depth and scope of his company.

Sponsored Tourism Films Aid U. S. Travel Service Abroad

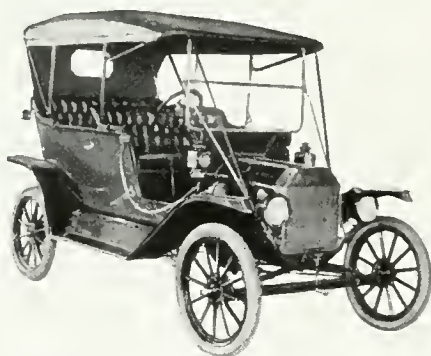
... The U. S. Travel Service, Department of Commerce, was created by Congress to attract self-sponsored business and pleasure visitors to our shores. In achieving its mission, USTS employs nearly all of the modern advertising and public relations tools which would be used in any successful campaign to promote a new product or idea.

According to the directors of the USTS offices in London, Paris, Frankfurt, Rome, Sao Paulo, Bogota, Mexico City, Sidney and Tokyo, motion pictures are about the most effective tools for carrying the world-wide "VISIT USA" message to potential visitors. A recent USTS survey of airline passengers departing from the Honolulu International Airport, after visiting the USA, revealed that 18% had been attracted to our nation by travel movies and advertising.

USTS now has in circulation overseas approximately 15 privately produced films on tourist attractions throughout the U.S.A. These films have been given or loaned to USTS for overseas use.

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IN WASHINGTON

(CONTINUED FROM PAGE 84)
opportunity to provide its nine overseas offices with good films on America's scenic beauty, recreation spots, and tourist attractions. Such movies must be of high photographic quality and capable of interesting their viewers in visiting the U.S.A. Foreign language sound tracks are most desirable. Films with English narration are suitable for foreign audiences if they tell their story visually rather than depending heavily upon spoken explanations.

Producers and sponsors with films which might be incorporated in the "VISIT USA" campaign should contact Mr. Will Arey, United States Travel Service, 1666 Connecticut Ave. N.W., Washington 25, D.C.

* * *

Carl Turvey, Aide to USDA Motion Picture Service, Dies

. . . Carl Francis Turvey, consultant and technical advisor to the chief of the Motion Picture Service, U. S. Department of Agriculture, succumbed in Washington recently after a long illness. He was the recipient of honors for design of photographic equipment. 📷

Federal Supply Service Plan Expands A-V Equipment Sales

. . . In a recent move which promises to develop increased sales for industry as well as substantial savings for the Government, the Federal Supply Service has greatly expanded the range of items contained in the Federal Supply Schedule, FSC Group 67, Part III, covering Photographic Equipment.

This expanded coverage is especially noteworthy in the classification for Photographic Projection Equipment. In this category, the multiple award method of procurement makes a wide selection of audio-visual equipment available to Government agencies. These agencies can select from many kinds of equipment which manufacturers are able to offer at the lowest possible price.

Heretofore, Government agencies either (1) accepted an item which had been chosen by competitive bid, or (2) wrote a letter to show cause why it was not suitable and then sought a similar item on the open market.

Under the multiple award method, each contractor furnishes the Government agencies with catalogs or price lists describing his

product, plus the necessary ordering data. The contract may be amended during the contract period to provide for new items.

This provides industry with an opportunity to market new or improved products and enables the Government to obtain at favorable prices the latest equipment. An additional benefit to industry is the publicizing of company name and products through official distribution of their catalogs, price lists and descriptive literature to the majority of Government procurement agencies throughout the 50 states and the District of Columbia.

Manufacturers with equipment suitable for Government use can contact General Service Administration officials, who will consider all offerings. Heading the GSA's photographic section is Robert A. Nolan, Chief, Office and Photographic Equipment Branch, Procurement Operations Division, Federal Supply Service, General Service Administration, 7th and D Streets, S. W., Washington 5, D. C. Working with Mr. Nolan on multiple award contracts are Robert E. Hughes, John A. Lusk and Samson Schechter.

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Broadcasting Foundation to Screen Eurovision Entries

☆ The Broadcasting Foundation of America, international division of the National Educational Television and Radio Center, will screen entries for the Eurovision Grand Prix of Television Films 1963.

This is the fourth consecutive year that B. F. A. has been asked by the European Broadcasting Union to organize American participation in the competition, which takes place this year in May during the 16th International Film Festival in Cannes. The final selection of American entries will be made by a panel of distinguished judges appointed by B. F. A.

Each nation may enter one film either fiction or documentary. The film must have been produced during the 18th months prior to the May festival and must not have been entered previously in an international competition.

Purpose of the Eurovision Grand Prix is to promote close collaboration between the film and broadcasting industries by encouraging the production or co-production of works of distinction designed for television. For this reason, eligibility is limited to films produced by a film company or a "films-for-TV" company, or those co-produced by a film company and a broadcaster.

* * *

Mitchell Camera Corp. Gets \$300,000 Contract From CBS

☆ Mitchell Camera Corp., Glendale, Cal., has been awarded a contract "in excess of \$300,000" by the Columbia Broadcasting System for purchase of a quantity of professional 16mm single system reflex cameras of unusual advanced design.

The 16mm cameras purchased for CBS News are similar in concept to Mitchell's new Mark 35mm reflex camera currently used for a Technical Achievement Award at the Academy of Motion Picture Arts and Sciences.

The cameras purchased by CBS record both picture and sound simultaneously on the same film and will be used throughout the world by CBS for the production of "on the scene" news events and documentary interview type film programs.

Mitchell also announces it has been awarded an Army contract for design and development of special precision dual 70mm surveillance camera. Work will be done for Aberdeen Proving Ground, Maryland, an element of the Army Material Command.

F P A AWARDS

Details on the Competition

The IFPA film award competition will again be an important part of the Annual Convention, Awards Chairman and Chapters' Vice-President Anthony Gorsline announced.

As in previous years the Convention will be climaxed by the Annual Awards Banquet traditionally attended by the membership and special guests selected from among the leaders of the theatrical as well as non-theatrical film industry. The Banquet ceremonies include the formal presentation of awards.

Chapters to Aid Judging

This year's judging for the two finalists in each category will be carried out by the membership-at-large and coordinated by the five local IFPA Chapters. Voting on finalists will again be conducted at the Annual Convention, on the evenings of June 13 and 14, at the Ambassador Hotel, Los Angeles, site of the Convention.

It is important that entries be submitted as soon as possible so that pre-screening sessions may begin without delay, Gorsline explained. Films may be submitted by any Active IFPA member. Entry fee is \$10 for each film, and there is no limit on the number of films an Active member may submit.

Categories for this year's competition will include: Public Information; Technical Information; Sales Promotion; Training; Orientation and Indoctrination; and Out-Plant Production. Films produced out-of-plant are eligible for competition if they have been produced for an Active IFPA member, and if they are submitted by that member. They will be judged in the Out-Plant Production Category.

All 1962 Films Eligible

Any film completed for release in the calendar year 1962 is eligible. However, if a film was produced earlier, and was originally under a government security classification, it will be considered eligible if it has been declassified during the calendar year 1962. This change in eligibility has been made to accommodate the many classified films of award caliber which could not be publicly screened.

Deadline for entry was March 1, 1963. For further information write to Anthony Gorsline, IFPA Awards Chairman, Management Systems Corporation, 2043 Westcliff Drive, Newport Beach, Calif.

THE INDUSTRY FILM JOURNAL

National News-Letter of the Industry Film Producers Association

Fourth Annual Conference to Open June 13th

Program, Exhibits and "Cindy" Awards at the Ambassador

IFPA 4th Annual Conference Set for Ambassador Hotel

☆ The Los Angeles Ambassador Hotel, one of the most famous convention centers of the West, has been selected as the site of the Fourth Annual IFPA Conference. The conference will open on the evening of Thursday, June 13, and continue on Saturday, June 15.

A program of prominent speakers and a film industry trade exhibit will highlight the annual event. Speakers will include leading industry film makers and business and scientific leaders from many parts of the nation. The IFPA national board of directors is working closely with Jack R. Goetz, Conference Vice-President, to plan a program that will be both thought-provoking and entertaining.

Trade Show an Integral Part

The trade show, an integral part of the conference, will be held in the Ambassador's Boulevard Room, one of the largest of the hotel exhibit areas. Represented in the exhibit will be suppliers of nearly every important motion picture and audio-visual product.

Display Enterprises, Los Angeles, has been engaged by IFPA to plan and implement all trade show activities, with Mickey E. Slater acting as IFPA's official representative in all matters pertaining to the exhibit.

Awards Presented on June 15

Cinema industry "Cindy" awards for the best industry produced films of 1962 will be made at the annual awards banquet on the final night of the conference. On the same night, the Jay Gordon Memorial award will be made for outstanding individual contribution to the industrial film industry. Several special awards will be given in recognition of other important achievements in the industrial motion picture and television field.

According to Anthony L. Gorsline, Chapters Vice-President and chairman of the awards competition, the 1963 film contest will be broader in scope than in the past years, and will involve the voting participation of every IFPA chapter. Gorsline feels that national

participation will help make the "Cindy" awards more representative of the judgment of the entire IFPA organization.

* * *

Southern California Chapter Launches a Membership Drive

☆ An aggressive drive for new IFPA members has been launched by the Southern California Chapter, reports Chapter Membership Chairman Ernest A. Whitten.

In a recent mailing to prospective members, Chairman Whitten invited in-plant production people to join and become active in local IFPA Chapters, in order to help serve the following aims of IFPA: to elevate the state of the art in industry film production; to exchange ideas and information of benefit to all industry film makers and to build the stature of the professionals who produce motion pictures within industry.

* * *

Screen Cindy Award Winners at No. Calif. Chapter Meeting

☆ Noteworthy in a recent meeting of the Northern California Chapter was an increasing number of award-winning films produced by the membership.

The evening program, attended by over 50 members and wives, including the screening of a number of 1962 Cindy Award films.

Two of the award films were produced by Northern California

Pictured (l to r, standing) are: No. California Chapter officers Ed Carroll, Vin Agar, Chairman Mitchell Rose and Ray Jaeger.



Chapter members. Chapter Chairman Mitchell Rose announced. These included Aerojet-General's *Interior Ballistic Computer Program*, and United Airlines' *In Your Hands*.

Also screened was the Southern Pacific's *Revolution on the Right-of-Way* produced by Chapter member Ed Carroll. This film was winner of the Industrial Photography First Award.

* * *

Members of IFPA Commended for Program on Electronics

☆ Several members of IFPA received letters of commendation and appreciation from Irving M. Levin, director of the San Francisco International Film Festival for their participation in a program on electronic motion pictures.

Robert Steel, UNIVAC San Diego Engineering Center; Roger Tilton, president of Roger Tilton Films, Inc., San Diego; Bradley Kemp, president, TeleView Recording Services, Hollywood, and John Vrba, vice president, KTTV, Hollywood, participated in the recent Festival panel discussion on the potential of video-film as a new communications tool.

Highlight of the program was screenings of especially made video films produced by Tilton, Kemp and KTTV in both 16mm and 35mm black and white film samples.

More than 100 attended the program which was followed by a question and answer period. Tilton and William Palmer of San

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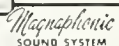


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(CONT'D FROM PRECEDING PAGE)

Francisco were co-hosts for the discussion.

The electronic film demonstration and discussion "was a major factor in the success of this year's Film As Communications portion of the Festival," said Levin.

* * *

Fire Destroys Film Section of the Aerojet General Plant

☆ Fire completely destroyed all equipment and the stock library of the Aerojet-General Sacramento Liquid Rocket Plant's Motion Picture Section on January 11th.

The blaze, which started in a warehouse facility next door to the space occupied by the movie section, fanned by a strong wind, soon swept through the entire building.

250,000 Feet of Film Destroyed

Before it could be brought under control, more than 250,000 feet of original, master, workprint, Answer and Release prints, optical and magnetic sound tracks had been reduced to charcoal. In addition, all editing equipment and sound equipment was charred beyond reclamation.

Two 16mm Arriflex cameras which happened to be in the unit's film truck were saved but numerous extra lenses were destroyed.

Getting Back to Business

F. B. Giermann, Section Supervisor, and member of the Northern California Chapter announced that the unit is definitely not out of business. All equipment will be replaced, he said, and a request has been sent to the Air Force and NASA to return, on loan, all original footage previously sent to them under film contractual requirements so that it may be mastered to form the basis for a new library.

Other members of the Northern California Chapter who work in the LRP film unit are Larry Filby, Bill Riley and Ralph Rose, writer-directors, and Paul Coble, film editor.

Sister Unit Provides Shelter

Temporary housing has been afforded the LRP unit through the courtesy of its sister unit, the Solid Rocket Plant Motion Picture Section.

By the time the next issue of BUSINESS SCREEN goes to press it is hoped that the LRP unit will be back in business, operating at full former efficiency.

Reviews IFPA Membership Growth and Requirements

☆ In answer to the growing number of requests concerning the nature of IFPA, Chapters Vice President Anthony Gorsline has submitted the following review of IFPA growth and requirements for membership.

The Association was first organized in the Southern California area by members of "in-plant" motion picture producing organizations, primarily in the aero-space industry. These writers, producer-directors, editors and cameramen were anxious to get together to exchange ideas and to see and hear about new state-of-the-art developments.

The organization quickly grew and today is international in scope. (CONTINUED ON PAGE 92)



- ✓ Employee Training, in
- ✓ Customer Relations

— Slidefilms —

"THE LENDING OFFICER" and "THAT VITAL FIRST IMPRESSION"

The first subject addresses bank Lending Officers, showing ways of evaluating applications for business loans. The second subject addresses Tellers and other personnel, showing them how to open varied new accounts, so that favorable first impressions will begin enduring friendships for the bank.

Since both subjects are being shown in training sessions to very small groups, they must be informal, natural, and carry strong personal identification. Hence, although retaining the economy of slidefilms, Parthenon uses its format of playing "character" voices over live-action color stills, in sharply-edited continuity, to project a surprising illusion of "movies."

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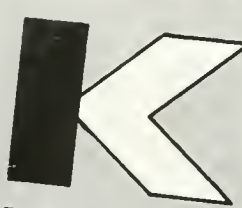
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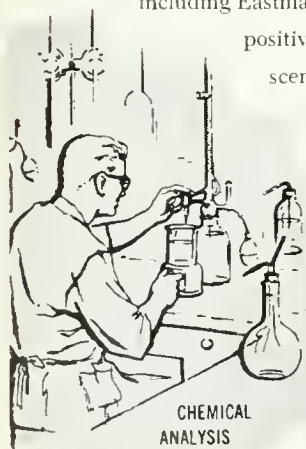
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CHEMICAL ANALYSIS

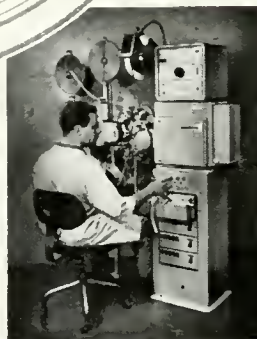


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IFPA MEMBERSHIP:

(CONTINUED FROM PAGE 90)
with over 400 members all over the United States and in half a dozen foreign countries. There are now five local chapters: Southern California, Northern California, New England, Delaware Valley and Florida.

Members close to these local chapters attend monthly meetings and find their interests served primarily in local chapter activities. All members receive **BUSINESS SCREEN**, which serves as the IFPA official publication by virtue of this special IFPA section.

Three Types of Membership

Membership in IFPA is divided into the following categories:

(a) Active: anyone actively engaged in "in-house" film production in a business, industry, government or educational organization is eligible to become an Active member.

(b) Associate: anyone in or out of the motion picture industry may join as an Associate member.

(c) Sustaining: sustaining memberships are solicited from the many commercial organizations, producers, laboratories, equipment suppliers, sound services, etc., which service the members of IFPA. Sustainers receive one individual membership, usually given to the President of the organization, which entitles the organization to receive **BUSINESS SCREEN**, all IFPA mailings, to attend local meetings and to participate in the Annual National Convention.

Where to Obtain Information

Further information concerning the organization may be received by writing the IFPA National Executive Board, P. O. Box 564, Hollywood 28, Calif.

* * *

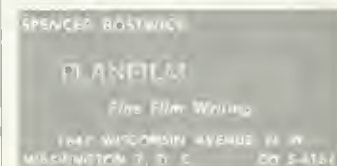
Send Chapter News, Features To Our Editor "Pat" Patterson

☆ If you have news items or a feature idea for the **IFPA JOURNAL**, remember to send it along to "Pat" Patterson, Head, Academic Communications Facility, UCLA, Los Angeles 24, California.

* * *

Program Details Next Month

☆ More details on IFPA's Fourth Annual Conference in June will appear in the **JOURNAL** pages next month.





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Federal Aviation Agency Producing 14 Films

Announce Titles of Motion Pictures in Preparation for 1963

☆ For the new fiscal year of 1963, the Federal Aviation Agency has announced that fourteen black and white and color films will be produced for the various services and offices which comprise the agency. FAA uses both in-service capabilities and commercial producers for its extensive film program which is geared for training, public relations and general information purposes.

The films which have been announced are: *A Traveler Meets Air Traffic Control*, a 30-minute color film for the Air Traffic Service which is being written by Coz-Peacock, Inc. This is the story of a passenger on a commercial jet flight who meets an FAA Controller and finds out just what services FAA performs on a flight.

Show Dangers of Turbulence

Air Wake Turbulence, a 15-minute, black and white motion picture will be written by William Simon for Air Traffic Service, too. This film depicts the dangers of being caught in the "wake" of another aircraft and explains procedures to be followed to best avoid accidents in "turbulence" situations.

Air Traffic Service will also get films on distance measuring equipment, the use of VORTAC equipment in air traffic control, direction finding techniques, and aircraft identification.

Simon will also script a 30-minute color film, titled *The Flight Standard Story* for the Flight Standard Service. And for this same arm of FAA, William Betts will write *A Plane is Born*, which will emphasize the "safety and efficiency" standards which FAA demands in the development of a commercial aircraft. Flight Standards, in addition, will film *The Air Carrier Story*, written by High Whittington. This 20-minute color film will show FAA's supervision of all types of private and commercial aircraft with respect to maintenance and operation.

Film on Landing Procedures

A 30-minute black and white film for the Officer of Personnel and Training Service, titled *Instrument Landing Procedures*, will be segmented into *Part A-The Localizer*, and *Part B-The Glide Slope*. Another two part film for this Service will run 60 minutes long and discuss investigation techniques. Dr. Calvin Linton, Dean

of George Washington University, will star in this televised recording of his lectures on FAA training courses.

Earl Peirce will write a 30-minute color story about the Role of the Aviation Medical Examiner for the Aviation Medicine Service.

The benefits to a community of a properly designed, properly built, and efficient airport will be documented for Airports Service in *Community Airports*, a 30-minute color film. And the International Airports Service will film, in color, *The FAA Overseas*, depicting the operations of FAA in connection with aviation operations outside the United States.

* * *

Tom Cassidy Resigns Post in Navy's Training Film Branch

. . . Film people across the country will be surprised to learn that, after seventeen years in the Navy's film program, Tom Cassidy has resigned as Head of the Training Film and Motion Picture Branch.



Navy's Tom Cassidy

Photographic Management Division of the Bureau of Naval Weapons.

Cassidy, one of the most popular audio-visual specialists in the government, entered the Naval Photographic organization by reporting to the Navy Training Film Distribution Unit as a film inspector in 1946; in 1957 he assumed his Branch head duties.

He will remain in the Bureau of Naval Weapons, but has been assigned to the Policy and Procedure Branch of the Contract Plans and Programs Division.

* * *

Logos Unveils a New Recorder

. . . A mysterious black box called "The Logos Film Recorder #1" has been installed in a new Washington firm to transfer duplicate tapes in color and black and

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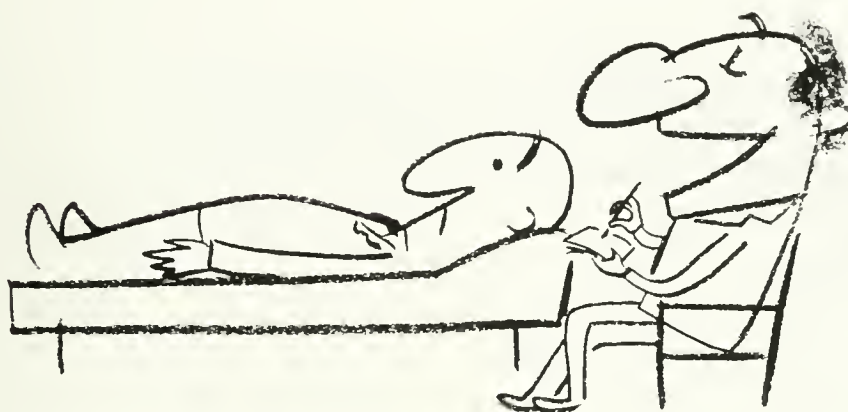
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IN WASHINGTON

(CONTINUED FROM PAGE 94)

white with a five percent savings in time and cost for producers and sponsors.

The exclusively engineered system is part of an impressive electronic complex which has been built by Logos, Ltd., whose president is Dr. Paul W. Schafer, former Director of the Television Division of the Walter Reed Army Medical Center. Logos will produce a wide range of program material, with emphasis on their exclusive techniques for transferring color tape to color films.

* * *

Snowden-Nett Joins Family of Producers in the Capital

... Snowden-Nett Productions is the name of Washington's newest film firm, which has recently been formed with a group of experienced local animators. George W. Snowden and Charles T. Nett, previously with Creative Arts, Inc., head the business which will produce animated films, TV spots, slides, film strips, and all types of commercial art. The new offices are located at 5216 Wisconsin Ave., N. W., Washington 15, D. C.

In addition to recent contracts with USIA, WTOP, and the US Post Office, Snowden-Nett is deep in animation work for three important films which Washington Video Productions, Inc. is producing for the Goddard Space Flight Center of the National Aeronautics and Space Administration.

These 16mm color motion pictures were written by Spence Bostwick for the general public and the scientific community will detail the research and development of "Aerial I" and "OGO".

Aerial I is the satellite which was built in the United States, instrumented in the United Kingdom, and was the first international cooperative venture in space. Two films will be produced about this joint endeavor; one for the public, the other for a technical audience. OGO, or the Orbital Geophysical Observatory, is a standard spacecraft which can be easily adapted for many kinds of scientific experiments. It seems an OGO is versatile and cheap and there aren't enough of them to go around for the many space scientists who want to piggyback their instruments upstairs.

In addition to Snowden and Nett, other members of the firm are: Edward C. Santelmann, Rocco M. Eletto, and Frank S. Stewart.



Da-Lite President Chester Cooley

Da-Lite President Cooley Urges Imaginative Selling

☆ Chester C. Cooley, president of Da-Lite Screen Co., Inc., firmly believes that aggressive, imaginative selling is the cornerstone of the American free enterprise system. He emphasized this in a keynote address at the company's recent annual sales meeting.

Salesmanship at all levels must be better and more efficient in 1963, Cooley said in noting that his company is moving forward with new techniques and a major plant expansion program now under way.

Use "Boldness, Faith and Pride"

"While Da-Lite and others in the photographic industry are now able to produce better products and get them out faster than ever before, the products must be marketed and advertised with boldness, faith and pride," Cooley asserted.

"Now that so much headway has been made in production, the emphasis has shifted to marketing the greater volume of better products now available. Our industry and the whole economy of the free world are so dependent on the movement of goods from factory to consumer that the salesman carries the heaviest responsibility in history.

"If it weren't for competent salesmen, the U. S. and the world would be a lot closer to socialism and communism than it is today," Cooley said.

Planning, More Efficient Tools

Better planning and more efficient sales tools will enable the Da-Lite district managers to be of greater service to more distributors and dealers in 1963, Cooley predicted. Distributors and their salesmen, too, will be key factors in achieving the sales goals set for this year, according to Cooley.

By fulfilling their functions of competent selling and carrying adequate stocks for prompt delivery,

the distributors will not only strengthen their own positions but assist in the healthy expansion of the industry, he asserted.

* * *

Kodak to Spend 72 Million for Additions, Improvements

☆ Eastman Kodak Company will spend about \$72.5 million during 1963 for additions, replacements, and improvements in its U. S. facilities, Dr. Albert K. Chapman, chairman, and William S. Vaughn, president, have announced.

This year's capital expenditure budget is \$1 million more than the \$71.5 million figure announced a year ago and is the company's largest annual budget to date. In the past five years, Kodak has invested about \$328 million in capital improvements in the U. S.

* * *

Copies of Production Review

☆ Copies of this big 13th Annual Production Review issue are available at only \$2 each, postpaid.



- ✓ Salesman Motivation
- ✓ Sales-Manager Training

"THE HARDESTY CASE"

Ford Motor Company has a problem in selling its light trucks (pickups, Rancheros, Econoline Vans) in that the Truck Specialists are busy with the heavy stuff and fleet sales, and car salesmen are reluctant to sell trucks.

So "The Hardesty Case" is a kidding - on - the - square comedy about a truck-shy hotshot car salesman who, despite all his blase principles, becomes a damn beaver. Or sort of, anyway. Along the way, the film painlessly refreshes on key sales fundamentals covered in the 3-day Truck Sales Workshop for which this is the closing event. And, although the picture is about the automobile business, it will be useful in other fields where one-line salesmen are dragging their feet on other lines the company wishes they'd push.

Sponsor: Ford Marketing Institute, 35 minutes, 16mm. Black-and-white. Not available for outside showing.

PARthenon PICTURES

Cap Palmer, Exec. Producer
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*this motion picture is just going into release
—check our quality in local theatres..

*our last picture won 7 awards in international
competition

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AMA Reports Increased Use Of Medical Motion Pictures

☆ A steadily growing interest in motion pictures as an education medium for physicians, medical students, and other scientific groups has been reported by the American Medical Association's Department of Medical Motion Pictures and Television.

Ralph Creer, director of the department, said that a total of 8,544 medical films were lent by the AMA Film Library during 1962, a 9.1 per cent increase over 1961. Total bookings of 2,273 were recorded in 1953. Greatest number of requests for films during 1962 came from civilian hospitals, with a total of 2,110.

AMA's film library now contains 1,200 copies of 258 subjects. There are 176 subjects for professional audiences and 82 health films which are used by physicians to address lay groups.

* * *

Red Cross Centennial Events Traced in Dual-Segment Film

☆ A "double feature" has been fashioned by the American Red Cross for its 1963 year-around film, which is built on the 100th anniversary of the World Red Cross.

The nine-minute production, which has been cleared for television, features two 4½-minute segments which can be shown independently or run as a single subject.

Titled *100 Years Young*, the black and white, 16mm sound film spotlights the birth of the Red Cross idea in the first segment. It shows how Swiss businessman Henri Dunant saw the need for such an organization after witnessing the Battle of Solferino and how his idea evolved into a worldwide humanitarian agency after formation of the Red Cross in 1863.

The second 4½ minutes deals with the Red Cross today and contains moving scenes of the organization in action in such far-flung places as Algeria, the Congo and Guam. There also is a brief scene of President Kennedy greeting at

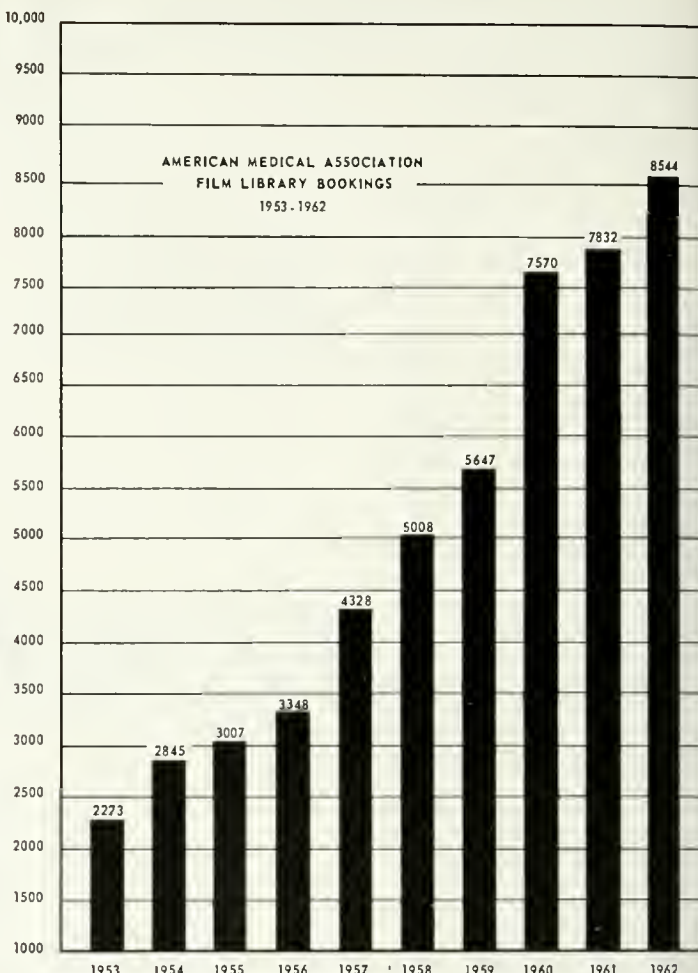


Chart shows 10-year growth in American Medical Assn. bookings

the White House young Red Cross members from the world over.

Loan prints are available from local Red Cross chapters, nationwide.

* * *

Brenner is Acting Chairman of NVPA on West Coast

☆ "Interest in a West Coast Chapter of the National Visual Presentation Association has been growing for some time and we have appointed a temporary chairman for the West Coast Chapter's formation," William J. Connelly, NVPA national president, announced last month.

R. S. Brenner, Presentations Specialist for Douglas Aircraft Company's Aircraft Division in

Long Beach, California, is the chairman and will be glad to hear from fellow-west coast members, both trade and user, in the Audio Visual Presentation field.

* * *

U P I's Commercial Photo Division, Newspix Affiliated

☆ An affiliation has been formed between the Commercial Photo Division of United Press International and Newspix, Inc., a New York film production firm. Newspix becomes the motion picture arm of UPI.

Newspix is an affiliate company of National Productions Associates, Inc. Both firms are headed by Bert L. Coleman.

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Nursing Convention to Show A-V Techniques

National League for Nursing to Premiere New Film, Filmstrip

NEW METHODS of communication being used to teach and interpret nursing and new uses of some of the older techniques will have platforms of their own at the National League for Nursing 1963 convention in Atlantic City, May 13-17. Closed circuit television, teaching devices and films are among the media to be discussed and demonstrated.

"Eyes for Nursing: the Revolution in Learning and Teaching" is the theme of an afternoon meeting planned for May 15 at which Dr. David S. Ruhe, professor and chairman of the Department of Medical Communications, University of Kansas Medical Center, will be the principal speaker.

Demonstrations of A-V

Demonstrations of teaching nursing by programmed instruction, TV, and other audio-visuals, already in wide use in health agencies and schools of nursing, will be part of this session.

A film program, which will run throughout the convention week, will present films showing new developments in mental health, clinical research, nurse recruitment, community and world health. Two premieres are presently scheduled — a teaching film on parental medication and the new ANA-NLN filmstrip on the history of American nursing.

LaRue Picture on Screen

The film, *Techniques of Parenteral Medication*, to be premiered emphasizes basic principles in the application of subcutaneous, intradermal, intramuscular, and intravenous injections, contrasting old and new procedures.

A workprint version of this film shown at the ANA convention in 1962 elicited many audience suggestions, which have been incorporated in the film. It was produced by Mervin W. LaRue on a grant from Becton, Dickenson and Company, Inc.

"History of American Nursing"

The *History of American Nursing* filmstrip was also shown in an incomplete version at an earlier convention, that of the National Student Nurses' Association in 1961. Hundreds of opinionaires sent in to the ANA-NLN Film Service, producer of the filmstrip, led to the addition of a new sequence on modern nursing which takes the history toward the future. Although already in circulation by the ANA-NLN Film Li-

brary, the filmstrip will have its first convention showing in final form.

Another first nation screening will be given to the recruitment film, *Idea with a Future*, which deals with the associate degree program in nursing. This film is sponsored by the New York State Education Department Associated Degree Nursing Project. It was produced on a grant from the Kellogg Foundation.

* * *

"Europa" Booked With Top Features in U. S. Theaters

☆ *Europa*, new color cartoon on the European Community, is currently playing with top-grossing features in its first key city engagements, Robert Finehout, Association Films' theatrical vice-president reports.

In New York, Chicago, Los Angeles, San Francisco and the New England states, it has been booked with *What Ever Happened to Baby Jane*, *Lolita*, *The Miracle Worker*, *Barabbas*, *Last Year at Marienbad*, *The Manchurian Candidate*, *The Waltz of the Toreadors*, and other attractions.

Europa is available to theaters free through Association Films' booking service, Theatrical Film Distributors, headed by Harry Willard. The film was produced by Pelican Films for the European Community Information Service.

* * *

Glenn E. Matthews Retires After 41 Years at Kodak

☆ Glenn E. Matthews, technical editor at Kodak Research Laboratories, has retired after more than 41 years of service with Kodak.

Matthews is well known for his support of technical society activities, both nationally and in the Rochester area. He was cited last year for outstanding service to the Society of Motion Picture and Television Engineers, which he has served as editorial vice president since 1957.

He is a fellow and life member of the Royal Photographic Society of Great Britain, a past member of its board of directors, honorary member and fellow of the Photographic Society of America and has been technical editor of the *PSA Journal*. He is a member of the American Chemical Society, the Society of Photographic Scientists and Engineers, and of Alpha Chi Sigma, national professional chemical fraternity.



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February 19, 1963

Mr. John M. Squiers, Jr., President
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New York 36, N. Y.

Dear Jack:

This will acknowledge receipt of the third print order of our film "The Last Case of Polio." It is difficult to keep up with the demand for it.

The widespread use and effectiveness of our picture by medical societies, public health associations, and other groups sponsoring oral polio immunizing programs is evidence of a job well done by you and your associates. "The Last Case of Polio" is a valuable tool in our campaign to help eliminate polio as a menace to public health.

You are to be commended for producing this part of our project for us.

Very truly yours

William H. Buch

William H. Buch, Manager
Exhibits and Visual Promotions

WHB:mha

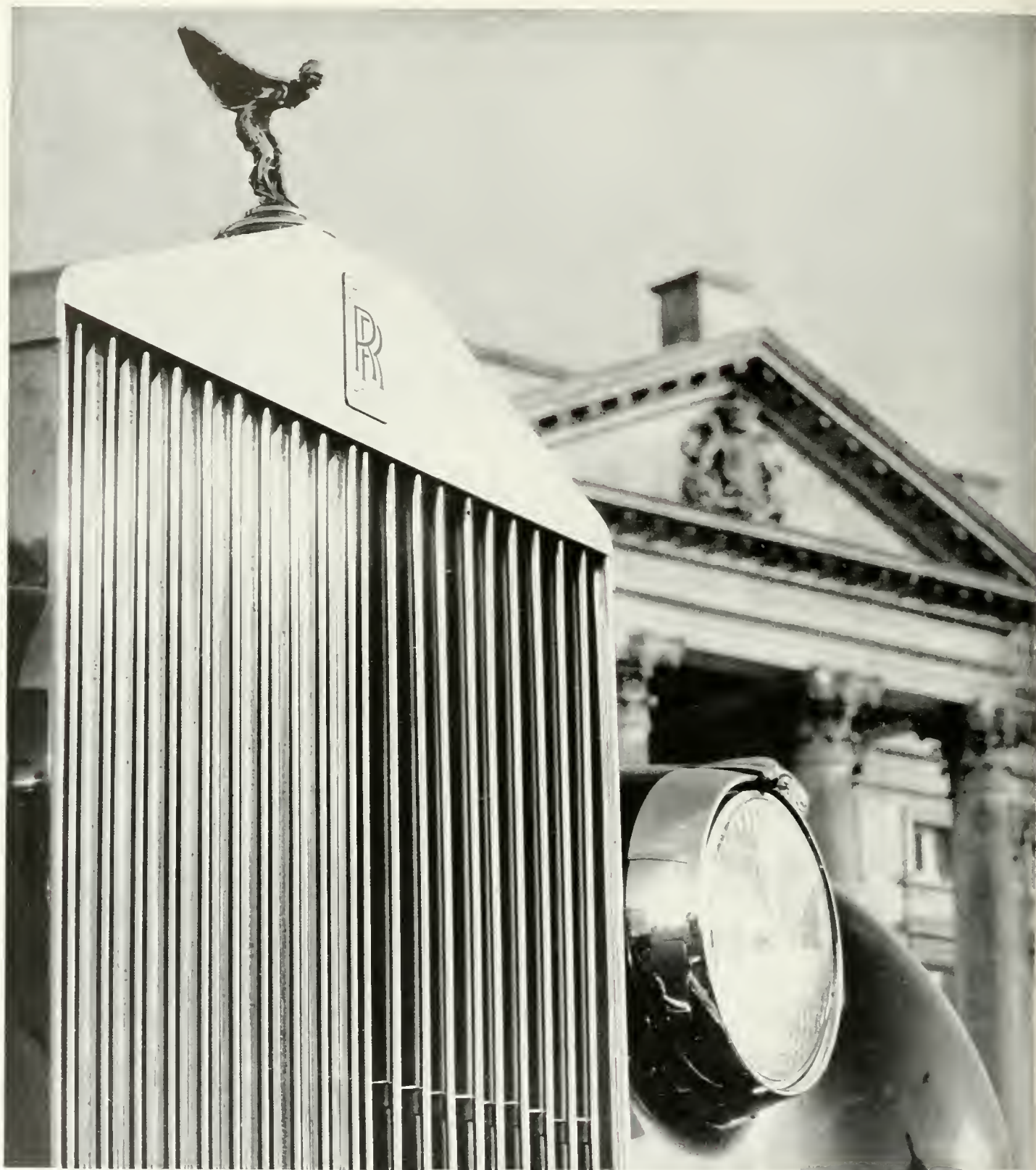
"The Last Case of Polio" is the latest of a long
list of major productions by Willard Pictures, Inc.
for the Lederle Laboratories Division.

We would like to add your name to our list of satisfied clients.

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The Naval Photographic Center Holds a 20th Birthday Reunion

THE U. S. NAVY has long been one of the free world's most diligent users of training films. A report on the training film program of the Navy won national honors for this publication two decades ago and this Department has since continued to deliver factual films of the highest quality and utmost usefulness to the men of the fleet, the Navy's air arm and to shore bases throughout the world.

On February 15th, in all-day festivities which drew hundreds of visitors, a distinguished group of filmmakers, naval officers and industrialists were re-united for the 20th anniversary celebration of the U. S. Naval Photographic Center in Washington, D. C.

Among the Distinguished Guests

Prominent among the Navy's guests for the observance were RADM. L. H. Frost, Commander of the Potomac River Naval Basin, world-famed photographer Edward Steichen (Capt. USN, Ret.) and Jamison Handy, pioneer motion picture producer.

Official host for the day was Captain H. W. Crews, USN, Commanding Officer of the Center.

Proud memories were the order of the day as Walter Evans and his anniversary day committee directed visitors through the "three deck" center, which was officially opened in 1943 to meet the needs of a nation at war. By far the largest number of these visitors were trained at NPC during World War

II or worked directly on vital naval film projects through the ensuing years.

Film Industry Leaders Attend

Names familiar to the Service and in the film industry at the ceremonies included Audio Productions' Peter Mooney, Alex Gansell and Murray Margolin; Bray Studios' Paul Bray; Calvin Productions' Lee Davis; Joseph DeFrenes of that Philadelphia studio; Creative Arts' Milton Tinsley; Jerome Diebold of Wilding, Inc.; screen writer Oveste Granducci; General Films' Bill Gephart; Jack Squiers of Willard Pictures; and Film Graphics' Lee Blair, and Bernard Rubin, among others.

Out of the Washington film community also came Capital Film Laboratories' Jim Barker and producer Phil Martin. R. E. Hayes and Elmer Voltz joined their president in representing the Jam Handy Organization.

Past Commanders Welcomed Home

But it was the men of the Service who held the spotlight through a memorable day! Captain Thorne Donnelley, first to command the center from 1943 to 1945 when it was known as the Photo Science Laboratory was welcomed home.

Under Captain Thayer T. Tucker's command in 1947-48, one of the most significant programs for the employment of motion pictures was initiated. This program made the first use of films for Fleet Operational Readiness and saw art and animation used to clarify new and complex naval tactics and doctrine.

During Captain Thayer's tenure, some 300 Spanish and Portuguese translations of Navy training films helped to implement the Inter-American Defense Program.

Headed Center in Korean Crisis

Home again for the day, also, was Captain J. H. McElroy, USN, who served as assistant to the Head of the Photographic Division in the Bureau of Aeronautics during World War II. During a later tour, Captain McElroy became head of the Photography Division of the Bureau and was named Commanding Officer of the Center in 1952.

This was the period of crisis and expansion due to the Korean conflict and during one year (1952- (CONTINUED ON PAGE 104)



Two distinguished pioneers in Service training, Vice-Adm. Calvin T. Durgin, USN (Ret) and producer Jamison Handy (center) are pictured with Capt. H. W. Crews (right), Commanding Officer of NPC.



Shown above are (l to r): Walter Evans, Assistant Head, Motion Picture Dept., NPC; Dr. Don Williams, University of Kansas City; Cdr. Kube, Exec. Officer, NPC; and Jack McClelland, Head, Contract Productions Division at the Naval Photographic Center.



The distinguished photographer, Captain Edward Steichen, visits with Captain H. W. Crews, Commanding Officer of the Center.



From left to right above are: James Etheridge, National Aeronautics & Space Administration; Clifford Ettinger, N. Y. City Board of Education; R. E. Hayes and Elmer Voltz of The Jam Handy Organization.



The camera greets incoming guests at the NPC's 20th Anniversary celebration on February 15th.

Naval Photographic Center's 20th Birthday:

(CONTINUED FROM PAGE 103) 1953) the film production workload was increased by 60%. During his command, the Navy provided vast quantities of World War II stock footage to help make possible the now famous series of TV films, *Victory at Sea*, produced by the National Broadcasting Company.

Executive officer during Captain McElroy's tour and later Commanding Officer of the Center was Captain J. S. Harris, USN, who served in the period, 1954-1955. Films completed in this period included three award-winners in international festival competition.

Captain Noel Bacon Returns

Most recent alumnus of the Command group attending the ceremonies was Captain Noel R. Bacon, USN, (Ret), who served a long tour from 1958 through 1961. During his tenure, the Center's color motion picture processing facility became operational; a TV

kinescope facility was installed and a quality control study was initiated to improve the quality of Navy films and services.

The Navy Preview Screening Program was established by Captain Bacon to afford "headquarters" personnel the opportunity of viewing the latest training and public information films made by the Navy.

Admiral Durgin Foresaw Need

The list of Naval officers of high rank who visualized the important role which films could play in pilot training, flight safety, familiarization and other areas of application would find the name of visiting Vice-Admiral Calvin T. Durgin, USN (Ret), high among these pioneers.

It was during the then Captain Durgin's period of responsibility from 1940 through 1942 in the Bureau of Aeronautics that decisions were made which profoundly affected the future of training films

and the entire program of naval training.

Lt. Commander Harry J. Baudu, USN (Ret.) spent 30 years of distinguished service in the Navy, beginning before World War I. He was honored at the Center ceremonies for his leadership during his period of duty at the Photo Science Laboratory where he served



Creative Arts' Milton Tinsley (left) chats with former CO, Capt. Noel Bacon, now with Kalvar, during the eventful day.

ed as First Lieutenant until his retirement.

Navy's Director of Photography

One of the first U. S. officers sent to Great Britain during World War II to study British photo intelligence methods was Rear Admiral Robert R. S. Quackenbush, USN, (Ret). During the war he was in charge of the Naval School of Photography and was the Navy's Director of Photography; later he

At left: former Commanding Officers held an inspection during early morning Center tour.

became officer-in-charge of photography of the Atomic tests at Bikini and in addition served as Chief of Staff of a Naval Antarctic expedition, which also produced documentary motion pictures.

Before his retirement, Admiral Quackenbush served as personal representative in Europe for Admiral Jerauld Wright, Supreme Allied Commander Atlantic, for NATO. He is presently special representative in Washington for the Polaroid Corporation.

Opens With Tour of Inspection

Officially, the Anniversary festivities began with an early-morning personnel inspection tour by all of these former commanding officers of NPC; tours through the facilities continued throughout the day with historic and current Navy films screened continuously.



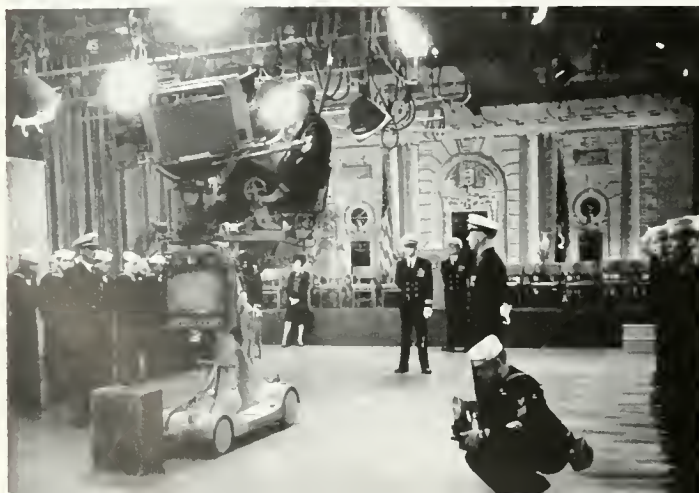
Captain Steichen (left) is pictured during re-union with another visual creator, Jamison Handy, during Anniversary Day.

The Anniversary luncheon was served in two shifts to accommodate the capacity throng; group reunions convened in the Motion Picture, Research and Development and Still Departments. The celebration closed with an informal social at the Naval Station Officer's Lounge and at the Chief Petty Officer's Club.

Few at the 20th Anniversary gathering, however, will forget the



Above: Captain Steichen is the camera subject for a change at the Naval Photographic Center.





Signing "aboard" for Anniversary Day observance at the Naval Photographic Center are (l to r, at right): Murray Margolin; Alex Gansell and vice-president and treasurer Peter J. Mooney, all of Audio Productions, New York. (All Official U.S. Navy Photos)

hours of re-union with that great photographer, Edward Steichen, who was accompanied by Mrs. Steichen on this return visit to the Navy he served with such distinction as Captain Steichen during World War II.

In World War I he commanded the Army Air Corps Photographic Division of the AEF and was decorated by France with the Chevalier Legion d'Honneur.

Head of Combat Photography

During World War II, Captain Steichen was Commander of U. S. Navy combat photography and received the Distinguished Service Medal. He supervised the photography of *The Fighting Lady*, directed *Power in the Pacific* and the creation of the photo exhibits, *Road to Victory* and *The Family of Man*, for the Museum of Modern Art in New York.

Standing beside another pioneer, Jamison Handy, the frail, bewhisk-

ered Steichen epitomized the Anniversary Day's meaning to all who were present when he said:

"I take fierce pride in having been with the Navy, and a deep love. As a symbol of my feelings, I have never worn anything but a black tie since!"

Captain Crews Sums It Up

As the present Commanding Officer, Captain H. W. Crews, USN, told BUSINESS SCREEN:

"The Navy's assigned mission is aided by the camera and its unique ability to capture a fleeting moment in time — to record an image of the past for study in the future.

"Naval personnel rely on motion picture and still photography for information, education and training. Naval commanders use intelligence photography in making decisions vital to the outcome of a mission.

'Photography is essential in the research and development of the

weapons, techniques and vehicles that are today extending seapower farther under the sea, into space, and into uncharted regions of our planet."

It was a proud day — for the

Naval Photographic Center story is one of drama and accomplishment which merits the full review it will be given as part of our own 25th Anniversary edition to be published later this year.



Key to Film Results

A Reader's Guide to the Listings of Producers

THE STATISTICAL SURVEY TASK involved in the compilation of the 61 pages of studio listings which begin on page 109 of this issue was again our most difficult assignment of the year. In these pages, the Editors provide facts-in-depth about the personnel, services, facilities and recent experience of 441 film production companies in the United States and abroad.

In addition to useful cross-references, a total of 91 branch offices are listed. Convenient alphabetical and geographical indices are provided on the next three pages for quick reference to these experienced, specializing companies.

The buyer's successful use of these potent sight/sound media is the primary goal of each Production Review. *Your key to film success lies in viewing the producer's work and in close study by personal inspection of facilities offered.* Only by complete reference data, voluntarily provided by every listed company, can the buyer know the capacity and calibre of prospective suppliers. There are no "incomplete" listings here.

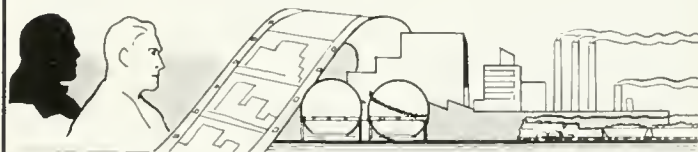
The Editors have recognized a few listed individuals who limited their work during the year to fewer than the five required reference titles; new companies, organized in 1962, are also excepted from *minimum reference requirements of five motion pictures, slidefilms or related audio-visual media.* The specialist in television commercials is also clearly identified by appropriate references to his recent work.

This year's International Listings, beyond those of the United States and Canada, are exactly double those of previous years. Only space limitations made it impossible to carry *all* data offered. Rather than limit text, we decided to carry late data in the first Production Review Supplement. In this Supplement we will also correct the inevitable gremlins who invade the tens of thousands of lines involved.

Once again, this Production Review is *the only precise measurement of the specialized industry which it serves* through the thousands of subscribers who will use its pages in industry, trade groups, advertising agencies and government. This formidable task involves the names of over 2,000 key persons within U. S. companies. There are more than 1,825 motion pictures and 674 slidefilms given as references, in addition to related audio and visual media, live shows, meeting presentations, etc. Television commercial credits furnish an additional and very large number of studio references.

—OHC

Pictured below (left to right) are: Capt. J. A. Eady, former CO at NPC; Jerome C. Diebold, Wilding, Inc.; Capt. Howard E. Carr, USNR; and Joseph Aiken, Head, Sound Branch, at the Naval Center.



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CONNECTICUT

Potomac Productions

25 Relihan Road, Darien, Conn.

Phone: OL 5-4869

Joseph Fiorelli, Representative

(See complete listing in Washington, D.C.)

KEVIN DONOVAN FILMS

Treat Road, Glastonbury, Conn.

Phone: 633-9331 A C 203

Date of Organization: 1953

Branch: 15 West 44th St., New York, N. Y.

Phone: YUkon 6-6049. John Bennewitz, in charge.

Kevin Donovan, Owner

John Bennewitz, Executive Producer

James Benjamin, Writer

SERVICES: Motion pictures exclusively; public relations, industrial and medical films. FACILITIES: 16mm Mitchell, Cine Specials, Arriflex cameras; Magnasync sound equipment; lighting and editing equipment.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Diagnosis and Management of Fungus Infections of the Skin, Hair and Nails*, (Schering Corporation); *Space Age Propulsion* (Italian version), (United Aircraft Corporation); *The Collins Story*, (Republican State Central Committee); *The Kanan Rotoprop*, (Kanan Aircraft Corporation); *Week of Champions*, (Oliver Edison Company).

JOHN CAMPBELL FILMS, INC.

Box 3443, Greenwich, Conn.

Phone: 322-3443 (A C 203)

Date of Incorporation: 1930

John Campbell, President, Executive Producer

Gyneth R. Campbell, Vice-President

Ray Sandiford, Chief, Editorial Department

Susan Velsor, Office Manager

SERVICES: Script to screen; public relations, business, training films. FACILITIES: Studio and sound recording on lease basis.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *New York World's Fair* (continuing series); *Vatican Treasures at the Fair* (New York World's Fair 1964-65 Corporation); *Roads to the Future* (Triborough Bridge and Tunnel Authority).

ROLAB STUDIOS

(Rolab Photo-Science Laboratories)

Walnut Tree Hill, Sandy Hook, Conn.

Phone: 426-2466

Date of Organization in New York City: 1928; in Connecticut: 1933

Henry Roger, Owner-Director

E. H. Roger, Secretary

SERVICES: Complete and partial productions, assistance to other producers utilizing our facilities; camera and sound; sound stage for rent; specialists in highly technical and scientific camera work. FACILITIES: Modern studio with lighting equipment, preview room; 25 cameras, 35mm, 16mm, still 18mm/24mm to 8" x 10"; complete lab for micro-macro-time-lapse; optical benches; biological, medical, physical, chemical research; optical electrical motion picture engineering; manufacturer of instruments for time-lapse, special cameras and devices, developments. Complete facilities for mass production of filmstrips (slidefilms).

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: Scientific on tobacco (Lennen & Newell, Inc.); Scientific film on Biology (Bosenberg-Bender); PRODUCTION SERVICES: for

General Electric. SLIDEFILMS: *How to use Tools*, series of 53 (Stanley Tools). Special assignments for New York producers.

MAHER FILM PRODUCTIONS

219 Jordan Lane, Wethersfield 9, Conn.

Phone: 529-4552

Date of Organization: 1949

Patrick L. Maher, President

Eleanor Maher, Secretary, Treasurer

Kenneth Maher, Production Manager

SERVICES: Production services including script and editing, 16mm motion pictures. FACILITIES: Arriflex, ColorTran lights and converters; editing.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The Crisis Next Door*, (Greater Hartford Community Chest); *Constitution Plaza*, (F. H. McGraw Construction Co.); *Bridge Builders*, (Wood Conversion); *The Door That Opens Wide*; *To Stranger As To Kin*, (Greater Hartford Council of Churches).

MASSACHUSETTS

ACORN FILMS OF NEW ENGLAND, INC.

41 Leon Street, Boston, Mass.

Phone: CCommonwealth 6-3507

Date of Organization: 1952

Harris Cohen, President

Alfred Gross, Treasurer

Hazel Frost, Production Coordinator

Alan F. Anderson, John Pozark, Cameramen

SERVICES: Specialists in motion picture film for publicity and public relations for TV. FACILITIES: Sales offices, cutting rooms, projection room, 16mm sound and silent production equipment.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Construction Permanent Radone-Telstar*, (American Telephone & Telegraph); *America's Cup Races*, (BCINA); *Boston Patriot's Trailer*, (Boston Sand & Gravel Company); *Town of Milton 300th Anniversary*, (Town of Milton); *Physical Youth Fitness Program*, (H. P. Hood & Sons Company); *Aerial & Ground-Construction New Prudential Insurance Company*, (Prudential Insurance Company of America); *Boston Landmarks - DuPont Show*; *Show of Week "The Greatest Robbery"*, (NBC); *Saugus Iron Works Restoration*, (Woodward Governor Company); *Institute of Asian Studies*, (Thayer Academy); *Safety Fair*, (Western Electric Co.); *Digital Computer*, (Digital Equipment Corp.); *First Telephone Call via Telstar - Overseas*, (New England Telephone & Telegraph Co.).

Your Key to Producer Listings

☆ The detail in depth of these listings of business and television film companies provides the sponsor, advertising agency and government film buyer with a complete picture of his prospective producer.

In addition to names of principal officers and data on services and physical studio facilities, the facts on "Recent Productions and Sponsors" show the nature of recent studio experience, of films produced in the past year. Preview current pictures as a prerequisite to purchases; bidders should also provide factual data on experience, staff, facilities and financial stability.

There was no charge or obligation whatsoever to these listed companies; every known source was contacted with three separate first-class mailings. Only those who furnished evidence of recent production were accepted for unqualified listing.



BAY STATE FILM PRODUCTIONS, INC.

35 Springfield St., Agawam (Springfield), Massachusetts

Phones: REpublic 4-3164-5;

REpublic 4-6189

Date of Organization: 1943

Branches: 80 Boylston Street, Boston, Mass.

Phone: HAncock 6-8904. Lowell Wentworth, Vice President in charge; Fred Aloj, Account Executive, 200 West 57th Street, N. Y., N. Y. Phone: CIRCLE 6-6799. Carl Ragsdale, Vice President in charge.

Morton H. Read, President

David Doyle, Exec. Vice-President

Harold O. Stanton, Vice-President

Francis N. Letendre, Vice-President

Lowell Wentworth, Vice-President

Carl V. Ragsdale, Vice-President

Winifred Pettis, Treasurer

Fred Aloj, Account Executive

Edward B. Knowlton, Script Director

Harold Fischer, Dir. of Photography

Kenneth Alexander, Chief Sound Engineer

Bruce Jorey, Dir. of Editing

William Rhodes, Studio Manager

Anderson Craig, Art Director

SERVICES: 16mm and 35mm motion pictures in b&w and color; industrial, scientific, public relations, sales, training, religious, documentary, medical, animated; special programs for sales and stockholders meetings; TV commercials and programs; sound slidefilms; filmograph; storyboards; technamation; foreign languages; narratives; special effects; still photography, b&w and color; script services; sales and training aids; distribution. SERVICES AVAILABLE TO OTHER PRODUCERS: Photography, sound recording, color and b&w printing, processing of positive, negative and reversal; editing, scoring, cutting, interlock screening - 35mm and 16mm projectors, animation, titles, use of sound stage, set designing, lighting, truck mounted generators. FACILITIES: Mitchell, Maurer, Eastman, Arriflex cameras; Hydrolly, complete lighting facilities; AC and DC portable gas driven generators; two trucks; Maurer 16mm optical film recording; 16 and 17 1/2mm synchronous magnetic film recording; 3/4" synchronous magnetic recording; 16mm, 17 1/2mm and 35mm dubbing and equalization; two printing labs for color and b&w. DePue and Peterson printing equipment, electronic cueing; 16mm b&w processing, positive, negative, reversal; Fisher Mike perambulator, Camart Portable Boom, Fish Pole, Microphones: RCA 77D, AKG D-25, EV 642 (Cardioid), EV 647 (Lapel), Western Electric 639, Altec Lansing 633; two screening rooms with 35mm and 16mm interlock equipment; 3 cutting rooms; 16 and 35mm Movielas; sound readers for 16mm, 17 1/2mm and 35mm, optical and magnetic; animation department with two animation stands; art department; hot press, carpenter shop; set designing; music libraries; film vault; still photography department with dark rooms for color and b&w; two sound stages, over 3000 sq. ft.; permanent staff of 35 technicians, art and script specialists.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Progress Reports #628-631 & 633*, (Electric Boat Division, General Dynamics Corp.); *The Big Step Forward*, (International Shoe Corp.); *The Story of Pop Rivets*, (United Shoe Machinery Corp., Fastener Div.); *Stellar Guidance*, (United Aircraft Corp.); *Polarization; Film Applications*, (Polaroid Corp.); *Shoes on the Move, Transporter*, (United Shoe Machinery Corp.); *The Panama Canal*, (The Panama Canal Co.); *A Look Behind the View*, (Berkshire Development Corp.); *Bird Roto Vinyl, Not Even a Hurricane*, (Bird & Sons, Inc.); *The Case for*

NEW ENGLAND STATES:

BAY STATE FILM PRODUCTIONS:

Raybestos, (Raybestos-Manhattan Corp.); *Fire Control, Four Report Films*, (General Electric Co.); *The Vermont Granite Story*, (Barre Granite Assn.); *Books on the Move, Smyth Automation*, (Smyth Manufacturing Co.); *Where Engineering Counts*, (Bay State Abrasive Products, Inc.); *Hair Beauty*, (John H. Breck, Inc.); *The Mark T Pump*, (Gilbert & Barker Mfg. Co. Division of Standard Oil of New Jersey). **SLIDEFILMS:** *The Luckiest Day*, (Hartford Insurance Group); *Taps and Tap Terms*, (Threadwell Tap and Die Company); *Here Today - Here Tomorrow*, (Edison Electric Institute); *Brach Candies*, (Pillsbury Flour, (Life Magazine)). **TV COMMERCIALS:** for Republican State Central Committee of Connecticut; Lestoil, Inc.; Jack August Food Products.

DEKKO FILM PRODUCTIONS, INC.

126 Darmouth Street, Boston 16, Mass.

Phone: KEnmore 6-2511

Date of Organization: 1946

Joseph Rothberg, *President*

Webster Lithgow, *Sales Manager*

Harry Cooper, *Production Coordinator*

A. E. Petrucci, *Unit Manager*

Dorothy Cohen, *Office Manager*

Douglas Saunders, *Editor*

Theodore Kamecke, *Production Assistant*

SERVICES: 16mm and 35mm film productions and sound slidetfilms. Design, animating hot press titles, storybook, script editorial and consulting. All services available to industry and producers. Sales promotion and sales training packaging. **FACILITIES:** Two sound stages; 16mm and 35mm screening rooms; narration rooms; editing rooms with 16mm and 35mm Moviolas; synchronizers; hot splicers; magnetic and optical sound readers; animation stand; hot press; Hydrology; tracks; Mole-Richardson mike boom; Western Electric and RCA mikes; ten-position mixing console; equalizers and dip filters; optical and magnetic dubbers; Reeves, Stancil-Hoffman; Fairchild sync tape interlock-dubbers; three music libraries.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Blessed Martin*, (*Foot of the Andes*; *Pedros Return*, (Columbians); *Skid-Troll*, (Perma Research); *Multiclad Metals*, (Texas Instrument); *Helicopter Lift Test*, (RCA); *UPLA Machine*, (United Shoe Machinery Corp.); *Dry Shrimp*, (UFC); *Harvard-Yale '61*, (Harvard); *Eye of the Beholder*, (Kenyon & Eckhardt); *Data Design*, (Raytheon); *Whirlwind II*, (Wolf Research & Development Inc.); *Looking for Something*, (First National Bank of Boston); *What Makes a Big Leaguer*; *How to Play Better Baseball*, (H. P. Hood & Sons); **SLIDEFILMS:** *Physical Fitness*, (H. P. Hood & Sons); *Boston American*; *Automation*, (Kenyon & Eckhardt).



D4 FILM STUDIOS, INC.

56 Elmwood Street, Newton 58, Mass.

Phone: WOedward 9-7770

Date of Organization: 1935

Date of Incorporation: 1956

Joseph Dephoure, *President & Treasurer*

Milton L. Levy, *Vice-President*

Kevin M. Welby, *Camera Dept.*

Donald Molner, *Editing*

Ralph Picardi, *Laboratory*

Florence Siltan, *Office*

SERVICES: 16mm and 35mm film production. Industrial, educational, medical, public relations and training films. Sound recording and mixing; color and black and white printing; Kinescope recording; negative, positive and reversal processing. Slidefilms, slides, art, animation, hot press titles. **FACILITIES:** New air-conditioned 2100 ft.

sound proof studio with lighting. 16mm and 35mm sound and silent cameras; Hydrology; magnetic and optical recorders; interlock playback; 5 gang interlocked dubbers. 16mm printers; Houston Fearless Processor; 16mm and 35mm optical and magnetic projectors; projection room; Oxberry Animation Stand; Kensol Hot press; editing rooms; art dept.; music libraries; script writing.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The Victory Bell*, (Colby College); *Automatic Type Placement*, (Concord Controls, Inc.); *Automation #3*; *The Chub Package*, (Cryovac Div., W. R. Grace & Company); *Highlights of Progress 1961*, (Raytheon Company); *Audomac*, (Whitin Machine Works); *Football Highlights 1962*, (Dartmouth College); *Presentation*, (Chirug & Cairns); *Hallux Rigidus #2*; *Ankle Block Anesthesia*, (Dr. Robert Joplin, Mass. General Hospital); *Classified Progress Report - Fuel Cells*, (General Electric Company); *Little Professor*, (Mason & Winograd); **SLIDEFILMS:** *Raytel*, (International Harvester); *Poly-fibron Offset Blanket*, (Addressograph-Multilith); *Report 1961*, (Hotel Corporation of America); *Progress Report #1*, (Nortronics); **TV COMMERCIALS:** for Siltan Bros. Callaway & Hoffman; United Fund; Harold Cabot & Co.; Gabriel Stern Advertising; Ford Products Co.; Arnold & Company; Shawmut TV & Appliance; John Bean & Co., Inc.

LAURENCE ASSOCIATES, INC.

215 Stuart Street, Boston 16, Mass.

Phone: 423-0133

Date of Incorporation: 1957

L. C. Switzer, *President & Treasurer*

E. P. Switzer, *Vice President*

J. B. Atkins, *Creative Director*

A. H. MacCabe, *Sales Director*

R. Anderson, *Photographic Head*

Wm. Warriner, *Production Head*

John Daley, *Administrative Head*

R. B. Gorrill, *Production Assistant*

SERVICES: Audio-visual specialists; equipment lines, production facilities. Filmstrips, slide sound, artwork, photography, scripting, sound recording, sales and training, safety programs. **FACILITIES:** 5,000 sq. ft. downtown street floor; three dark-rooms, color processing laboratory, photographic, art & design studios; editing, screening and sound rooms; audio-visual showrooms and repair section.

RECENT PRODUCTIONS AND SPONSORS

SLIDEFILMS: *The Job With A Key*, (Liberty Mutual Insurance Co.); *Why Joe Can't Go*, (General Electric Co.); *Wonderful World of Lights*, (P. Ballantine & Sons); *The Semi-Conductor Market*, (Raytheon Company); *From Your Plans, Their Tomorrow*, (Fidelity Capital, Inc.).

MAGNA FILM PRODUCTIONS, INC.

49 Berkeley Street, Boston 16, Massachusetts

Phone: HUbbard 2-5580-1-2

Date of Organization: 1952

Date of Incorporation: 1955

Robert Berman, *President*

Ad Schneider, *Vice-President*

Robert W. Hastie, *Art Director*

David Newcombe, *Chief Camcraman*

Michael Pesanielli, *Sound Engineer*

SERVICES: 16mm and 35mm motion picture production, TV commercials, slides, film strips, artwork; hot press lettering; sound recording; 16mm Maurer Optical sound transfers from tape. **FACILITIES:** Shooting stage areas 50' x 50' and 70' x 70'; Maurer, Arriflex, Auricon, Bell & Howell Cameras; Magnasynce and Ampex monaural & stereo sound.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Negative/Positive*, (Polaroid Corporation); *The Blurred Image*, (Farrington Enterprises, Weatherking); *The Men Who Couldn't Forgive*, (General Electric Company);

TV COMMERCIALS: for Cake Mate - Hueblein for Wilson, Haight & Welch; **SALESFILM:** for Schenley Industries.

MASTER MOTION PICTURE COMPANY

50 Piedmont Street, Boston 16, Mass.

Phone: HANcock 6-3592-3

Date of Organization: 1925

Irvin Ross, *President & Treasurer*

Alan Ross, *Production Manager*

SERVICES: 16mm and 35mm motion picture production, filmstrips; sound recording and other laboratory services. **FACILITIES:** Sound studio for 16mm and 35mm production; laboratory for both 16mm and 35mm work.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The Challenge*, (Combined Jewish Philanthropies); *Steel Erection*, (Prudential Insurance Company); *Money Down the Drain*, (J & C Construction Company); **FILMSTRIPS:** *Hot Shoppe's*, (Liberty Mutual Insurance Co.); *Boston's Big Night Out*, (Sack Theatres).

TRANS RADIO PRODUCTIONS, INC.

683 Boylston Street, Boston 16, Mass.

Phone: COpley 7-5760

Date of Organization: 1947; Incorp. 1951

Oscar H. Cheses, *President, Gen. Mgr.*

Alfred D. Benjamin, *Production Manager*

Thomas Fleming, *Art Director*

Carroll E. Spinney, *Art Consultant*

Edward B. Shaw, *Sales Manager*

Robert M. Kellaway, *Audio Engineer*

SERVICES: Producers of motion pictures and sound slidefilms for industry, government and education; radio and TV commercials, kinescopes. Editorial and animation services, scripts. **FACILITIES:** Production facilities; 35mm and 16mm cameras; sprocket, 1/4" magnetic tape, stereo, disc and optical recorders; 35mm Moviola; 16mm interlock projection; sound stage; lighting equipment; screening room; recording room; mixing and dubbing; art and animation; editorial department; kinescopes.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Day in the Life of a Reporter*; *People and Places*, (Boston Globe); *Safety Through Seat Belts*, (Market Forge); *A Place to Hunt*, (Comm. of Mass. Dept. of Fish & Game); *Jessie Graffe*; *Sandy the Mermaid*; *Oswald the Hunter*, (Crazy Crayon Productions); *Hell Bent for Safety*, (Liberty Mutual); *Eisenhower Speaks*, (C.E.H.L., Bresnick, Schloss); **SLIDEFILMS:** *Alfred Hitchbucket*, (Market Forge); *Application of Postoperative and Permanent Ileostomy Appliances*, (QT, Inc.); *One For the Road*, (Trans Radio Productions); *Careers*, (Northeastern University); **VIDEOTAPE:** *Victor Coffee*, (J. C. Dowd, Inc.); **TV COMMERCIALS:** for Ray Baron, Inc.; PFC, Inc.; B B D & O, Bresnick; WTEEN; Hoag & Provandie; Chambers, Wiswell & Moore; Jerome O'Leary.

WATSON FILM PRODUCTIONS

23 Chestnut Hill Road, Holden, Mass.

Phone: VA 9-3422

Date of Organization: 1956

James L. Watson, *Producer*

SERVICES: Complete production of motion pictures and slidefilms for industry, education, television. Separate scriptwriting and consultation service. **FACILITIES:** Cameras, Bolex 16mm and Arriflex 16mm; editing rooms with Bell & Howell hot splicer; magnetic and optical sound readers; ColorTran portable lighting equipment.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Two Kits and a Kaboodle*, (Worcester Golden Rule); *Abrasive Machining*, (Norton Company); *The Diamond D. Doffer*, (Draper Corporation); *The Compact CM*, (Economic Machinery Company); an internal relations project, (Wyman Gordon Company).

JONATHAN KARAS & ASSOCIATES

Science House, Manchester, Mass.

Phone: 526-1120

Date of Organization: 1958

Branch Office: 59 East 54th St., New York, N.Y. Phone PLaza 3-6411.

Dr. Jonathan Karas, *President*

Jack Berch, *Vice-President*

M. Van de Ryn, *Vice-President*

SERVICES: Creative science and engineering consultants to advertising agencies, industry and film producers. Client-agency technical liaison, exhibits, motion picture scripts, scientific demonstrations, technical testing and specialized writing. **FACILITIES:** Laboratory and photographic facilities and affiliations with several university technical staffs with laboratory and testing facilities. Scientists and engineers available as consultants in any branch of science and engineering and as professional exhibit demonstrators.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Mobile-Maid Dishwasher*, (General Electric Company); *Polacolor Film*, (Polaroid Corporation). **EXHIBIT EQUIPMENT DESIGN & FABRICATION:** U. S. Steel (SAE Show, 1963; Design Engineering Show; ASM Show; Amer. Mining Congress, 1962). Science, Technical Counsel for GE; U.S. Steel; IBM; New England States Exhibition, N.Y. World's Fair, 1964; Polaroid Corp.; U. S. Govt.

WORCESTER FILM CORP.

131 Central Street, Worcester, Mass.

Phone: PL 7-2276; PL 6-1203

Date of Organization: 1918

Carleton Bearer, *General Manager*

David Ramsdell, *Sales Manager*

Walter Porter, *Cinematographer*

SERVICES: Complete 16mm industrial and medical motion picture service including writing, photography, lighting, editing and sound recording. 16 and 35mm stereo motion picture production. **FACILITIES:** Studios and generator truck.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The Man Without a Problem*, (Jones & Lamson Machine Company); *Tools & Rules for Precision Measuring*, (The L. S. Starrett Co.); *Rotomatic Positioning Tables*, (Lapointe Machine Tool Company); *Gear Manufacturing Equipment*, (Fellows Gear Shaper Company); **SLIDEFILM:** *Selecting and Judging Guernseys*, (American Guernsey Cattle Club).

VERMONT

CAMPBELL FILMS

Saxtons River, Vt.

Phone: 2547

Date of Organization: 1947

Robert M. Campbell, *Executive Producer*

Fred J. Brown, *Production Manager*

Warren Johnson, *Account Executive*

SERVICES: Educational and business films for all purposes; slidefilms. Industrial still photography. **FACILITIES:** Complete production facilities, camera, lights, sound equipment for location and studio production. Animation stand. Editing rooms and recording studio with three channel magnetic mixing. Westrex Editor. Bell & Howell C. printer. 16mm interlock screening.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Dimensions of a College* (TV version), (Middlebury College); *Children of the Silent Night* (TV version); *Chan Poh Lin Perkins School for the Blind*; *Why I Choose Dartmouth*, (Thayer School of Engineering, Dartmouth College); *Report #1 - Areas of Confusion in Handwriting*, (J&C Associates Inc.); **SLIDEFILMS:** *Getting Ready for College*; *How To Study*, (Guidance Information Center).

METROPOLITAN NEW YORK

ACI PRODUCTIONS

21 West 46th Street, New York 36, N. Y.

Phone: JUdson 2-1915

Date of Organization: July, 1958

Stelios Roccas, *President*

Mark A. Else, *Executive Producer*

David Chapin, *Associate Producer*

Edward S. Seeley, Jr., *Writer*

Francis Jones, *Editor*

SERVICES: Motion picture production including photography, animation, editing, sound and music. **FACILITIES:** Recording and editing facilities; small studio and photographic equipment.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The Middle Atlantic Seaboard Region*; *The Gulf Coast*; *The Southern New England Region*, (McGraw-Hill Text Films); *Watermen of the Chesapeake*, (Dept. of the Interior); *The Purple Turtle*, (American Crayon Company); **SLIDEFILMS:** *Great Cities - Megalopolis*; *The South's Land of Opportunity, New Industries*, (McGraw-Hill Text Films).



ADMASTER PRINTS INC.

425 Park Avenue South, New York 16, N.Y.

Phone: OR 9-1134

Date of Organization: 1945

Charles Corn, *President & Creative Director*

Henry Roth, *Secretary-Treasurer*

David E. Weller, *Sales Manager*

Reese Patterson, *Executive Art Director*

SERVICES: Creators and producers of slides, slide productions and filmstrips including 35mm, 3 1/4 x 4, Vugraph and related services. **FACILITIES:** Fully staffed art dept.; air-conditioned studios, projection-conference room on premises; camera and processing equipment for color and black & white including both horizontal and vertical camera facilities for all slides.

RECENT PRODUCTIONS AND SPONSORS

SLIDEFILMS: *Measurements Are for a Purpose*, (Western Electric Co., Inc.); *Final Touch*, (Lever Brothers Co.); *Centrex*, (New Jersey Bell Telephone Co., Inc.); *Civil War Part I*, (Folkways Rec. & Service Corp.); *Kuntz Report*, (National Wholesale Drug Assn.); **FILMSTRIPS:** *Market Policy OMD*, (Remington Rand); *Premium Promotions*, (Doubleday & Co., Inc.); *Facts About TUA*, (Edison Electric Institute); **SLIDE PRESENTATIONS & REPORTS:** *IBM - ASTD*, (IBM, Yorktown Hgts., N.Y.); *Special Report*, (General Adjustment Bureau); *Plastics Division*, (Union Carbide Corp.); **VUGRAPHS:** *Griffin's Statistics*, (Holt, Rinehart & Winston); *Receiv. Clerks*, (Merrill, Lynch, Pierce, Fenner & Smith, Inc.).

Alexander Film Co.

500 Fifth Avenue, New York 36, N. Y.

Phone: LOngaere 5-1350

Kenneth Allen Silver, *Vice-President*, Alexander International

(See complete listing under Colorado)

ALLEGRO FILM PRODUCTIONS, INC.

723 Seventh Avenue, New York 19, N.Y.

Phone: JUdson 6-3057

Date of Organization: June, 1958

Date of Incorporation: May, 1961

Jerome G. Forman, *President*

Martin Andrews, *Associate Producer*

Mike Shrayor, *Production Manager*

Erford Bedient, *Writer*

Carol North, *Production Assistant*

SERVICES: Motion picture and slidefilm production; public relations, industrial, documentary, commercial and sponsored films; specialists in news and sports films. **FACILITIES:** Recording and screening rooms; fully equipped editorial rooms; complete 35mm and 16mm camera equipment; script and art departments.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Sun-O-Mania*, (Shulton Inc.); *Report From Venezuela*, (U. S. Information Agency); *Off Shore Oil*, (American Petroleum Institute); *A Man A Ranch & Merkeron*, (Rockefeller Foundation); *Operation #850*, (British Motor Corp.); *For Your Information*, (Hitachi Corp.); *Teleguide, News Cavalcade*, (Sterling Movies, U.S.A.); *Leisure City*, (General Electric Corp.); *Fishing Safari*, (Key West Chamber of Commerce).

Amberson Associates

135 East 36th Street, New York 16, N.Y.

Phone: MUrray Hill 5-8236

(See complete data under Creative Visual Media, Inc. listing, this section)

AMERICAN FILM PRODUCERS

1600 Broadway, New York 19, N. Y.

Phone: PLaza 7-5915

Date of Organization: 1946

Robert Gross, *Executive Producer*

Lawrence A. Glesnes, *Executive Producer*

Sheldon Abramowitz, *Executive Producer*

Harriet H. Hester, *Director of Program Development*

Barbara Brazong, *Office Manager*

SERVICES: Motion pictures, 16mm and 35mm, color and b&w; and slidefilms. Specialties: industrials, sales, public relations, TV, education, training, medicals, documentary and merchandising. **FACILITIES:** 16mm and 35mm camera, lighting and sound production equipment; three cutting rooms, screening room, shooting stage; special effects; animations; storyboard personnel, script writers.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Airway Obstruction*; *Pole Top Rescue*, (Health Research, Inc.); *Aircraft Familiarization in the A3J Vigilante* (series of 6 films), (U. S. Navy); **TV COMMERCIALS:** for Minute Maid Orange Juice; Millbrook Bread, Westinghouse Electric Corp.; Nestles; Savings & Loan Association; Decaf; Coca-Cola; Buick Motor Division; Nestle; Nabisco-Oreo (McCann-Erickson, Inc.); New York State Civil Defense Commission; Progresso Food Products (Carlo Vinti Advertising, Inc.).

LEONARD ANDERSON ASSOCIATES, INC.

200 West 57th Street, New York 19, N.Y.

Phone: PLaza 7-4162

Date of Organization: 1932

Date of Incorporation: 1955

Leonard Anderson, *President*

Barbara Anderson, *Vice-President*

Marc Anderson, *Treasurer*

Lillian Orner, *Secretary*

Paul Alley, *Writer-Producer*

Sam Citron, *Editorial Supervisor*

SERVICES: Motion pictures for public relations, sales, training, education, television and theaters; also TV commercials. **FACILITIES:** Editorial facilities and equipment for 16mm and 35mm; color and black & white; 16mm & 35mm cameras, sound equipment; lighting equipment adaptable for studio or location.

(LISTING CONTINUES TOP FOLLOWING PAGE)

METROPOLITAN NEW YORK:

LEONARD ANDERSON ASSOCIATES:

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *A Case for Dr. Driscoll*, (Federal Aviation Agency); *Sky Power*; *Chemical Munitions - Psycho and Nerve Agents*, (U. S. Air Force); *Replacement Pilot Goes to Sea*, (U. S. Navy); *The Golf Clinic*, (Television Pilot); *World of Oil*, (Creole Petroleum Corp.); *Little Miss Suabeum*, (Quality Bakers).



ANIMATED PRODUCTIONS, INC.

1600 Broadway, New York 19, N.Y.

Phone: CO 5-2942

Date of Organization: March, 1949

Al Stahl, *President*
Irwin Stahl, *Vice President*
Peter Puzzo, *Production Control*
Richard Stahl, *Publicity*
Francis Lee, *Camera Department*

SERVICES: Fotomation - a new audio-visual motion picture technique designed for seven day production of limited live-animated sales training and industrial film production; all phases of animation: live action and films strip production; multiple screen production for synchronizing motion picture projectors combined with slide and film strip projection with one sound track for sales meetings, sales promotion and exhibits. Educational and television animation film production: TV commercials and advertising agency presentations; sound slide films in three dimensions. **FACILITIES:** 3 Oxberry animation stands; special stop-motion live-action motion picture cameras for in-plant production; editorial facilities; multiplane animation stand for product stop-motion. Optical Oxberry printer for special effects and strobe printing; magnetic sound reduction printing; Mitchell, Oxberry, and Bell & Howell cameras.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *TVR of Canada*, (Television Bureau of Advertising); *Bride's House*, (U. S. Steel); *Suits in Color*, (Jantzen Swim Bathing Wear); *Servo Servos You*, (Servomechanisms); *Write Right*, (Union Bag - Camp Paper Corporation); *Wonder of Water*, (Concrete Pipe Association); *AT Loves LTL*, (Associated Transport); TV COMMERCIALS: for Listerine (J. Walter Thompson); Breck (N. W. Ayer & Son); Teen (Geyer, Morey, Maddeo & Ballard).

ANIMATIC PRODUCTIONS, LTD.

15 West 46th Street, New York 36, N.Y.

Phone: JUdson 2-2160

Date of Organization: 1949

Tasker G. Lowndes, *President*
Leonard B. Elliott, *Vice-President*
Darrell C. Baker, *Creative Director*
Mako Oike, *Director of Animation*
James DeGregory, *Art Director*
Terry Colasacco, *Production Coordinator*

SERVICES: Producers of sound slidefilms, slides, Salesmate presentations, filmographs, technical animation, sound-on-matics, TV commercials, charts and printed material. **FACILITIES:** Equipped art department; cutting, editing and projection rooms; Oxberry Animation equipment: 35mm and 16mm motion picture cameras, still cameras.

RECENT PRODUCTIONS AND SPONSORS

SLIDEFILMS, SLIDE & FILMSTRIP PRESENTATIONS: *They're Never Too Big Or Too Small*, (American Telephone & Telegraph); *Your New Television Program*, (Metropolitan Life Insurance Co.); *Sun Country Roundup*, (Trans World Airlines); *Playtex Girdles & Bras*, (International Latex Corporation); *Making the Most with the Best*, (Kelly-Springfield Tire Company); *Spandex Unlimited*, (Sarong, Inc.); *Million Dollar Campaign*, (Alside, Inc.); *Uncovered*; *Close-Up*, (Warner

Brothers Company); *Silhouette*, (Laros, Inc. Division of Warner Brothers Company); *Jet Stage II*, (American Airlines); training film series for the U. S. Naval Training Device Center. **INDUSTRIAL MEETINGS & CHART PRESENTATIONS:** for Thermos Division of King-Seeley Thermos Co.; Creslan Division of American Cyanamid Co.; Sarong Division of International Latex Corp.

Artransa Park Television Pty. Ltd.

229 West 43rd Street, New York 36, N. Y.

L. Manger, *Director, International Operations*
(See listing in International Section, Australia)



AUDIO PRODUCTIONS, INC.

Film Center Building

630 Ninth Avenue, New York 36, N.Y.

Phone: PLaza 7-0760

Date of Organization: 1933

OFFICERS AND DEPARTMENT HEADS

Frank K. Speidell, *President*
P. J. Mooney, *Vice-President & Treasurer*
T. H. Westernmann, *Vice-President, Sales*
Alexander E. Gansell, *Secretary*
John Henderson, 3d, *Director of TV Sales*

PRODUCER-DIRECTORS

Frank Beckwith Robin Hardy
L. S. Bennetts Harold R. Lipman
Alexander E. Gansell H. E. Mandell
Erwin Scharf

ASSOCIATE PRODUCER

Edward J. Lamm
Pathescope Productions

SERVICES: Motion pictures, all commercial categories - public relations, sales promotion, merchandising, training, medical, technical and educational. **FACILITIES:** Silent and sound studios; complete lighting equipment; mobile units for location work with tape recorders; permanent staff in all departments, writing, direction, editing, animated drawing and optical; 16 & 35mm projection room; two optical printers including latest Oxberry; editing equipment; zoom stand for trick work; machine shop; extensive film and music library cleared for television.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Mexican Impressions*; *New York Operations*, (American Airlines); *Telstar*, (American Telephone & Telegraph); *Relax - Go Neat*; *Heart of Comfort*, (Du Pont); *Target Satisfaction*, (Liggett & Myers Tobacco Company); *The Language of Electronics*, (Raytheon); *Are We Kidding Ourselves?*; *A Major Scientific Breakthrough*, (Texaco); *CAPLA*, (Wallace Laboratories); *Technical Films* (series), (U. S. Navy); TV COMMERCIALS: for N. W. Ayer & Son; Benton & Bowles; Leo Burnett Co.; Cunningham & Walsh; Dancer-Fitzgerald-Sample; Doyle, Dane & Bernbach; Fuller & Smith & Ross; Hill, Rogers, Mason & Scott; Richard K. Manoff; McCann-Erickson; Morse International; Ogilvy, Benson & Mather; Papert, Koeing, Lois; J. Walter Thompson; Weightman; Young & Rubicam.



Bay State Film Productions, Inc.

200 West 57th Street, New York, N. Y.

Phone: CIrcle 6-6799

Carl Ragsdale, *Vice-President in Chg.*

(See complete listing under Boston, Mass.)

For the BEST in Film Production Sources
- Refer to These Review Pages in 1963

JOHN BRANSBY PRODUCTIONS, LTD.

1860 Broadway, New York 23, N.Y.

Phone: JUdson 6-2600

Date of Organization: 1936

John Bransby, *President, Treas., Exec. Prod.*
David M. Jacobson, *Vice-Pres., Chg. of Prod.*
Lee Stenstrom, *Secretary*

Michael A. Carlo, *Vice-Pres., Dir. of Photog.*
SERVICES: Production of industrial, travel, sales and training films: 16mm or 35mm, color or black and white. **FACILITIES:** Location equipment for photography and sound. Full equipment for industrial and location lighting. Animation photography, film editing service.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Your Cunard Holiday to Europe*; *Your Cunard Holiday to America*, (Cunard Steam-Ship Company); *Irama Nusa*; *Islands of Rhythm*, (Standard-Vacuum Oil Company); *The Magic Grid*, (Humble Oil & Refining Company); *Toroidal Drive*, (Curtiss-Wright Corp.); *Images of Life*, (U. S. Information Agency).



BRAY STUDIOS, INC.

729 Seventh Avenue, New York 19, N.Y.

Phone: CIrcle 5-4582

Date of Organization: 1911

J. R. Bray, *Chairman of the Board*
P. A. Bray, *President & General Manager*
M. Bray, *Treasurer*
P. Bray, Jr., *Vice President*
Rodell Johnson, *Director of Animation*
B. D. Hess, *Distribution Manager*

SERVICES: Planning, production and distribution of commercial, sales and training motion pictures and general education films dealing with health, physiology, aviation and electronics. Foreign language translations and production and distribution of foreign language safety training films. **FACILITIES:** Complete production staff; animation department for technical and cartoon animation. Camera and sound equipment for all types of motion pictures and slidefilms for both 35mm and 16mm; two animation stands; color or b&w interior, exterior and aerial photography; own film library for distribution to schools, technical institutions and industry.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Meet Mr. Noise*, (U. S. Air Force); *The Omega Long-Range Navigation System*, (I.T.T.); *Installing Armored Cable*, (NEMA); *P3A (P3V-1) Weapon System Operational Techniques* (five films); *CIC in Anti Air Warfare*; *ASW Weapon System Management* (two films); *Concepts of Electronic Warfare*, (United States Navy); *SLIDEFILMS: Preparation of a Patron*; *Anatomy & Cosmetology*; *Personal Hygiene*, (Milady); *Human Hair*, (self-sponsored).

HIMAN BROWN

221 West 26th Street, New York 1, N.Y.

Phone: ORegon 5-2211

Date of Organization: 1931

Himan Brown, *Owner*

SERVICES: Production and direction of feature motion pictures, television shows, radio productions, industrial and institutional films and commercials. **FACILITIES:** Motion picture stages, production center.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Twelve Star Salute*; *The Stars Salute*, (Federation of Jewish Philanthropies); *You Are Not Alone*, (Conn. Mutual Life Insurance); *Moment of Doubt*, (Jewish Chautauqua Society); TV Show: *Chevy Mystery Show*, (General Motors).

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o Copyrighted Business Screen Feature

BUKAR & LARISCH INC.

10 East 49th Street, New York 17, N.Y.

Phone: ELdorado 5-5111

Date of Organization: 1953

Nat Bukar, *Partner, Client Contact*
Kurt Larisch, *Partner, Creative Direction*
Charles Kornberger, *Graphics*

SERVICES: Sales promotion consultants for program development in sales training, retail promotion, sales meetings, visual selling and all other areas of business communications. Producers of motion pictures, stopmotion animation, sound slidefilms and filmstrips. **FACILITIES:** Art dept., photographic studio, Portman animation stand, screening room — research, writing and production personnel.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The Chronicle Is What You Expect of San Francisco*, (San Francisco Chronicle); **SLIDEFILMS:** *Oil & Gas*, (Oil & Gas Journal); *co-LAB-oration*, (Luxene); *The Cold War*, (Linde Div. of Union Carbide); *IBM*, (Macteller Incorporated).

CAMPUS FILM PRODUCTIONS, INC.

20 East 46th Street, New York 17, N.Y.

Phone: MUrray Hill 2-5735

Date of Organization: 1934

Nat Campus, *President*
Jules Krater, *Executive Producer*
Alan Ageloff, *Executive Producer*
Donald Cohen, *Production Manager*
Selma Weintraub, *Distribution Coordinator*
Joan Wos, *Officer Manager*

SERVICES: Motion pictures and slidefilms for business, government and social agencies; also various film services separately; including transitions, sound tracks; editing and finishing service for company photographed films; distribution service. **FACILITIES:** Studio, on-location equipment and creative staff.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *A Matter of Seconds*, (Merck Sharp & Dohme); *Dial 300*, (Esso Standard Div., Humble Oil & Refining Corp.); *Indoklon Treatment*, (Ohio Chemical Co. Div., Air Reduction Co.); *The Art of Scitching*, (Southern Railway System); *Soviet Vascular Anastomotic Instrument*, (Schering Corporation); *Growing Up With Deapness*, (Lexington School for the Deaf); *Abdominoperineal Resection and the Management of Colostomy*, (New York University — Bellevue Medical Center); *Part III Examination (May segment)*, (National Board of Medical Examiners); *African Safari*, (Walston & Co.); *Tracheobronchial Collapse in Bronchitis; Selective Techniques Using Cinebronchography*, (Veterans Administration Hospital).

HU CHAIN ASSOCIATES

15 East 48th Street, New York 17, N.Y.

Phone: PLaza 5-5240

Date of Organization: 1941

Hubert V. Chain, *Owner*

SERVICES: Industrial films, slide films; production, direction, writing and editing. **FACILITIES:** All equipment for on-location shooting in 16mm & 35mm.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Higher Coffee Yields; Revolution in Corn*, (Olin Mathieson International); *Twings Bank Animations*, (Buffalo Savings Bank); *Traffic Film*, (Seamen's Bank for Savings); **SLIDEFILM:** *Epoxy Resins*, (CIBA Ltd.).



this symbol, appearing over a producer's listing, indicates that display advertising containing additional and useful reference data appears in other pages of this 13th Annual Production Review issue.

CINEMA CENTER OF NEW YORK, INC.

150 West 54th St., New York 19, N.Y.

Phone: CO 5-3520

Affiliate: Mel Richman Cinema Associates, Bala Cynwyd, Pa. Phone: New York Tie-line WA 5-0470.

Robert A. Lightburn, *President*
Edward F. Cullen, *Vice President — Production*
E. Donnell Stoneman, *Vice President, Prod. Manager*

SERVICES: Production of 16mm and 35mm motion pictures for industry, television, and theaters; animation and live action; filmographs, filmstrips, slides, easels, booklets and presentations for sales promotion, sales training and educational filmstrips. Consultants on visual presentations for annual meetings, sales meetings, traveling dealer training schools; distributors for all major manufacturers of audio-visual equipment; recordings, tape duplication, duplication of continuous tape for Beseler Salesmate. Originators of wide-screen panoramic filmstrip presentations. **FACILITIES:** Production facilities for both animation and live action in the United States and abroad; facilities for research, writing, art work, photography; 35mm Osberry equipment.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The Sky's the Limit*, (Bethlehem Steel); *A Different Story* (Spanish version), (Medical Mission Sisters); **SLIDEFILMS:** *Portrait of Perfection*, (Temple Sinai); *Compact With Nature*, (Water Resources Assn. of Delaware River Basin); *Stop Stalling; Car Care School Kit*, (Purolater Products, Inc.); *Tailoring the Bishop Way*, (Advance Pattern Co.; Coats & Clark, Inc.; John Dritz & Sons; J. C. Penney Co.; Talon Education Service); *Customer Engineering*, (IBM); **SALESMATE PRESENTATIONS:** *IBM 1440 Data Processing System*, (IBM); *The Missing Link; The Uncommon Travel Market*, (Esquire Magazine); *Diabetic Foot Care*, (Mountainside Hospital); production for Purolater Products, Inc. **SLIDE SHOWS & CHARTS:** Promotional Slides for Gregory Ruffa Advertising; supermarket presentation for Atlas Supply Company.

CITY FILM CENTER, INC.

66-40 69th Street, Middle Village 79, New York City, N. Y.

Phone: TW 4-7500

Date of Incorporation: 1957

Subsidiary: AV Lithographers, Avenue Building, 257 Pacific St., Brooklyn 1, New York.
John R. Gregory, *President*
Herbert Avenue, *Executive Vice-President*
John Hudak, *Vice President, Exec. Producer*
Clarence Schmidt, *Vice-President, Productions*
Joseph W. Harrop, *Secretary*
Henri LaMothe, *Art Director*

SERVICES: Producer and production services for 8, 16, 35mm motion pictures and sound slidefilms for business, industry, science, education, health, TV, and political and public service fields. Services include research, story treatment, storyboard, script writing, talent search, casting, artwork, set design and construction, studio and location photography and sound recording, picture and sound editing. Correlated promotional, public relations and sales packages for motion pictures and sound slidefilms include designing, layout, copy, artwork and lithography. Services to other producers include studio rental, set design and construction, writing, editing and production management. **FACILITIES:** Equipped, staffed motion picture studio; sound stage, with control room, narrator's booth, scene dock, conference lounge with projection facilities. Art, editing and sound departments; mobile and location units; motion picture color-printers for color-corrected and exposure compensated answer and release prints. Equipped and staffed Lithography Division with four presses, including die-cutting.

**RECENT PRODUCTIONS AND SPONSORS**

MOTION PICTURES: *Idea With A Future*, (W. K. Kellogg Foundation, N.Y. State Board of Regents A.N.A.); *Teleguide*, (Sterling Information Services, Ltd.); *"Brother Juniper" Public Service TV Series*, (National Conference of Christians & Jews); *Family Fitness*, (Panvideo); *Keep Prejudice Out Of Politics*, (Fair Campaign Practices); *Today's Market Report; This Week's Market Report* (TV series); *Polka Time* (TV series), (Metrovision); *Camp Christopher, 1962*, (St. Vincent's Home For Boys); *A Look Into the Ballot Box*, (Rutherford Democratic Organization); *The Right of the People*, (Citizens Committee for Sorkow); *Custom Optical Lathe Fabrication*, (Dunker & Wohll); point of purchase films (Q.E.D. Gluckin & Co.); **SLIDEFILMS:** *Accounting For Your Future*, (American Assn. of Certified Public Accountants); *AV Sales Meeting Presentations* (General Foods, Maxwell House Division).

CLIFTON PRODUCTIONS, INC.

62 West 45th Street, New York 36, N. Y.

Phone: MUrray Hill 2-0040

Date of Organization: 1947

Branch Office: Park Building, Public Square, Cleveland 14, Ohio. In Charge, Howard R. Taylor, 31100 Fairmount Boulevard, Pepper Pike, Cleveland 24, Ohio.
Maurice T. Groen, *President*

Ronald T. Groen, *Vice President — Production*
William Rosenfeld, *Secretary, Treasurer*

SERVICES: Industrial, Public relations, transportation, travel, nature studies, wildlife conservation outdoor life, boating, golf, fishing, hunting, sales promotion and horticultural motion pictures; TV shorts and commercials; color stock shots. **FACILITIES:** Production affiliations for location shooting in Europe, Middle East, Far East, Australia and Latin America. Cameramen stationed in Sweden, Austria and Holland; worldwide coverage.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The World of Phosphorus*, (American Agricultural Chemical Corp.); *Scandinavia Calling; Europe Calling; Time Flies*, (SAS Scandinavian Airlines System); *Let's Plant for Spring*, (Associated Bull Growers of Holland); *Santa's Workshop*, (Northpole Recreation Park); *Let's Look at Greece*, (Films of the Nations, Inc.); *The World Is Yours* (TV series); (by 13 foreign governments).

**COLEMAN PRODUCTIONS, INC.**

75 West 15th Street, New York 36, N.Y.

Phone: CIRCLE 5-9080

Date of Organization: 1935

Harry L. Coleman, *President*
Sonya Coleman, *Vice President*
William T. Moeller, *Production Mgr.*
Ray Schuyler, *Sales Coordinator*
John Peterson, *Dir. of Photography*
J. Brown, *Sound*
Harold Azine, *Scripts*

SERVICES: Production of 16mm and 35mm motion pictures from script to final print for industry, medical, travel and television use. **FACILITIES:** 25' x 25' sound studio equipped with lights, props, sets, cameras; Fearless dolly; Ampex sync sound equipment; also cutting rooms and screening room. Facilities also available to outside producers.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Investment Casting*, (Arwood Corporation); *The Skyline Route*, (New York Air-

METROPOLITAN NEW YORK:

COLEMAN PRODUCTIONS: CONT'D.

ways); *Vision in Military Aviation - Illusions*, (U. S. Navy); *Introduction to Sabre*, (American Airlines); *France With A French Accent*, (French Gov't Tourist Office).

COLOR ILLUSTRATIONS, INC.

4 East 48th Street, New York 17, N. Y.
Phone: MUrray Hill 8-2460

Date of Organization: August, 1937

Victor Sandak, *President*
Harold Sandak, *Secretary*

SERVICES: Slides, slidefilms, color processing, art, writing and sound. FACILITIES: Photographic studio, art studio, processing labs. Oxberry stand.

RECENT PRODUCTIONS AND SPONSORS

SLIDEFILMS: *Getting Your Two Cents Worth*, *Resilo-Pak*, *Ventilating Ceilings* (Armstrong Cork Company); *Song of the Salad*; *How's Your Sense of Taste* (H. J. Heinz Co.); *Selectivity Show* (Sports Illustrated).

THOMAS CRAVEN FILM CORPORATION

330 East 56th Street, New York 22, N.Y.
Phone: MUrray Hill 8-1555

Date of Organization: 1950

Thomas Craven, *President*
Harvey C. McClintock, *Vice-President*
Joseph McDonough, *Executive Producer*
Marvin Barouch, *Comptroller*
Beverly O'Reilly, *Director of Sales*
D. William Robinson, *Production Supr.*
David Saperstein, *Production Manager*
Morton S. Epstein, *Supervising Editor*

SERVICES: Production of theatre, television, industrial, public information, training and education films. Foreign language and translation depts. Live action and animated TV film commercial division. FACILITIES: Air conditioned sound stages with live action facilities; Depts. include camera, sound, lighting, animation, editing, recording and projection rooms.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The Arabia of Lawrence*; *Wind, Sand and Star*; *Romance of Arabia*; *Sleeping Devils*; *Behind the Scenes*, (Columbia Pictures Corp.); *A Leaf Through History*, (Snuff Industry Council); *Contract 1460*, (Hewitt Robins Co.); *Teaching English Conversation*, (U. S. Information Agency - IMS); *A Modern Nation Half as Old as Time*, (Government of Jordan); *Congo Prime Minister Visits the United States*; *Crown Prince Hasan of Libya*, (U. S. Dept. of State); *Dental Care for the Chronically Ill*, (U. S. Dental Public Health Service); *Island of Promise*, (Commonwealth of Puerto Rico); *Excerpts from the Broadway Theatre*, (Exhibition Service, Dept. of State); and others; TV COMMERCIALS: for Wheeling Steel (Cunningham & Walsh); Buick (McCann-Erickson); Studebaker (N. W. Ayer); Post Cereals (Benton & Bowles); Regent Petrol (Foote, Cone & Belding Ltd.); Texaco (Benton & Bowles); General Mills Cereals (Dancer-Fitzgerald-Sample); Artamar; Posidron (Kastor, Hilton, Chesley, Clifford and Atherton); Heinz 57 Varieties (Maxon); U. S. Army (Dancer-Fitzgerald-Sample); Westinghouse (Direct).

CREATIVE VISUAL MEDIA, INC.

135 East 36th Street, New York 16, N.Y.
Phone: MUrray Hill 5-8236

Date of Organization: 1955

Corporate Affiliates: Stanley Neal Productions, Inc., 135 East 36th St., New York 16, N.Y.
Phone: MU 5-8236
Amberston Associates, 135 East 36th St., New York 16, N.Y. Phone MU 5-8236

Donald J. Lane, *President*
Rosanne Amberston, V. P., *Creative Director*

SERVICES: Motion picture and slidefilm production, including writing, research, surveys; developing and production of education programs including teacher's guide and student manuals. FACILITIES: Art studio and service; cameras, editing.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Beef Up Feed Lot Profits*; *Farm Records Make \$ and Sense*, (Massey-Ferguson, Inc.); *American Family*, (Association Films, Inc.); SLIDEFILM: *Artist in the Kitchen*, (The Nestle Company); PRESENTATION: *Tips for the Teens*, (The Sanforized Corp. - Cluett Peabody Inc.).

SHAMUS CULHANE MOTION PICTURE ENTERPRISES

155 Fifth Avenue, New York, New York
Phone: TR 7-6990

Date of Organization: 1961

Shamus Culhane, *Executive Producer*

SERVICES: Live action and animation, and combinations of both with traveling mattes. Complete films from script, story-board, production, music, lyrics, sound effects. Black & white or color, 16mm or 35mm production. Industrials, educationals, TV commercials, TV spectaculars and live presentations for industry. FACILITIES: Animation equipment; Bolex reflex with lights, tape, etc. for live action.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Mrs. Harridan's Hat*, (National Camers Assoc.); *Bell Science Series*, (American Telephone & Telegraph); NAIA. (Doremus Agency); *Koko*, (Hal Seeger Productions); SLIDEFILM: for Nestles Chocolate.

DANECK PRODUCTIONS, INC.

48 East 43rd Street, New York 17, N.Y.
Phone: MU 7-3327-S-9

Date of Organization: June, 1960

Joseph J. D'Angio, *President-Producer*
Dorothee M. Eckhardt, *Vice-Pres., Designer*
Sigmund Sosiewicz, *Treasurer, Head Photography*
George B. Comin, *Secretary, Head Photography & Sound*

SERVICES: Design and create audio-visual presentations in "true-to-life" art and dimensional photographic technique. Slides, sound filmstrips and slidefilms for sales promotion & training, personnel training, public relations, corporate stockholders meetings, industrial meetings, new product presentations and complete presentation packages. FACILITIES: Art department, photographic studio, script writing, personnel and equipment for location photography.

RECENT PRODUCTIONS AND SPONSORS

SLIDEFILMS: for Metropolitan Life Insurance Company; American Telephone & Telegraph Company; SALES MEETING PRESENTATIONS: for Socony Mobil Oil Company; SLIDE PRESENTATIONS: for IBM Corporation; Alexander Smith, Inc.; Kenyon & Eckhardt.



DEPICO FILMS CORPORATION

254 West 54th Street, New York 19, N.Y.
Phone: COLUMbus 5-7620

Date of Organization: 1944

Jack R. von Maur, *President*
E. N. Bunting, *Vice-President*

SERVICES: A completely integrated one-source organization that provides: Editorial - from technical to creative to complete convention format; Motion Picture - live-action, location, animation; Slidefilm - training, promotion, public relation, merchandising; Slides - all sizes, color and b&w, lamination; Industrial Meetings & Conventions - complete package from creation through staging and equipment to traveling unit teams. FACILITIES: Photographic studios; full motion picture department, live and animation; completely staffed slidefilm and graphic art department, including hotpress typeset; processing as well as photoprinting and binding of all slide sizes; widescreen and standard slidefilm camera; special wide-screen and carbon arc projectors.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Are You Sure?*, (National Board of Fire Underwriters); *Pepsi-Cola Bottlers' Meeting*, (B. B. D. & O.); *Sign of the Times*, (Gulf Oil Corporation); SLIDEFILMS: *December Merchandising 1962*, (NABISCO); *Quality Tire Sales*, (Gulf Oil Corporation); *Keep Your Sales Power Up*, (Electrolux Corporation). INDUSTRIAL MEETINGS: for Lees Carpet; National Assn. of Manufacturers; U. S. Rubber Co., Minute Maid.

Kevin Donovan Films

15 West 44th Street, New York, N.Y.
Phone: YUkon 6-6049

John Bennewitz, *in charge*

(See complete listing under Connecticut)

Dick Durrance Films

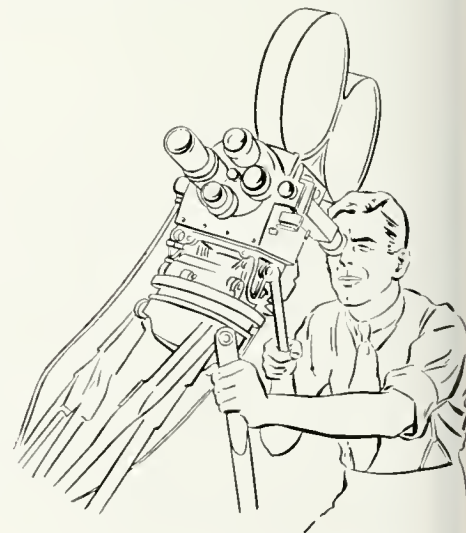
Pelican Films, Inc., 292 Madison Ave.,
New York 17, N. Y.
Phone: OR 9-0670

Joe Dunford, *Vice-President*

(See complete listing under Colorado)



this symbol, appearing over a producer's listing, indicates that display advertising containing additional and useful reference data appears in other pages of this 13th Annual Production Review issue.



Real Facts for Sponsors

—evidence of suppliers' good faith

☆ The detailed listings given specializing producers of business motion pictures and slidefilms furnish the buyer of sight/sound media with solid evidence regarding any prospective supplier. Listing data requests emphasized the need for both film and sponsor references and it is this area of each listing which indicates the recent experience of each company in these pages.



DYNAMIC FILMS, INC.

Executive Offices: 405 Park Avenue, New York 22, New York

Phone: EL 4-17417

Date of Organization: 1946

Divisions: Dynamic Theatre Networks, Inc. Medical Dynamics, Inc.

Branch Offices: 204 Triangle Bldg., Pittsburgh 22, Penna. Phone: EXpress 1-0316. William Matthews, *Manager*, 573 North Melrose, Elgin, Ill. Phone: SHerwood 2-0544. Mal Middlesworth, *Manager*.

Nathan Zucker, *President*
Walter Lowendahl, *Exec. Vice President*
Gerald Carrus, *Controller*
Mina Brownstone, *Director of Promotion and Public Relations*

SERVICES: Producers and distributors of all audio-visual materials including films, filmstrips, sound slidefilms, tape and easel presentations for industry, public relations, sales training, employee relations and specialized visual aids. Also theatrical features and short subjects, television programming, special foreign language versions, foreign film production, etc. FACILITIES: Sound stages, recording and dubbing studios, editing facilities for all 16mm and 35mm audio-visual production.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Main Street*, (Armco Steel Co.); *The Hospital*, (American Hospital Assn. — Olmsted & Johnson); *Meet Me At the Fair*; *Turnpike*, (Ford Motor Company); *Grand Slam*, (Aniline Division, Ford Motor Co.); *Color Dynamics*, (Pittsburgh Plate Glass Co.); *Modern Concepts*, (Ayerst Laboratories); *Racing U.S.A.* (Champion International); *The Daytona 500*, (Firestone Tire & Rubber Company); *Regal Ride*, (Monroe Auto Equipment Company); *Gentlemen Start Your Engines*, (Willard Battery); *The Indianapolis 500 — 1962*, (Mobil Oil Co.); *Victory Circles*, (Perfect Circle Corporation); *The Big G — 1962*, (P. A. Sturtevant); *Data From Daytona*, (Pine Oil Company); *Examination During Pregnancy*, (Personal Care During Pregnancy); *Complications During Pregnancy*; *Labor and Delivery*, *Postnatal Care*, (U. S. Navy).

EAST COAST PRODUCTIONS, INC.

45 West 45th Street, New York 36, N. Y.
Phone: Circle 6-2145

Date of Organization: 1947

Date of Incorporation: 1953

Joseph Josephson, *President*
Blanche Josephson, *Vice-President*
Davida Zimmerman, *2nd Vice-President*
Jean Greene, *Secretary*

SERVICES: Production, editorial and technical services for industrial, educational, theatrical and TV; film services for video taping; public relations films and commercials for domestic and foreign use; re-editing of feature films, shorts, TV programs and spots; optical and special effects; animation services and music; recording and mixing; studio and location photography. FACILITIES: 5mm and 16mm Arriflex cameras with blimps, boom and mike; 16mm Magnasync tape recorder; dollies, pole cats, lighting, ColorTran; Eyegor cameras, etc.; insert studio for table top product shots and demonstrations; three fully equipped air-conditioned editing rooms.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Scalextric Model Motor Car*, (Lionel Corporation); TV COMMERCIALS: series for Colorform Corporation; series for Ford International; Consul Cortina and Taunus.

These Exclusive Review Reports Are
a Copyrighted Business Screen Feature



ELEKTRA FILM STUDIOS, INC.

33 West 46th Street, New York 36, N. Y.

Phone: Judson 2-3606

Date of Organization: 1956

Abe Liss, *President-Creative Director*
Sam Magdoff, *Business Manager*
Bob Yung, *Vice-President*

SERVICES: Complete motion picture and slidefilm production; live action and animation for TV, theatre, industry and business. FACILITIES: Script, camera, animation, design, sound, music, editing, slidefilms, studios, special effects.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Newspaper*; *The Eye of the Beholder*; *The Retailers' Coloring Book* (Bureau of Advertising, American Newspaper Publishers Assn.). SLIDEFILM: *The Automatic Dialer* (AT&T). LIVE SHOW: *Show Your Colors* (Bureau of Advertising, ANPA). TV COMMERCIALS: for Imperial Oil, Ltd.; Sperry & Hutchinson; Schering Corp.; P. Lorillard; R. C. A. Victor; Westinghouse; General Mills; Texaco; General Electric; Ford Motor Co.; American Tobacco Co.; Chevrolet; U. S. Steel; Alcoa; Buick; Liberty Mutual; N. B. C.; Eastman Kodak; Oldsmobile; Nabisco; A.B.C.; Mercury; Vick Chemical Co.

ELLIOT, UNGER & ELLIOT (Division of Screen Gems)

711 Fifth Avenue, New York, N. Y.

Phone: PL 1-4400

Headquarters: 513 West 54th St., New York, N. Y., Phone: JU 6-5552

Date of Organization: 1945

Branches: Columbia Studios, 1435 North Gower, Hollywood, Calif. Phone: HOLlywood 2-3111. Joe Swavely, Richard Kerns, *Divisions Supers*. Screen Gems, 230 North Michigan Ave., Chicago 1, Ill. Phone: FRanklin 2-4256. Burton Neuburger, *Mid-West Representative*.

Stephen Elliot, *Executive Producer*
Michael Elliot, *Executive Producer*
William Unger, *Executive Producer*
Alfred L. Mendelsohn, *General Sales Manager*
Hugh Gage, *Business Films*

SERVICES: Production of commercials, industrial sales promotion and educational films. FACILITIES: Three stages New York City studios. Full use of Columbia Studio facilities in Hollywood.

RECENT PRODUCTIONS AND SPONSORS

TV COMMERCIALS: for General Motors; Procter & Gamble; Lever Brothers; General Foods; Avon; Chrysler Corp.; and Du Pont.

CHARLES ELMS PRODUCTIONS, INC.

5 East 40th Street, New York 16, N. Y.

Phone: MUrray Hill 6-5577

Date of Incorporation: 1952

Branch Office: 163 Highland Ave., No. Tarrytown, N. Y. Phone: MEEdford 1-3363

Charles D. Elms, *President*
Charles D. Elms, Jr., *Vice-President*
Ruth M. Elms, *Secretary, Treasurer*

SERVICES: Research and production of 16mm, 35mm and 70mm "Widescope" motion pictures; slide motion; sound slidefilms; slide-presentations; training manuals and charts for sales promotion, sales training and education. FACILITIES: Studio and technical laboratory, mobile camera, sound and lighting equipment, "Widescope" camera.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Arisun Polypropylene*, (Avisun Corp.); *Values*, (Cash-Acme); *Footprints in the Sand*; *Brandeis*; *Love That Job* Edition X, (Philip Morris Corp.) SLIDEFILMS: *Store Shelving*,



(Philip Morris Corp.); *Base-Ray*, (Burnham Corporation); *The Inner-City Church*, (Board of North American Missions).

WALTER ENGEL PRODUCTIONS, INC.

20 West 47th Street, New York 36, N.Y.

Phone: Judson 2-3170

Date of Organization: 1937

Walter Engel, *President*
Joseph T. Williams, *Exec. Head of Camera and Editing Dept.*
Robert W. Levengood, *Production Assistant*
Beverly Voelbel, *Production*

SERVICES: Industrial, documentary, educational, sales training and TV commercials, motion picture productions; limited and full animation, 16mm and 35mm. FACILITIES: Complete studio facilities. Location film and sound unit. Animation and editing departments. Single and double sound recording. All self-contained operations.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Schaefer Story*, (Schaefer Brewing Co.); *Eyes On Tomorrow*, (P. Lorillard Co.); TV COMMERCIALS: Mary Margaret McBride Cookbook; Wedgewood Dishes; Sunbeam Bread; Schmidt's Blue Ribbon Bread.

TED ESHBAUGH STUDIOS, INC.

1029 East 163rd Street, New York 59, N. Y.

Phone: DA 9-3220

Date of Organization: 1938

Ted Eshbaugh, *President*
Jack Eshbaugh, *Secretary & Treasurer*

SERVICES: Producers of live-action and animated cartoons, documentary and commercial TV spots. FACILITIES: Live photography sound stage; cartoon studio; cutting and editing; story department and sound recording.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Toll House Cookies* (Nestle Chocolate Co.); *To Make Yourself More Beautiful* (Knox Gelatin); TV COMMERCIALS: for Coty.

FARKAS PRODUCTIONS INTERNATIONAL

652 First Avenue, New York 16, N. Y.

Phone: MU 9-0967

Date of Organization: 1958

Branch Offices: 424 Li Po Chun Building, Hong Kong, Marvin Farkas *in Charge*. 47 Tango-cho, Akasaka, Minato-ku, Tokyo, Japan, George Reid *in Charge*. 221 West 26th Street, New York, New York, Barry Brown *in Charge*.

Richard Farkas, *President*

SERVICES: Motion pictures: theatrical, industrial, commercials (live and animated), documentary, news coverage, reporting; music (original recording), dubbing (all far eastern languages and dialects), and distribution throughout the far east. FACILITIES: Production and distribution facilities in New York, Hong Kong, and Tokyo. Equipment: full 35mm cameras (Arri's and Mitchell plus all accessory lenses and tripods), 17mm blimped Arri, Arnicom SOF, Filmos; studios, lights, generator; sound equipment. Still camera equipment also in Hong Kong.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *People and Education*, (IBM); *Hong Kong*, (20th Century Fox); *Bozo's Adventures In Asia*, (UNICEF & WHDH-TV (Boston)); *Road to Hong Kong*, (Paramount Pictures); TV COMMERCIALS: for Pan American Airways (J. Walter Thompson); Esso (McCann-Erickson).

For the BEST in Film Production Sources
— Refer to These Review Pages in 1963

METROPOLITAN NEW YORK:



MATT FARRELL PRODUCTIONS, INC.

213 East 35th Street, New York 16, N. Y.

Phone: MUrray Hill 3-5355

Date of Incorporation: 1951

Matt Farrell, *President & General Manager*
C. Lillian Farrell, *Secretary-Treasurer*

SERVICES: Production and distribution of sound motion pictures and sound stripfilms for business and industry. FACILITIES: Complete 16mm and 35mm motion picture and stripfilm production; color and b&w; sound studio, magnetic film recording, editing services, script, foreign language, art work, animation.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Introducing New Amx President*, (American Stock Exchange); *Progress in Fiber Glass*, (Hercules Powder Co. - Allegany Ballistics Lab); *Magic Hands for Hanford*, (AMF Atomics); *Efficient Industrial Storage*, (Vidmar, Inc.); *Operation Leapfrog*, *Hercules 50th Anniversary: What in the World Does Hercules Do*, (Hercules Powder Company); *Uni-Pac*, (AMF Bakery Division); *Ideas Into Reality*, (AMF - Gov't Products Division); *Precision Toolmaking & Machining - Keystone of American Industry*, (National Tool, Die & Precision Machining Assn.)

FILM ENTERPRISES, INC.

222 East 46th Street, New York 17, N. Y.

Phone: MU 2-3973

Date of Incorporation: 1959

James R. Handley, *President*

F. William Bryant, Jr., *Secretary-Treasurer*

Howard A. Mann, *Production Supervisor*

SERVICES: Production of 16 and 35mm motion pictures for business and industry; slide and stripfilms; script service; audio-visual production management and coordination. International production capability in Canada, Europe, South America and Far East. Representatives available for production coordination. FACILITIES: Administrative offices; preview screening; editorial dept. fully equipped for all phases of production.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *This Is Thiokol*; *The Packaged Liquid Rocket Engine*, (Thiokol Chemical Corporation); *Fifteen Sixty*, (Glassell Producing Company); *Linac*, (Hughes Aircraft Company); *Pharmaceutical Sterilization*, (Becton, Dickinson & Co.); *Command Decision - Part 1, The Invasion of Southern France*, (U. S. Army Pictorial Center); *The Bright Horizon*, (IBM World Trade Europe Corp.); *Year of Accomplishment*, (IBM World Trade, Latin American Areas); *Growing With Canada*, (International Business Machines Co. Ltd.); *Incitation to the Future*; *Tokyo-Innsbruck 1964*; *A Promise for Pedro*, (IBM World Trade Corporation).

FILM GRAPHICS INC.

369 Lexington Ave., New York 17, N. Y.

Phone: TN 7-3330

Date of Incorporation: 1946

Lee Blair, *President*

Beroard Rubin, *Secretary-Treasurer*

Sidney Greenhaus, *Production Manager*

Calvin Schultz, *Chief Editor*

Kenneth Walker, Jr., *of Animation*

Lou Melamed, *Sales Representative*

Lee Rothberg, *Director*

Ted Pahle, *Chief Cameraman*

SERVICES: Complete motion picture production, 35mm and 16mm; live action and special effects; recently expanded animation and editorial services. FACILITIES: Two sound stages, 50' x 100'

and 75' x 200' located at 3 West 61st Street, New York City; two 35mm B. N. C. Mitchell cameras; complete sound recording facilities; 35mm Mitchell rear screen projector; animation and film editorial departments; 4 animation stands; optical facilities; 50 permanent production employees.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Strength Vs. Structure of Alloys* (Inco); *An Aid to Group Discussions* (U. S. Navy); *Buick's for '63* (General Motors); *Jazz Film Series*, *Good-Years of Jazz* (Louis Armstrong) (Goodyear International); *Lionel Science Toys* (Grey Advertising).



FILMEX, INCORPORATED

300 East 46th Street, New York 17, N. Y.

Phone: OX 7-6655

Date of Organization: December 1959

Branch: Everglades Club, Fort Lauderdale, Fla. Jack Drury, *Exec. in charge*.

Robert Bergmann, *President*

Marshall Stone, *Exec. Prod/Director, Vice President*

Peter Griffith, *Vice President - Production*

Paul Minor, *Vice President - Client Services*

James N. Mauilla, *Vice President - Script Services*

Robert Jacques, *Exec. Supervising Editor of Completion*

John Ball, *Animation and Graphics Supervisor*

Jack Horton, *Chief Cinemaphotographer*

SERVICES: Films for business, advertising, education, government and the television arts. FACILITIES: Studio and office facilities include 50' x 50' sound stage with photographic, lighting and sound equipment for studio and location; still photograph lab, carpentry shop, dressing rooms, make-up rooms, editorial rooms, screening rooms with 35mm and 16mm interlock facilities.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: Half hour science central series for National Educational Television; *Steel Magazine*, (Penton Publishing); *Great Decisions of 1962*, (National Educational Television); *Show Magazine and Huntington Hartford Projects*, (Show Magazine); *Modern Arithmetic Through Discovery*, (Silver Burdett Publishing, a div. of Time, Inc.); TV COMMERCIALS: for Revlon International, Hertz Rent-A-Car (Norman, Craig and Kummel, Inc.); Parliament, Post Cereals, Zest (Benton and Bowles, Inc.); Carter Products (Ted Bates & Co.); Tussy (Young & Rubicam, Inc.); Oxydol (Dancer-Gitzgerald-Sample, Inc.); Ford, Mentholatum (J. Walter Thompson).

Fiore Films

354 West 45th Street, New York, New York

Phone: DIghy 9-0545

William Kohler, *Executive in charge*

(See complete listing under New Jersey)

FOLK FILMS, INC.

151 Avenue B, New York 9, New York

Phone: JU 6-6139

Date of Incorporation: October, 1957

Jules Victor Schwerin, *President, Executive Producer*

SERVICES AND FACILITIES: Full professional production staff; library of music and sound effects; associated with group of documentary, industrial and feature-film screenwriters.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Children's Hour Specials* (series of 13), (Westinghouse Broadcasting Co.); *The Other Walls*, (United Artists-RKO General); *A Publisher Is Known by the Company He Keeps*, (Louis de Rochemont Associates); *Indian Summer*, (Folkfilms-Casino Films).

FORDEL FILMS, INC.

1079 Nelson Avenue, New York 52, N. Y.

Phone: WYandotte 2-5000

Date of Organization: 1941

Clifford F. Potts, *Pres. & Exec. Producer*

Enid Borde, *Secretary-Treasurer*

James Logan, *General Manager*

Dwight Godwin, *Production Manager*

SERVICES: Public relations; sales promotion; training; educational; scientific and medical motion pictures and slidefilms; complete responsibility including planning, production and printing specialists in color, live and animated. Audio visual consultation and services for conventions and sales meetings including display design, continuous projectors and other devices, sound effects, sales gimmicks, etc. FACILITIES: Sound stage; complete cameras, lights and sound equipment for studio and location production; animation stand; art department; cutting rooms; 16mm magnetic and optical interlock screening facilities; color printing department; carpenter shop; machine shop; mobile units.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Medifilm Report IV - Chicago AMA*, (Schering Corporation); *AUTEC Acoustic Range*, (Lockheed); *St. John's College*, (St. John's College); *Building of World's Largest Nuclear Propulsion Plant*, (Newport News Shipbuilding); *Ready For Sea*, (U. S. Navy); SLIDE FILMS: *Modern Pest Control*, (Cyanamid); *This Is Anatensol*, (Olin International).



William J. Ganz Company, Inc.

(A Division of I.V.C.)

40 East 49th Street, New York 17, N. Y.

Phone: Eldorado 5-1443

(See complete data under Institute of Visual Communication, Inc. listing, this section)

GERALD PRODUCTIONS, INC.

421 West 54th St., New York 19, N. Y.

Phone: PLaza 7-2125

Date of Incorporation: November, 1955

Gerald Auerbach, *President*

Louis Mucciolo, *Executive Vice-President*

Henry Trainan, *Vice-Pres., General Mgr.*

Samuel Auerbach, *Vice-Pres., Comptroller*

Robert W. Rawson, *Vice President - Sales*

Mel Howard, *Staff Executive*

David Savage, *Staff Executive*

William Blundell, *Studio Manager*

SERVICES: Production in all communications media-film, live and video tape, TV and industrial shows; complete distribution services. Documentary, industrial, educational, entertainment and government films. FACILITIES: Sound stages, recording and mixing studio; 35mm and 16mm theaters equipped with interlock, editorial facilities, optical and stop-motion departments, rear screen projection.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The Big Payoff*, (National Distillers Corporation); *Early Diagnosis of Artery Coronary Disease*, (Warner-Chilcott Laboratories); *WPIX Fall Preview*, (WPIX-TV); TV COMMERCIALS: for Plymouth (N. W. Ayer); Ipana, Narragansett Beer (Doherty, Clifford, Steers & Shenfield); Ansoco Films & Cameras, Mazola Corn Oil, Niagara Starch, Savings Banks of N. Y. (Lennen & Newell); Heinz Baby Foods (Maxon); Playtex (Reach McClinton); Milani Salad Dressings (Riedl & Freede); DeLuxe Reading Toys, Twinkle Tone Nail Polish (Zlowe).



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JACK GLENN, INCORPORATED

207 East 37th Street, New York 16, N. Y.

Phone: OXford 7-0121

Date of Incorporation: 1953

Jack Glenn, *President*Bernice Trefman, *Art Director*Carroll Lee Douglass, *Editorial Supervisor*

SERVICES: Complete production of special-purpose and entertainment motion pictures; animation and filmstrips; commercials and slidefilms; photographs; stories, storyboards and voice tracks for animated cartoons; text-film scripts and production, specializing in entertainment and advertising cartoons; institutional, public relations, promotion, orientation, educational films, fiction or documentary. Contract or subcontract separately for script-writing and or directing, producing, editing. FACILITIES: Wall, B & H, Arris-A, Mitchell cameras; lighting and sound equipment; studios and scenic shops; projection and editing rooms in New York City and in Irvington-Hudson, Westchester County, N. Y.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *What Is a Boy?*; *Monday Morning*; *Summer Camping*; *Family Camping*, (National Council of YMCA's); *Health and Welfare*, (McGraw-Hill).

BEN GREENE FILM PRODUCTIONS

315 West 51st Street, New York 19, N. Y.

Phone: PLaza 7-3555

Date of Organization: 1930

Ben Greene, *Owner - Director*

SERVICES: Production of sound slide films and motion pictures from the idea to the finished script to the completed picture. FACILITIES: Studios and etc. on a rental basis.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Tips On Typing*, (Underwood Corporation); SLIDEFILMS: *Just Among Us* Grls., (Burlington Mills); *From Racks to Riches*, (Timely Clothes); *Bases Loaded*, (DCA Food Industries, Inc.); *Standardization and Quality Control of Precision Instrument Components*, (IC Design Corporation).

Group Productions, Incorporated

209 East 45th Street, New York 17, N. Y.

Tully F. Rector, *President*Robert A. Carlson, *Executive Producer*

(See complete listing under Detroit area)



Halas & Batchelor Cartoon Films, Ltd.

c/o Louis de Rochemont Assoc., Inc.

350 Madison Avenue, New York 17, N. Y.

Phone: OXford 7-0350

(See listing under England, Int'l Section)



The Jam Handy Organization, Inc.

1775 Broadway, New York 19, N. Y.

Phone: JUdson 2-4060

Herman Goetz, *in charge*

Complete office facilities and projection room with service staff for Eastern clients

(See complete listing under Detroit area)

HANKINSON STUDIO, INC.

72 West 45th Street, New York 36, New York

Phone: YU 6-2180

Date of Organization: 1947

Frederick L. Hankinson, *President*Valter Klas, *Vice President*William Blake, *Director of Photography*Gordon M. Day, *Sales Manager*

SERVICES: Single source of both films for industry and "live" and animated film commercials; handle all phases of the writing production process including storyboards, copy, lyrics and music. FACILITIES: not listed.

RECENT PRODUCTIONS AND SPONSORS

TV COMMERCIALS: for Alcoa; American Cyanamid; American Safety Razor Co.; Hercules Powder Co.; Horn & Hardart; S. H. Kress Stores; P. Lorillard Co.; National Biscuit Co.; Procter & Gamble; Remington; Shell Oil Co.; Standard Oil Co. (New Jersey); Westinghouse Electric Co.; Wheeling Steel Company.

HILARY HARRIS FILMS INC.

49 A Eighth Avenue, New York, N. Y.

Phone: OR 5-6164

Date of Organization: September 1961

Hilary T. Harris, *Producer & Director*James Macaulay, *Artist - Animator*Giancarlo Lani, *Cameraman - Director*

SERVICES: Documentary, experimental and animation films for industry, education and television. Specializing in strongly visual approaches; services include full animation photography, special titling effects, recording and 16mm transfers. FACILITIES: Office and studio space include 20' x 10' sound stage, editing rooms, interlock projection, Osberry animation stand, 16mm and 35mm Arriflex cameras.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Three Billion*, (Overpopulation Inc.); *Winkin Blinkin*, (NBC Public Affairs); *Three Roads to Rome*, (ABC Promotional Spots); *The Dialogs*, (Columbia Broadcasting Company); *Brotherhood*, (New York City Committee on Human Rights).

HARTLEY PRODUCTIONS, INC.

339 East 48th Street, New York 17, N. Y.

Phone: ELdorado 5-7762

Date of Organization: 1927

Date of Incorporation: 1951

Irving Hartley, *President*Elda Hartley, *Secretary-Treasurer*Jean Brooks, *Vice-President, in charge of Distribution*

SERVICES: Specialty is writing and producing sponsored industrial, medical, training and public service films for industry, general public and TV and distribution to TV stations throughout the United States and Alaska through Hartley Film Distributors, Inc. FACILITIES: Studio A, street level, drive-in loading dock; Studio B, permanent kitchen set. Equipped with 16mm Mitchell camera, 16mm Mitchell blimp, 16mm & 35mm Arriflex cameras, Fearless dollies, Mole-Richardson boom (with perambulator), 6 channel mixing console with full equalization, 17 1/2mm, 16mm and 4" magnetic recording and dubbing, Rangertone and Fairchild pic sync; 16mm and 35mm interlock projection. Complete lighting equipment. Two completely equipped editing rooms and screening room.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The Flute and the Fleet*, (Crestliner Boats); *The Egg and You*, (Holiday Magazine); *A Kitchen Fable*, (Consolidated Edison of New York); *Patterned for Dining*, (Oneida Silversmiths); *Something New from Something Old*, (Star Bronze); *The Loveliest Hair in the World*, (Shulton).

HARVEST FILMS, INC.

95 Riverside Drive, New York 24, N. Y.

Phone: TRafalgar 4-1100

Date of Organization: 1950

Leo Trachtenberg, *President*Vita Trachtenberg, *Secretary-Treasurer*Alfred Socolow, *Production Coordinator*Genevieve McClane, *Asst to President*Bonnie Beyer, *Production Associate*

SERVICES: Production of motion pictures and film strips for industry, government, educational and social service organizations. Distribution of selected films for clients. FACILITIES: Production and creative facilities: cameras, sound equipment, art department, editorial facilities, music library, film library, storage, sound stages.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *A Challenge to Serve*, (Medical Defense, (N. Y. State Dept. of Health); *Sight For A Lifetime*, (National Society for Prevention of Blindness); *A Child Waits*, (Federation of Protestant Welfare Agencies); *Hands and Safety*, (National Society for Crippled Children and Adults).

HAVERLAND FILM PRODUCTIONS

104 West 76th Street, New York 23, N. Y.

Phone: TR 4-1300

Date of Organization: May, 1958

Laszlo Haverland, *Producer-Director*Arpad Makay, *Assoc. Prod. & Tech. Dir.*Bela Szabadosi, *Writer*Bertalan Bodnar, *Art Director*Alan Bagration, *Prod. Asst.*

SERVICES: 35mm and 16mm script to screen film productions. FACILITIES: 35-16mm cameras, lights, magnetic and optical recorders, dubbers, studio for dubbing and recordings, music library, etc.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The Devils Pit*, (Teen Challenge Center); *Sales Report*, (REVLON - Jensen Advertising); *A New Twist*, (Mini-Films - B. F. Goodrich); TV COMMERCIALS: *Grotto Restaurant*, (Bazzini Italian Restaurant); *Sansabelts*, (Fladell, Harris & Breitner Adv.).

HENKIN PRODUCTIONS INC.

S East 45th Street, New York, N. Y.

Phone: PL 9-2820

Date of Organization: October 1962

Howard H. Henkin, *President*Tom Corcoran, *Executive Producer*Jack Bernstein, *Production Manager*Pavla Weiss, *Co-Ordinator*

SERVICES: Creative production of industrial, public relations and commercial television films. FACILITIES: Production offices and editing rooms. New Company, Organized in 1962

VIC HERMAN PRODUCTIONS, INC.

104 East 40th Street, New York 16, N. Y.

Phone: OXford 7-5345

Date of Organization: 1950

Vic Herman, *President - Production Chief*Jack Faulhaber, *Director - Vice President*

SERVICES: Training aids services for corporations throughout the country; most services are contracted in program form and clients buy full overall coverage by many media that are produced by us for: sales training, driver training, employee relations, promotions, on-the-job-training, and follow-through with manuals and booklets. FACILITIES: Research in field, scenario writing, art work, photography anywhere in the U. S., direction, actors, sound effects, music (original or taped), processing of film and final recording. Mainly specialize in color sound filmstrips and booklet and manual productions.

RECENT PRODUCTIONS AND SPONSORS

SLIDEFILMS: *The Route Sales Man's Job*; *The Quality Story*, (National Brewing Company); *Customer Insurance the Clairol Way*, (Clairol, Inc.); *The Supervisor's Job*, (Ward Baking Company); *Protection the Safe Way*, (National Burglar and Fire Insurance Assn.).

METROPOLITAN NEW YORK:



INSTITUTE OF VISUAL COMMUNICATION, INC.

40 East 49th Street, New York 17, N. Y.
Phone: ELdorado 5-1443

Date of Organization: 1919

William J. Ganz, *President*
Wayne Burnette, *Circulation Mgr.*
Helen Spiro, *Production Supervisor*
John Molthen, *Executive Secretary*
Jane Page, *Comptroller*

SERVICES: Producers and distributors of audio-visual communication, including motion pictures, filmstrips and slidefilms. FACILITIES: Complete film production from script to screen for public relation, industrial, sales training, educational and documentary. Complete nationwide and foreign distribution of films.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *A Little Bit More*, (American Red Cross); *Bound to Last*, (Binders Mfrs. Associates); *Move That White House*, (Whitehouse Evaporated Milk); *Along the Tea Trail*, (Quaker Maid Company); *Save the Children*, (Save the Children Federation).

KAMENY-DELSTON FILM PRODUCTIONS

35 West 45th Street, New York 36, New York
Phone: COlumbus 5-8060

Date of Organization: 1959

Vernon Delston, *Executive Producer, in charge of Production*

Seymour Kameny, *Administrative Director*
Nat Kameny, *Producer*

SERVICES: Industrial, public relations, and training films; educational documentaries; slidefilms; filmstrips; commercials; live industrial shows; TV packaging. FACILITIES: Editing facilities and equipment; studio, sound stages; animation and art depts.; scenario dept.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Librium: Psychopharmacology in Action*, (Hoffmann-La Roche); *Let's Take Pictures*, (Ricoch Cameras); *Aquafilter*, (Aquafilter Corp.); *Search and Rescue*, (Royal Canadian Air Force); *New Japan Makes a Camera*, (Canon Cameras).

VICTOR KAYFETZ PRODUCTIONS, INC.

1780 Broadway, New York 19, N. Y.
Studio: 415 West 55th St., New York 19, N. Y.
Phone: CIRCLE 5-4530

Date of Organization: 1947

Branch: 1200 Westfall Road, Rochester 18, N. Y. Phones: HILLSIDE 5-0883, GREENFIELD 3-3000, ext 534, Don Lyon, *in charge*.

Victor Kayfetz, *President, Exec. Producer*
Seymour Posner, *Assistant to the Producer*
Paul Halliday, *Animation and Art Director*
Sylvia Gerson, *Administrative Assistant*
Carl Rogers, *Manager, Creativision Inc., Distribution Division*

Irene Siegel, *Production Assistant*
Jane Kayfetz, *Manager, Research Dept.*

SERVICES: Motion picture production, combining live cinematography, animation. FACILITIES: 16mm and 35mm equipment for live shooting; 35mm Eclair Camerette, 16mm Camerette, 16mm Arriflex with zoom lenses, full accessories. Studio flats, backdrops, table tops, machine shop and carpentry facilities. Slidefilm and 2 x 2 slide production cameras. For animation shooting: 35mm Model L DeBrie and 16mm Cine

Special both completely adapted for animation. Osberry Animation stand with bi-pack camera. Animation stand (16mm and 35mm) with compound table. Complete art and animation department, 16mm and 35mm sound Moviolas. 35mm interlock and 16mm projectors in booth of screening room. Complete accessory equipment: tripods, high hat, dolly, location lighting equipment, cables, one station wagon, cargo trailer.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Outboard Vacation*, (Home-lite, Div. Textron Inc.); *Fantasy in Furs*, (Fur Information & Fashion Council); *Flowers In Wonderland*, (International Flower Show); *ETV Coaxial Cable*, (Western Electric Co., Inc.); *A Century of Communications*, (P. H. Glatfelter Co.); *The AB-5 Gas Bearing Stabilizing Gyro* (in animation & stop-motion), (Eclipse-Pioneer Division, Bendix Corp.); *Vibration Testing - A Tool for Reliability*, (MB Electronics Division, Textron Electronics, Inc.); SLIDEFILM: *Motion-Fit Shoes*, (Jarman Shoe Co. Div., Genesco).

HERBERT KERKOW, INC.

450 Lexington Avenue, New York 17, N. Y.
Phone: YUken 6-4266

Date of Organization: 1937

Date of Incorporation: 1916

Herbert Kerkow, *President and Treasurer*
Rosenmond Kerkow, *Secretary*

SERVICES: Production from original research to finished film; for public relations, educational, training, industrial, documentary, sales training and sales presentation films. FACILITIES: Sound stage, set building department, projection room, sound recording and re-recording; editing and animation facilities; four cameras (Bell & Howell and Eclair Camerette, 35mm; Maurer and Arriflex, 16mm). Visualization sound stage, special equipment employing new techniques.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Project 465L Quarterly Reports and Annual Report*, (International Electric Corporation); *Panorama*, (Modern Talking Picture Service); *Progress Reports on Coaxial Cable Transmission System: #4 and #5; Operation Nutmeg*, (Bell Telephone Labs); *Defenders of Our American Heritage: Political Party Volunteers*, (American Heritage Foundation and John Hancock Mutual Life Insurance Company); *A Record of Progress*, (New York State Republican Committee); *Register and Vote* (TV Spots), (American Heritage Foundation); *Convention Presentation*, (Educational and Religious Radio and Television Assn., Inc.).

MAXIMILIAN KERR & ASSOCIATES

10 West 46th Street, New York 36, N. Y.
Phone: CO 5-1255

Date of Organization: September, 1960

Maximilian Kerr, *Director*

Rita Kerr, *General Manager*

Rudi Trautmann, *Art Director*

Elias Dominguez, *Designer*

Richard Conte, *Production Manager*

Sally Malin, *Copy & Script*

SERVICES: Creative and production facilities for slidefilms, slides, presentations, booklets, manuals, charts, maps, complete promotions and sales meetings. FACILITIES: Creative staff, art and photographic studios and type composition.

RECENT PRODUCTIONS AND SPONSORS

SLIDEFILMS: *A Measurement of Advertising Effectiveness; Editorial Environment and Appliance Marketing*, (McCall Corporation); *Leadership Is the Key in 1963*, (Thomas J. Lipton Co.); *Programmed Instruction*, (Appleton-Century-Crofts); SLIDE SHOWS & FILMSTRIPS: *How Your Advertising Works for You*, (Metropolitan Life Insurance Co.); *OTIBLA-OIL/TBA*, (Fram Corp.).

PAUL KIM & LEW GIFFORD PRODUCTIONS INC.

342 Madison Avenue, New York 17, N. Y.
Phone: YUkon 6-2826

Date of Organization: August 1960

Date of Incorporation: July 1961

Paul Kim, *Director*
Lewis Gifford, *Director*
Julia Whalen, *Production Manager*
Arthur Petricone, *Sales*

SERVICES: Creative service and production of animated squeeze motion and live-action films. FACILITIES: None listed.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Rheingold Players Series*, (Leibmann Breweries); *Armstrong Circle Theater Opening*, (Armstrong Cork Co.); *Pak-nit*, (Compax Corp.); *GRP "Snowflake"*, (American Oil Co.); *Red Cross Appeal*, (American Red Cross).



ROBERT H. KLAEGER ASSOCIATES, INC.

35 West 45th Street, New York 36, New York
Phone: JUDson 6-5090

Date of Organization: November, 1961

Affiliate: Robert H. Klaeger Associates of California, Inc., 4024 Radford Ave., North Hollywood, Calif. Phone: POplar 6-4355.

Robert H. Klaeger, *President*; Robert A. Drucker, *Executive Vice-President*.

Robert H. Klaeger, *President*

John J. Fenton, *Exec. Vice-President*

Stephen Kambourian, *Vice-Pres. in Charge Motion Picture Completion*

David Quaid, *Vice-President & Director of Photography*

Christian Herfel Jr., *Vice President & Executive Producer*

Peter F. DeCaro, *Secretary-Treasurer*

SERVICES: Television and industrial film production; live and animation. FACILITIES: Motion picture production facilities and print service department.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *What Makes A Market*, (Royal McBee Corp.); *A Drop In the Bucket*, (Martin Marietta Paint Co.); sales presentation film for the Greyhound Corporation; film for the U. S. Air Force. TV COMMERCIALS: for Greyhound Bus Co.; General Insurance; Mazola Products; General Electric; York Cigarettes; Reynolds Wrap; Eastman Kodak; Johnson & Johnson; Newport Cigarettes; Lionel Trains; Keds; Gulf Oil Co.; Ballantine Beer; Camel Cigarettes; Heip; Harvester Cigars; Prestone; RCA; United States Treasury; Felsolt; Mennen; Rambler; U. S. Air Force; Buick; Polident; Alside (Reynolds); American Gas Assn.; Tupperware; Ford; Revlon; Alberto VO; Quick-Solv; Derma Fresh; Downy; Salem Cigarettes; Ideal Toys; Coca-Cola; Public Service; Folger Coffee; Gold Medal Flour; Tussy; J. P. Stevens; Old Gold Cigarettes; Listerine; Pontiac; Wolverine Hush Puppies; Project Hope; Welch; Carter's Pills; Kent Cigarettes; A. C. Gilbert; Release; New York Times; Studebaker; Pacquin's.

KNICKERBOCKER PRODUCTIONS, INC.

630 Ninth Avenue, New York 36, N. Y.
Phone: CIRCLE 5-6710

Date of Organization: 1947

Howard A. Lesser, *President*

Willard Van Dyke, *Executive Producer*

Thomas S. Dignan, *Vice-President*

Renzo Olivieri, *Vice-President*

Agnes Grant, *Secretary*

Frederic G. Calder, *Sales Manager*

SERVICES: Production from original research to finished film. Specialties: Public relations, training and sales motion pictures. FACILITIES: Cam-

KNICKERBOCKER PRODUCTIONS:

lighting, and editing equipment; animation and slide-film departments.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *A Visit With Hanes*; *How to Increase Sales*, (Hanes Hosiery Inc.); *Food for Peace*, (U. S. Information Agency); *Astronaut Jim Glenn*, (Nat'l Aeronautics & Space Admin.); *National Rice Research Institute*, (Rockefeller Foundation).

LANCE PRODUCTIONS, INC. (Fantasy Films)

353 W. 57th Street, New York, N. Y.
Phone: PL 7-6167

Date of Organization: 1950

Lorren Lester, *President*

Samuel H. Evans, *Vice-President & Treas.*

George Lessner, *Vice-President*

Alford H. Lessner, *Vice-Pres. & Coordinator of Production*

SERVICES: Production of all types of motion pictures including commercials, documentaries, industrials, features, series. FACILITIES: Fully equipped 75' x 75' studio, 24' high; recording studio equipped with Fairchild, Ampex and RCA equipment.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The Tires You Ride On* (United States Rubber Co.); *Recordings*: Ten albums of Manning Organization. Only 1962 production licenses submitted.

Anthony Lane Film Studios, Inc.

11 Broadway, New York, N. Y.

Neill McCaffery

See complete listing in Minneapolis, Minn.)

LANE-COLE-DIETZ CORPORATION

45 West 46th Street, New York 36 N. Y.
Phone: JUDson 6-2390

Date of Organization: April, 1960

Joseph Cole, *Creative & Client Services*

Herbert R. Dietz, *Production & Client Services*

Herbert Giles, *Executive Technical Consultant*

SERVICES: Producers of motion pictures, slides, films, slides, video tape, visual aids, TV shorts, tactically distributed commercial subjects; complete meetings, live or closed-circuit; conventions; industrial shows, written, directed and taped. Complete service from research through finished product for sales promotion, sales training, public relations, sales meeting, publicity, employee relations. FACILITIES: All studio, creative, technical and production staff and facilities.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Hair and There*, (Procter & Gamble); *Curing the All-Over's*, (Pepsi-Cola Company); *To Light Their Way*, (United Community Funds & Councils); *The Take-Off Point*, (Jobus, Inc.); TV COMMERCIALS: for United Community Funds & Councils; Cosmedicake; SLIDEFILMS: for Charles Pfizer & Co.; Avon Products; International Telephone & Telegraph; United Health Foundation; SALES MEETINGS: for Charles Pfizer & Co.; Pepsi-Cola Co.; International Telephone & Telegraph.

ROBERT LAWRENCE PRODUCTIONS, INC.

118 West 45th Street, New York 19, N. Y.
Phone: JUDson 2-5242

Teletype: NY 1-1554

Date of Organization: 1952

AFFILIATES

Grantray-Lawrence Animation, Inc.,
16 North La Brea, Hollywood 28, Calif.
Phone: WEBster 6-8158

Teletype: LA 1463

Ray Patterson, *President*

Robert L. Lawrence, *Vice-President*

Grant Simmons, *Secretary-Treasurer*

FOREIGN OFFICES

Robert Lawrence Productions (Canada) Ltd.
38 Yorkville Ave., Toronto 5, Ontario
Phone: WAHmt 5-5561

Robert L. Lawrence, *Chairman of the Board*
John T. Ross, *President & General Mgr.*

AT NEW YORK CITY

Robert L. Lawrence, *President*

Roy Townshend, *Vice-President - Operations*

Doris Reichhart, *Vice President - Production*

Philip Kornblum, *Treasurer*

Julie Goldstein, *Editorial Supervisor*

SERVICES: Produce industrial and sales promotion films, TV programs, TV commercials. FACILITIES: Two air-conditioned sound stages, editing rooms, screening room, carpenter shop, production offices. Toronto production facilities are complete, including 60' x 125' studio.

RECENT PRODUCTIONS AND SPONSORS

TV COMMERCIALS: for General Electric, (BB-D&O); Hallmark, (Foote, Cone & Belding); Mercury, (Kenyon & Eckhardt); Pillsbury, (McCann-Marschall); Halo, Gerber, (D'Arcy); Delsey, (Foote, Cone & Belding); Greenmint, (S.S. C&B.); and others.

ARTHUR LODGE PRODUCTIONS, INC.

333 West 52nd Street, New York 19, N. Y.
Phone: JUDson 2-5477

Date of Incorporation: October, 1952

Arthur J. Lodge, Jr., *President*

SERVICES: Industrial, documentary and newsreel film production; stock footage library. FACILITIES: Offices, editing rooms, film vault, camera and editing equipment.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The Role of the Market*; *How It Evolved*; *Technological Development*; *The Nation's Resources*; *The Challenge of Management*; *Production & Marketing*; *Financial Management*; *Economic Growth*; *Government & The Market*; *The Market & The Individual*, (National Educational Television and Radio Center).

LUX-BRILL PRODUCTIONS, INC.

319-21 East 44th Street, New York 17, N. Y.
Phone: OREGon 9-6320

Date of Organization: 1950

Richard S. Dubelman, *Director of Prod.*

James M. Orchard, *Director Client Services*

Herbert D. Brown, *Editorial Department*

Anne L. Bauer, *Office Manager*

SERVICES: Production of live and/or animated motion pictures and slidefilms; ideas, writing, storyboards, art direction from concept through production to screen; sales promotions, training films, documentaries, TV commercials; editing and re-editing company films; integration of film and live TV; rear projection and process photography. FACILITIES: Animation dept., fully equipped studio; location equipment; editing and screening rooms; recording studio; creative and technical staff.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Untitled for Remco Toys*; *Eagle Clothes*; *Foster Parents' Plan*; *American Machine & Foundry*; *Jones & Laughlin Steel Corp.*; *Schenley Industries*; *U. S. Air Force*. TV COMMERCIALS: for Fleischmann's Margarine; Campana Sales Corp; Taylor-Reed Corp.; Jones & Laughlin Steel; Orkin Exterminating; Hoffman-LaRoche; Remco Industries; Jacqueline Cochran Cosmetics; National Biscuit Co.; Foster Parents' Plan; Sterling Drug; Colgate-Palmolive; Royal Desserts; American Cyanamid; Alberto-Culver; Procter & Gamble; Universal Appliances; and others.

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MARATHON INTERNATIONAL PRODUCTIONS, INC.

10 East 49th Street, New York 17, N.Y.
Phone: MUrray Hill 8-1130

Date of Incorporation: 1948

FOREIGN: Marathon International Productions, Inc., Publicity House, Bell Street, London N.W. 1, England. Maurice Ford, *in charge*. Marathon International Productions, Inc., Via Lincenza Caro 12, Rome, Italy. Giovanni Pucci, *in charge*.

Konstantin Kalser, *Pres. & Exec. Producer*

Kenneth Baldwin, *Executive Vice-President & Supervisor of Production*

Erwin Kramer, *Production Manager*

Philip C. Lewis, *Vice President & Director, Creative Services*

Dierah Nahigian, *Sales and Information*

Gindy Fanelli, *Manager of Accounts*

SERVICES: Public information films, worldwide news service, company newsreels, special events coverage for industry; film editing, commercials, stock shots, etc. FACILITIES: Complete 16mm and 35mm production, recording, interlock and editing facilities. Correspondent cameramen in all countries of the world and throughout the United States.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *A Time Like This*; *Alaska Highway*, (Volkswagen of America); *The Right Hand of Plenty*, (Volkswagenwerk A.G., Germany); *Fashions On A Spec*, (NBC-TV, Spectrum Associates); *Thin Along with C. V. Hostetler*, (Paramount Pictures).



Medical Dynamics, Inc.

405 Park Avenue, New York 22, N.Y.
Phone: PLaza 1-7447

Sol S. Feuerman, *President*

(See complete data under Dynamic Films Inc. listing, this section)

ARTHUR MOKIN PRODUCTIONS

450 West 56th Street, New York 19, New York
Phone: PLaza 7-4568

Date of Organization: 1956

Arthur Mokin, *Owner-Producer*

Joseph Weber, *Distribution Manager*

Barbara Mokin, *Administrative Asst*

SERVICES: Production and distribution of non-theatrical motion pictures and slidefilms. FACILITIES: Camera and editorial equipment for 16mm production. Library and maintenance equipment for print distribution.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The Great Land*; *And Follow Me*, (National Council of the Protestant Episcopal Church); *A Plant for Tomorrow*, (P. Lorillard Company); SLIDEFILMS: *Hawaii and Missions*; *The Church at Warren*, (The United Church of Christ).

ARNOLD MORRISON LTD.

150 West 55th Street, New York, N.Y.
Phone: CIRCLE 5-2550

Date of Organization: 1940

Date of Incorporation: 1957

Arnold Morrison, *President, Producer-Director*

Peter Jones, *Writer-Director*

Fredrie Abeles, *Production Supervisor*

William Morris Agency, Harry Uffland, *Agent, Sales Representation*

METROPOLITAN NEW YORK:

ARNOLD MORRISON LIMITED:

SERVICES: Creative writing, planning and production of documentary, industrial, educational, sales promotion and public relations films. Live programs for sales meetings and conventions. **FACILITIES:** Filming and editing facilities; film library for stock footage and rear-screen projection plates. Film research.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *The American Consumer Franchise*, (Maxwell House); *The Night People*, (Omnibus, Robert Saudek Associates); *David Brinkley's Journal*, (NBC); *Baggage Is Our Business*, (Trailways Bus Co.); *The Race of the Week*, (Herbert Swope Productions); *The American Economy*, (Showpac).



MOVIETONEWS, INC.—20th CENTURY FOX

460 West 54th Street, New York 19, N.Y.

Phone: CO 5-7200

Date of Incorporation: 1919

Branch Offices: London, England: British Movietone, Ltd., North Orbital Road, Denham Uxbridge, Middlesex; E. T. Adams, *Director*. Paris, France: Actualities Fox Movietone, 45 Quai Carnot — St. Cloud, Seine-et-Oise; Jack Muth, *Director*. Australia: Australian Movietone, 43 Missenden Road, Camperdown, Sydney; Frank Killian, *Director*. Germany: Fox Tonende Wochenschau, 83 Turkenstrasse, Munich 13; Hans Lipp, *Director*. Rome, Italy: Movietone Italiana, Via Goito 60; Vittorio Dellavalle, *Manager*.

William R. Higginbotham, *Vice President & Producer*

Jack L. Kuhne, *Production Manager*

Burt Reinhardt, *Managing Editor*

Dorothy M. Mattimore, *Sales Director*

Charles F. Minck, *Manager of Administration & Finance*

SERVICES: Producers of business & industrial films, documentaries, TV commercials, television newscasts, 16mm/35mm newsreels, library stock footage, short subjects; editing, dubbing, titling, scoring; foreign language adaptations; film consultation and advisory service. **FACILITIES:** Large sound stages in New York with coaxial cable connections; recording rooms, screening rooms, offices and staff around the world to afford international news and production coverage with full laboratory facilities.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *The Great Tax Debate*, (U.S. Chamber of Commerce); *International Interviews*, (Trans World Airlines); *The American Challenger*, (United States Lines); *Fairway Fashions*, (Goodyear Rubber Company); *Paris Out-Parised*, (Buick Div. of General Motors); *Bourbon Aromarama*, (Schenley Industries, Inc.); *Danish Christmas*, (Schenley Import Company); *Report to Stockholders*, (American Can Company); *United Artists' Mercouri*; *Washington Awards Dinner*, (United Artists); *Bonwit Fashions*; *Criterion Premiere*, (Columbia Pictures); *The Science Report*, (USA — TV series); *Communism*, (Storer Broadcasting TV Series); *Johnson's Art Show — USA*, (Johnson's Wax Company); *Awards 1963*, (Free Enterprise Awards Assn.); *Another Vessel*, (Grace Lines); *Fur Fashions*, (United Hospital Fund Ben Kahn Furs); *Betting Machine*, (Electronic Assistance Corp.); *Japan in Style*, (Hotel Okura); *Stratoscope II*, (Perkin Elmer Corporation); *My City*, (Empire State Building Company); *Flying Down to Rio with Conrad Hilton*, (Hilton Hotels Corporation); *Hair Styles*, (Clairco Inc.); *Spinning Mill*, (Spinning Mill Co. of Japan); *Peruvian Panorama*, (Pepsi Cola); *Gypsum Stock Pile*, (Na-

tional Gypsum); *Orbitread Machine*, (American Machine & Foundry); *Living Letters*, (Minnesota Mining & Manufacturing Co.); *Kennedy Visits Mexico*, (U. S. Information Agency); *Insect Repellent*, (Johnson's Wax Company); *Gold Dollar Commercials*, (Filmlets Ltd. — South Africa); *4-H Tractors*, (American Oil Co.); *Bake Off*, (Pillsbury Flour Co.); *Rockefeller Campaign*, (Republican Committee); *Sewing Machine*, (Sewing Machine Co. of Japan); *Kennedy's Tour of Latin America*, (U. S. Information Agency); *Shalom*, (Zim Lines); *Eurailpass*, (Union Miniere); *1962 Sports Year-End*, *1962 News Year-End*, (Newspapers & TV Clients).



MPO PRODUCTIONS, INC.

(A Subsidiary of MPO Videotronics)

222 East 44th Street, New York 17, N.Y.

Phone: TN 7-5200

Date of Organization: 1947

Branch Offices: Michigan: Kerbaw-MPO 1300 Buhl Bldg., Detroit. Phone: WO 3-0201. Haford Kerbaw, *President*. Illinois: 155 N. Wabash, Chicago. Phone: 373-2355. Bill Bailey, *Manager*. California: 800 N. Seward, Hollywood. Phone: HO 6-3341. Mel Dellar, *Vice-President*. Canada: Suite 100, 19 Melinda St., Toronto. Phone: 363-0135.

Judd L. Pollock, *President*

Marvin Rothenberg, *Vice-President*

Arnold Kaiser, *Vice-President*

Gerald Hirschfeld, *ASC, Vice-President*

Gerald Kleppel, *Vice-President, Secretary*

Sanford Greenberg, *Treasurer*

Bert Briller, *Asst. to the President*

Charles Dubin, Andrew Gold, Maury Goldberg, Burt Harris, Joe Kohn, Joseph Lerner, Murray Lerner, Ira Marvin, Dave Monahan, Lloyd Ritter, Victor Solow, Mickey Trenner, Charles Wasserman, *Producer-Directors*

Joseph Moncure March, *Scenario Editor & Producer*

Sol Goodnoff, *Dir. of Special Effects*

Fred Foster, Morton Dubin, Hal Persons, William Susman, *Producers*

Paul Petroff, *Director of Scenic Design*

William Molyneux, *Set Designer*

Zoli Vidor, *ASC*, Hans Koenecamp, *ASC*, Tony Brooke, Stan Meredith, Gordon Willis, *Directors of Photography*

Julian Bergman, Frank Madden, *Supervising Editors*

Al DeRise, Bennett Canarick, Hortense Sie, Joseph Taylor, Werner Schott, Robert Lynch, Garry Hayes, Reva Schlesinger, *Editors*

Philip Frankel, Norman Gewirtz, George Marvin, *Assistant Directors*

DEPARTMENT HEADS

Lawrence Mezey, *Sound & Recording*

Ira Loomstein, *Studio Manager*

Norman Leigh, *Electrical*

Emmet Jones, *Grip*

Elliot Jones, *Properties*

John Collins, *Construction*

Frank Nield, *Paint*

Andy Cianella, *Make-Up*

Muriel Gettinger, *Stylist*

Jack Safran, *Laboratory & Print Control*

SALES MEETINGS, INC. DIVISION

Joseph F. Kilmartin, *President*

Earl Fultz, *Vice President*

GOVERNMENT PROJECTS DIVISION

Andrew Gold, *Vice-President*

KENCO-TAPE FILM DIVISION

Ken Cofod, *Vice President*

Roy Lindau, *Sales Manager*

MPO PRODUCTIONS INCORPORATED:

SERVICES: Complete production of films for sales promotion and training; public relations; information and training films for industry, U. S. forces and gov't agencies; color sportsmen's and conservation films. Distribution service to TV stations, club groups, schools, etc. Presentations and stage shows for industry, closed circuit and live presentations for sales force and management meetings. **FACILITIES:** (New York): Large self-contained studio center for sponsored films, includes 9 sound stages with lighting, photographic and sound equipment, make-up and dressing rooms, screening rooms, set construction shop, editing facilities, kitchens, paint shop, machine shop, casting rooms, special effects shops; mobile units for on location photography; recording studios; off-street ramps for loading, (California): Complete production facilities in the heart of the Hollywood motion picture district including sound stages, lighting, shops, photographic and sound equipment, make-up and dressing rooms, etc.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *The Gold Link*, (American Telephone & Telegraph); *Look of the Leader*, (Anheuser-Busch, Inc.); *Operation Hardnose*, *Nike Zeus Report of Progress #10*, (Bell Telephone Laboratories); *Colgate Distributors Meeting*, (Colgate-Palmolive Co.); *Sports Spectacular*, (CBS); *Happy New Year — '63*, (Dodge Division, Chrysler Corp.); *White Owl Sweepstakes*, (General Cigar Co.); *The 100% Club*, (IBM); *First Things First*, (Johnson & Johnson); *1962 Kentile Distributors Conference*, (Kentile Inc.); *Monsanto '62*, (Monsanto Chemical Co.). **SLIDEFILMS:** *Calvert Christmas Packaging*, (Calvert Distillers Co.); *How to Succeed in the Life Insurance Business By Using Referred Leads and Making Good Neighbor Calls*, (Metropolitan Life Insurance Co.); *Premium Merchandising*, (Mobil Oil Co., Inc.); **TV COMMERCIALS:** to N.W. Ayer, Ted Bates; B B D & O; Leo Burnett; Compton; D'Arcy; McCann-Erickson; J. Walter Thompson; Warwick & Legler; Young & Rubicam.

MULLER, JORDAN AND HERRICK, INC.

554 Fifth Avenue, New York 36, N. Y.

Phone: Circle 5-1520

Date of Organization: 1955

John T. Jordan, *President, Sales Manager*
 William F. Herrick, *Vice-President, Charge of*

Audio-Visual Department

Frank B. Muller, *Vice-Pres. & Treasurer*

Clinton Lewis, *Creative Director*

Mark Parrier, *Account Executive*

Dick Christerson, *Account Executive*

Fred Payne, *Account Executive*

Marvin Gregory, *Senior Scriptwriter*

De Wolf Hotchkiss, *Audio-Visual Art Dir.*

Reginald Troncone, *Art Director*

Bernard Hirsch, *Art Director*

Art Diener, *Copy Chief*

Louis Zacks, *Art Director*

A. J. Lazarus, *Public Relations Director*

SERVICES: All phases motion pictures, slidefilm and other audio-visual media. Service audio-visual, public relations and print media accounts. **FACILITIES:** Nine staff writers, director, art director; art facilities.

RECENT PRODUCTIONS AND SPONSOR

MOTION PICTURES: *Champion Welcomes You Dealers Worksong* (Champion Spark Plug Co.); *Just Fine*; *The I. R. D. Man's Day* (Brown Shoe Co.); *One Hour to Darkness* (Donahue Sale Corp.). **SLIDEFILMS:** *IMPACT* (IBM); *Thirt Birds on a Summer's Day* (Metropolitan Life Ins. Co.); *Polarstream*; *The Silver Knob* (Linde Co.); *A Book is a Book is a Book* (F. W. Dodge); *The Hidden Plant* (Amer. Machine-Metalworking Mfg.); *The Magic Moment* (J. C. Penney); *Behind These Doors*; *The Glass Fabric System*, (P. Stevens); *A Song of Dealer Support*; *A Matter of Money*; & 3 others (Champion Spark Plug); *The Perfect Salesman*; *The Time of Your Life*; & 4 others (Brown Shoe); *The Nation Top Songs* (B. M. I.).



OWEN MURPHY PRODUCTIONS, INC.

666 Fifth Avenue, New York 19, N.Y.

Phone: PLaza 7-8144

Date of Organization: 1916

Owen Murphy, *President*
Paul Cohen, *Vice-Pres. in Chg. Production*
Eric Lawrence, *Vice-Pres. in Chg. Editorial*
Arthur Kaplan, *Controller*
William Bruder, *Editorial Assistant*
Don DeFina, *Expediter*

SERVICES: Motion pictures for industry and television; complete production, scripts, cinematography, editorial, recording; live and animation, special editorial service for industrial photographic departments. FACILITIES: Full production facilities including 35mm and 16mm cameras; lighting equipment; magnetic sound recorders, mobile location unit; cutting rooms; recording room and insert stage.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Wire For Sound*; *Krystallus*; *Conquest of Light*; *World's Fair Show*, (American Telephone & Telegraph Co.); *Somalia Visitor*, (U. S. Information Agency); *Belmont Stakes*; *From Handicap*; *Day At Saratoga*; (Thomas Deegan Company, Inc.); *Dealer Meeting 1962*, (Firestone Tire & Rubber Company).

NATIONAL PRODUCTION ASSOCIATES, INC.

35 West 45th Street, New York 36, New York
Phone: JUdson 2-3020

Date of Organization: 1962

Joseph S. Salzburg, *President*
Bert L. Coleman, *Vice-President*

SERVICES: Live, film and tape production, theatrical & non-theatrical; TV commercials, industrial, documentaries, newfilms. Production management, film completion service. FACILITIES: Offices, radio, camera and lights, editing rooms; projection equipment.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Tips and Tricks* (Screen Gems International, national syndication); *A to Z* (Mars TV Productions, national syndication); *Linguistics Language* (Linguatronics); *Oral Polio Vaccine* (Lederle Laboratories); *Life Cycle of a Soap*, *Story of Snow Crystal*, *One Cell Life*, *Goldfish* (Productions Unlimited); *Great Moments of Great Composers*, *Memorable Moments of Symphony*, *Memorable Moments of Ballet* (Major TV Productions); *Communism R. M. E.* (Rorer Broadcasting).

Stanley Neal Productions, Inc.

135 East 36th Street, New York 16, N.Y.

Phone: MUrray Hill 5-8236

See complete data under Creative Visual Media, Inc. listing, this section)

DON NESTINGEN ASSOCIATES

515 Madison Avenue, New York 22, N.Y.

Phone: PLaza 1-0523

Date of Organization: 1957

Don Nestingen, *President*
P. Burke, *Vice-President*
Larris Huey, *Producer*

SERVICES: 16mm and 35mm motion pictures for specific communications jobs for business and industry. FACILITIES: Cameras, lighting, sound and editing equipment and facilities.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Cost Control in Field Construction*, (The M. W. Kellogg Co.); *Socal Automated Oil Recovery*, (Lockheed Electronics); *Logographic Webb Offset Printing with Satellite*, (Hoe & Company); *Building a Refinery on a Large*, (Chemical Construction Corp.); *Par-Ex Plastic Pipe*, (The Plastex Company).

NEWSFILM, INCORPORATED

10 East 49th Street, New York 17, New York

Phone: MUrray Hill 5-3063

Date of Organization: December, 1955

Kenneth Baldwin, *President*
Kenneth Brighton, *Manager*

SERVICES: Public information films, industrial and sales films, worldwide news service, company newsmagazines, special events coverage for industry, film editing, recording and interlock facilities, commercials, stock shots. FACILITIES: 16mm and 35mm production and editing facilities. Correspondent cameramen in all countries of the world and throughout the United States.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Million Dollar Airlift*, (General Electric Company); eleven sports shorts for Volkswagen of America.



Fred A. Niles Communications Centers, Inc.

105 West End, New York, N.Y.

Phone: SUsquelanna 7-5770

Joe Bernstein, *General Manager*
Charles Ticho, *Production Manager*
Philip Goodman, *Director*
Paul Blustein, *Producer*
Hank Barth, *Producer*
Richard Stone, *Editor*
Jan Gordon, *Office Manager*
(See complete listing under Chicago area)

JOEL O'BRIEN PRODUCTIONS, INC.

225 East 46th Street, New York, New York

Phone: EL 5-7520

Date of Organization: June 1960

Joel O'Brien, *President*
Bill Buckley, *Vice-President*
Norman W. Schur, *Secretary-Treasurer*

SERVICES: Film and television production and packaging. FACILITIES: Executive offices and editing facilities.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Songs For A Better Tomorrow*, (United Auto Workers); *Anatomy of a Lie*, (International Assn. of Machinists); *People and Politics*, (Committee on Political Education); *Documentary with Ralph Bellamy*, (AFL-CIO); 20 half hours on educational TV, (NETRC).

On Film

315 East 55th Street, New York 22, N. Y.

Phone: PLaza 9-0920

Morton Schaps, *Vice President - Sales*
Paul Kasander, *Charles King, TV Sales*
Charles Benant, *Industrial Sales*

(See complete listing under New Jersey area)



PACE PRODUCTIONS OF DELAWARE, INC.

635 Madison Avenue, New York, N.Y.

Phone: PLaza 2-9070

Date of Organization: 1961

Romano VanderBos, *President, Writer*
D. Lehrman, *Vice-President - Gen. Manager*
Howard Menken, *Creative Director*
Jud Alper, *Client Supervisor*

SERVICES: Scripts, storyboards, motion pictures for TV and industry; sound slide films. FACILITIES: Research and writing, art and animation departments; location equipment; still and motion picture studio equipment.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Hosken & Sin*, (Hosken Inc.);



SLIDE FILMS: *The Golden Touch*; *Green Means Go*, (SAS); *To Make a Lunch Story Short* (General Spray Corp.); *Nine Steps to Successful Selling*, (Electrolux Corporation); *The Zierom Story*, (Foster & Co.); *How to Succeed in Business Without Really Trying*, (Nancy Taylor Inc.); *The Electronic Data Processing Story*, (Pacific Finance); *Part of the Art of Eve*, (Catalina Swimwear); *The Red Door*, (Elizabeth Arden Sales Corp.); *Welcome Aboard*, (Baskin Robbins Ice Cream); *That Extra Sale*, (Hartfield Stores); *It Pays to Satisfy*, (Chicken Delight); *A Miracle Called Coralac*, (E. L. Bruce - Coralac); *An Investment in Your Future*, (Republic Properties); *Your Place in the Sun*, (Palm Springs Panorama); *Your Most Precious Possession*, (Art Linkletter Dance Studios); *Hollywood, USA*, (Hollywood Motion Picture Museum); *Just One Success Story* (California Car Wash); and others.

PECKHAM PRODUCTIONS, INC.

15 East 45th Street, New York 17, N.Y.

Phone: PLaza 8-0490

Date of Organization: October, 1958

Branch Office: (associated with Tom Marker & Company) Detroit, Michigan: 5 Bloomfield Center, Bloomfield Hills. Phone: 647-3616, Thomas P. Marker, in charge.
John L. Peckham, *President*
Harvey Yale Gross, *Vice-President*
Peter H. Peckham, *Secretary-Treasurer*
Tom Detienne, *Director of Sales*

SERVICES: 16mm and 35mm films and slidefilms for business, industry and TV sales promotion, public relations, educational and scientific. Commercials and programs for TV in color and b&w; sales training, sales and advertising films. FACILITIES: Creative, production and editorial facilities; 16mm & 35mm Arriflex camera equipment; 100 KW lighting; location vehicles.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Newsweek - Ponte Vedra*, (Newsweek Magazine); 1963 *Chrysler-Plymouth Dealer Show*, *Chrysler Pace Car*, (Chrysler Corporation); *Infinite Horizons* (plus 40 films), (U. S. Science Exhibit - Seattle World's Fair); *Maintenance*, (American Airlines); *Zero to Infinity*, (National Aeronautics & Space Administration); *In Your Hands*, (Western Electric); *How To!*, (Business Week Magazine); TV COMMERCIALS: for Chrysler Corporation; Robert Whitehill Assoc.; Lowell Toy Corporation; Pressman Toy Corporation; Lisbeth Whiting Co., Inc.



PELICAN FILMS, INC.

292 Madison Avenue, New York 17, N.Y.

Phone: ORegon 9-0670

Date of Organization: 1954

Thomas J. Dunford, *President*
Arthur J. Zander, *Vice-President, Animation Director*
Eli Feldman, *Vice-President, Sales*
Chris Ishii, *Vice President, Animation Director*
Marc T. Statler, *Vice-Pres., Prod., Dir.*
Herbert Skoble, *Producer-Director*
Ted Lowry, *Associate Producer*
Arthur Jacks, *Production Manager*
Eleanor J. Connolly, *Print Service*

SERVICES: Animation and live action motion pictures for TV commercials, public relations, sales promotion, training and education. FACILITIES: Fully staffed and equipped animation studio (two Oxberry Animation stands); fully staffed and equipped live action stage (85' x 90') with cyclorama 75' x 16' high. Recording and laboratory facilities on rental basis.

METROPOLITAN NEW YORK:

PELICAN FILMS INCORPORATED:

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Schoolhouse*, (Educational Facilities Laboratories); *Kelly-Garland Promo*, (Chemstrand Corp.); *Conquest of Sludge*, (California Texas Oil Corp.); *Pressure Suits*, (U. S. Air Force); TV COMMERCIALS: for Penn. Banking & Trust; A T & T, (N. W. Ayer & Son); Minnesota Mining; Schaefer Brewing, (B B D & O); M & M Candies; Fruit Chewies; Colgate Palmolive, (Ted Bates & Company); Parker Bros Games, (Badger, Browning & Pacher); United Motor Service, (Campbell-Ewald); Comet; Duncan Hines; Alberto-Culver, (Compton Advertising); Jackson Brewing; Narragansett Brewing; Wiedemann Brewing; Croft Ale; Borden's; Bristol-Myers; Airwick Brands, (D. C. S. & S.); Rival Dog Food; Polaroid Company, (Doyle Dane, Bernbach); General Mills, (Dancer-Fitzgerald-Sample); Reynolds Tobacco; United Carbide, (William Esty Company); Alcoa; National Cotton Council, (Fuller, Smith & Ross); TWA, (Foote, Cone, Belding); Procter & Gamble, (Grey Advertising); Tareyton Dual Filter Cigarettes, (Lawrence C. Gumbinner); National Biscuit Company; Clorets, (Kenyon & Eckhardt); Koehler Beer, (Lando Advertising); Nestle Company; Coca Cola; National Biscuit Company, (McCann-Erickson); First National Bank of Miami; Dutch Masters Cigars, (Papert, Koenig & Lois); Ford Motor Company; Quaker Oats Company, (J. Walter Thompson); Freihofer Bread; Phillies Cigars; Kings Wine; Compoz, (Wermen & Schorr); Manufacturers Hanover Bank, (Edwin B. Wilson); General Foods; Remington Band; Bristol-Myers; Johnson & Johnson; J. H. Filbert; Piel Bros.; Beecham Corp.; Ad Council; The Borden Co.; Brand Names Foundation; Chrysler Corporation; Metropolitan Life Co., (Young & Rubicam).

PENDULUM PRODUCTIONS, INC.

13 West 57th Street, New York 19, N. Y.
Phone: PLaza 9-1616

Date of Organization: September, 1960

J. Scudder Boyd, Jr., *President*
Gene Searchinger, *Vice-President*

Louis J. San Andres, *Production Coordinator*
SERVICES: Documentary and industrial motion pictures, from script through release prints. FACILITIES: Complete shooting and editing, 35mm and 16mm; b&w and color.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The Human Element* (Standard Oil of New Jersey); *What Can the Matter Be?* (American Cyanamid Co.); *The Seventeen Million* (New York Stock Exchange); *Location Berlin* (Look Magazine); *Tale of Two Markets* (McGraw Hill Publishing Co.); *The World Is Next Door*, *The Pepsi-Cola Case*, and nine theatrical spots (Pepsi-Cola Company); *When the Secondary Market Comes First* (J. J. Kenny).

PGL PRODUCTIONS, INC.

6 East 46th Street, New York, N.Y.
Phone: Yukon 6-4530

Date of Organization: March, 1955

John S. Palmer, *Chairman of the Board*
Stephen D. Colhoum, *President*
Franta G. Herman, *Executive Vice President*
Henry Trettin, *Vice President*
Alfred Viola, *Vice-President*
Daisy Palmer, *Treasurer*
Anthony Ciccolini, *Supervising Editor*

SERVICES: Industrial films, television commercials and television package shows. FACILITIES: Offices, projection rooms, editing rooms, 2-16mm Arriflex, cartridge Camera.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Sports International with Bud*

Palmer (series of ten), (NBC); CBS Sports Spectaculars (series of nine), (CBS); *Mastery of Space*, (National Aeronautics and Space Administration).

ROY PINNEY PRODUCTIONS, INC.

305 East 47th Street, New York 17, N.Y.

Phone: PLaza 2-4477

Date of Organization: 1946

Roy Pinney, *President*
Doris Pinney, *Treasurer*
Norman Bertel, *Production Manager*
Janet White, *Sales Representative*

SERVICES: Documentary, nature, travel, industrial, films with a photo-journalistic approach. FACILITIES: 2700 sq. ft. studio space; 16mm & 35mm cameras, magnetic recorders, projection, dressing, cutting, conference rooms, production offices, carpenter shop. Photo-library for extensive files of stock photographs in b&w and color. Electronic lights for slide film illustrations. Photo lab.

RECENT PRODUCTIONS AND SPONSORS

TV SHOWS: *Wild Kingdom* (weekly series), (NBC - Mutual of Omaha); weekly series (un-sponsored).

Q. E. D. PRODUCTIONS, INC.

21 West 46th Street, New York 36, N.Y.

Phone: JUDson 2-4291

Date of Organization: 1953

Robert Baron, *Executive Producer, Director*
Roy Lampe, *Writer-Director*
Jack Godler, *Writer*
John Mannus, *Supervising Editor*
David Friedberg, *Sales Manager*
Ted Devlet, *Production Manager*

SERVICES: Producers and creators of industrial, sales training, public relations, motion pictures. Dramatic films for television and TV commercials. FACILITIES: Fully staffed and equipped with 16mm and 35mm cameras. Sound stage; scenic design and set construction; 16mm and 35mm recording equipment; screening theater with narration & mixing facilities. Camera car and complete location unit, cameras, lighting and sound.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The Magic Touch of Leather*, (Leather Industries of America); *Show Time*, (Wm. Gluckin Co.); *What's to Come*, (Niagara Mohawk Power Co.); *The New Line*, (Sony Corporation); *A Matter of Pride*, (United Parcel Service); TV COMMERCIALS: for BOAC; Mellon Banks of Pennsylvania; Matey; Sony; Hartleys Marmalade; and others.

CARL RAGSDALE ASSOCIATES, INC.

200 West 57th Street, New York 19, N. Y.

Phone: COLUMbus 5-2940

Date of Incorporation: August, 1962

Carl V. Ragsdale, *President*

SERVICES: Producers of motion pictures and slide-films for industry, government, trade associations, advertising agencies and public relations firms. Complete services from script to screen. FACILITIES: Necessary production equipment available.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Inside the Big E*; *Keeping the Forest Primeval* (American Petroleum Institute); *Design Automation* (IBM); *Operation Sidetrack* (Federal Electric Div., I.T.&T.); *Aero-medical Evacuation System* (U. S. Air Force); *Automatic Sprinkler Systems* (U. S. Navy).

Note on Omissions and Listing Correction

✱ Four first-class mailings to producing companies throughout the U. S. and abroad were used to compile this section. Listing data received after extended deadlines and corrected

RAMPART ASSOCIATES, INC.

509 Fifth Avenue, New York 17, N.Y.

Phone: Yukon 6-4150

Date of Incorporation: 1959

Branch Offices: Massachusetts: 19 Beechcroft St., Boston. Phone: STadium 2-5373. Arnold Lawrence, *Account Executive*. New York: 11 North Pearl St., Albany. Phone: HE 3-3891. Philip Itzkow, *Acct. Exec.* Austria: Bergmüllergasse 8, Vienna 89. Phone: 92-48-324. Gunther von Fritsch, *Exec. Prod.*

Russel Burton, *President*
George Bowden, *Vice President*
Robert Slocum, *Account Executive*
Richard Udell, *Secretary*
Burt Rosen, *Production Manager*

SERVICES: Production of training, public relations and travel films for theatrical and non-theatrical use; TV commercials; color and b&w, live or with animation in 35mm or 16mm; sound slidefilms. FACILITIES: Creative and technical staff; production affiliates in U.S. and overseas. 35mm and 16mm cameras, sound, lighting equipment; studios as required and screening room.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The Fun Way*, (Boston Vespa Company); *Vescony Syndrome*, (Vescony Corporation); *But What Do They Think?* (Attitudes Research); *Public Pulse*, (R.L.M. Associates); *Forward, March!*, (Larrey Toys).

ROBERT YARNALL RICHIE PRODS., INC.

666 Fifth Avenue, New York 22, N.Y.

Phone: Circle 6-0191

Date of Organization: 1939

Robert Yarnall Richie, *President*
V. G. Richie, *Secretary-Treasurer*
T. F. Moloney, *Production Manager*
T. G. Lee, *Executive Assistant*

SERVICES: Motion picture production, TV, industrial, documentary, 16mm b&w and color; slide-motion; filmstrips; scripts and story board treatments. Counsel on film production and distribution. Specialists in still photography. FACILITIES: Self-equipped for all phases of motion picture photography; employing Mitchell cameras, Magnasync sound on location; shooting staff for sets and special effects. Lighting for large industrial interiors.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Packages by Pegasus*, (Railway Express Agency, Air Express Division); *Sermons by Dr. Norman Vincent Peale* (TV series), (Foundation for Christian Living); *Horizons*, (State Department); *Science Rides the High Iron* (Assn. of American Railroads); *Slime-Film: Tierpark*, (Tishman Realty Corporation).

ROSE-MAGWOOD PRODUCTIONS, INC.

72 West 45th Street, New York City, N.Y.

Phone: TN 7-5020

Date of Organization: December, 1961

Jim Rose, *President*
Howard Magwood, *Executive Vice President*
Robert Melahn, *Vice President - Sales*
Phil Messina, *Editorial Supervisor*
David Schermerhorn, *Production Coordinator*

SERVICES: Producers of TV spots, business, industrial and sales films. FACILITIES: Offices and editorial facilities in N.Y.C. Available personnel for shooting throughout the entire country.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Seattle Fair*, (U. S. Steel); *Crackerjack*, (Crackerjack Company); *Sealtest Sales Film*, (Sealtest Company); *Man In Politics*, (Nationwide Insurance); *Mans World*, (Chesbrough Ponds Company).

material will appear in our first Production Review supplement to be published this year



ROSSMORE PRODUCTIONS AND SELLING METHODS, INC.

50 East 42nd Street, New York 17, N.Y.
Phone: MUrray Hill 2-3625

Date of Organization: May, 1959

Anne Koller, *President & Producer*

Gustave Hesse, *Vice-President & Associate Producer*

Shirleen de Livera, *Secretary & Production Coordinator*

SERVICES: Creators, consultants and producers of films, booklets, and coordinated materials for education, sales promotion, and consumer programs. FACILITIES: Specialists in producing visual & audio programs; authorized dealer for Salesmate, self-contained motion picture projectors, and other equipment; art and animation facilities; scriptwriting and manual writing; photography; all creative and production services.

RECENT PRODUCTIONS AND SPONSORS

SLIDEFILMS: *Orientation*; *Teller Training*; (The Bank for Savings); *Easy As One, Two, Three*; (Rudeo Cheeks Inc.); *The Secret of Jane Grey*; (Celanese Corp. of America); *Beauty Counselors Inc.*; *How Does Your Future Look*; (Bloomingdale's); *Reach For the Stars*; (Du Barry); *The Brand Story*; (Fairchild Productions); MANUALS AND PRESENTATIONS: *Orientation EDP Manual*; (The Bank for Savings); three sales promotion and training manuals for Remington Rand Inc.



SARRA, INC.

210 East 5th Street, New York 3, N.Y.

Phone: SPing 7-3700

16 East Ontario Street, Chicago 11, Ill.

Phone: WHitehall 4-5151*

Date of Organization: 1937

(At New York Studios)

Valentino Sarra, *President*

Morris Behrend, *Vice President*

Rex Cox, *Creative Director*

Robert Jenness, *Director*

Stanley Johnson, *Director*

David Fletcher, *Art Director & Director*

George Altman, *Chief Editor*

SERVICES: Photographic illustration; motion pictures; TV commercials and slidefilms. * (complete details on services, facilities and additional recent productions in Chicago area listing).

RECENT PRODUCTIONS AND SPONSORS

TV COMMERCIALS: for Andrew Jergens Company; Cunningham & Walsh, Inc.; Sunkist Growers, Inc. (Leo Burnett Co., Inc.); General Foods Corp. (Young & Rubicam); Chase Manhattan Bank (Ted Bates & Company, Inc.); Plough, Incorporated (Lake-Spiro-Shurman, Inc.).

MICKEY SCHWARZ PRODUCTIONS

419 East 54th Street, New York 22, N. Y.

Phone: PL 5-5610

Date of Organization: May, 1962

Branch: Academy TV Film Productions of Canada, 433 Jarvis St., Toronto 2, Ontario.

Mickey Schwarz, *Pres., Producer-Director*

Ruby Renaut, *Associate Producer*

Mickey Schwarz, *Owner, Producer-Director*

Dan Eriksen, *Producer-Director*

SERVICES: Scripts, writing, artwork, layouts, production, editing. FACILITIES: Full stage with permanent cyclorama, screening room, cutting facilities.

RECENT PRODUCTIONS AND SPONSORS

V COMMERCIALS: for Ivory Flakes; Mennen-rake; American Insurance; Crest Toothpaste;reck Shampoo. New company, formed in '62.

SIDNEY J. STIBER PRODUCTIONS, INC.

134 East 25th Street, New York 16, N.Y.

Phone: MU 5-5516

Date of Organization: June, 1954

Sidney J. Stiber, *President*

Charlotte R. Stiber, *Vice-President*

Michael Mayer, *Secretary*

Martin Green, *Production Manager*

Steven Frankel, *Studio Chief*

Ralph Berton, *Writer*

Harold Seiden, *Camera*

Carl Clarke, *Editorial*

SERVICES: Specialists in industrial and commercial films for TV, public relations and governmental use, especially 35mm color films. FACILITIES: Complete production including sound stage, cutting rooms, projection and meeting facilities.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *White Horse Sales Training Film*, (Brown-Vitners); *Background*; S. E. Asia. (Dept. of Defense); *For the Record*, (National Guard); *Usflex - No Substitutes*, (U. S. Rubber); *Tektar*; *Tutankamen's Treasures*; *President Olympio of Togo Visits the U. S.*; *A Nation Chooses*, (U. S. Information Agency); *Across the World in 3 Seconds*; *Visit USA*; *Pan Am Greyhound*; *Rotary International In The Jet Age*, (Pan American World Airways); *Elektron*, (Mergenthaler Linotype); *The Sprout's Report*, (Tyrex Inc.); TV COMMERCIALS: for Eastern Air Lines; Heublin; J. P. Stevens-Sam Huff; (Fletcher Richards, Calkins & Holden); Command Slave Cream, (Compton Advertising); *Walk Me Home*; *Far Away Thoughts*, (N. W. Ayer).



HENRY STRAUSS & CO., INC.

31 West 53rd Street, New York 19, N.Y.

Phone: PLaza 7-0651

Date of Organization: 1951

Henry Strauss, *Executive Producer*

Walter Raft, *Vice-President*

Robert Wilmot, *Vice-President*

Marvin Dreyer, *Production Supervisor*

William Hagens, *Training Coordinator*

John von Arnold, *Media Development*

Mary Lynn Hanley, *Distribution*

SERVICES: Internal and external communications, including: public and employee attitude development; sales training; sales promotion; community, customer and industrial relations; management and staff training, through the medium of programmed motion pictures (excluding TV commercials). Semi-animated and slidefilms, training courses and guides; printed and recorded material; other coordinated audio-visual tools. FACILITIES: All necessary for research, planning, programming and the creation and production of these media.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *A Matter of Choice*; *Her City*; *Selling with a Visual Aid*, (American Telephone & Telegraph Co.); *Inquiry*, (International Business Machines); *Don't Hesitate to Ask*; *People Or Papers*; *Perspectives on Air Cargo Selling*; *Sight Unseen*; *Yours for the Asking*, (Pan American Airways); *The Power of a Pot Roast*, (United States Employment Service); SLIDEFILMS: *Action By Plan*, (Nation's Business); *Object Lessons*, (International Business Machines).

See Advertising Pages for Helpful Data

☆ Producers whose advertisements appear on other pages of this Annual Review Issue carry this special designation (☆) over listing text. Refer to the convenient "Index to Advertisers" on the last page of this issue for page number. The "Blue Chips" of film production advertise regularly in the pages of BUSINESS SCREEN.



NEW YORK



STURGIS-GRANT PRODUCTIONS, INC.

325 East 44th Street, New York 17, N.Y.

Phone: MUrray Hill 9-4994

Date of Organization: 1948

Warren Sturgis, *President, Exec. Producer*

Benedict Magnes, *Vice-Pres., Gen. Manager*

Sidney Milstein, *Vice-Pres., in Chg. Prod.*

A. E. Snowden, *Secretary-Treasurer*

Wynne S. Eastman, *Associate Producer*

Charles E. Dutches, M.D., *Medical Consultant*

SERVICES: Educational, industrial and documentary films and filmstrips, special emphasis on medicine and science, animation of all types; scripts and storyboards; TV commercials; foreign language adaptations. FACILITIES: Live-action and animation cameras; photomicrographic equipment, 16mm and 35mm Osberry; production facilities for 16mm and 35mm; scriptwriting staff; full art studio; sound stage, recording studio; sets; editing.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Elast Therapy for Enzymatic Debridement*, (Parke, Davis & Company); *A New Diagnostic Technique for Stroke - Retrograde Brachial Angiography*, (Winthrop Laboratories); *Sahcylates in Gastrointestinal Hemorrhage and Erosion*, (McNeil Laboratories); *The Gift*, (National Council of Churches); *Enovid - A Documentary of Ten Years Research in the Service of Medicine*, (G. D. Searle and Co.); *Intrapertoneal Closure of Colostomy*; *Left Transpleural Transdiaphragmatic Esophagogastricomy with Intrapleural Esophagostomy*, (John L. Madden, M.D.); *Premarin in Atherosclerosis*; *Cinegastroscopy through the Fiberscope*, (Ayerst Laboratories); *Fiberscopic Examination of the Stomach and Cinegastroscopy*; *Coronary Collateral Circulation*, (Warner-Chilcott Laboratories); *New Plastic Intra-Uterine Contraceptive Devices*, (The Population Council); SMM DEMONSTRATION FILMS: for Warner-Chilcott Laboratories; Johnson & Johnson; FILMSTRIPS: *Vanguard Press*, (The Cottrell Company); TV COMMERCIALS: for Affiliated Publishers: De Garmo; Yale & Towne; L. W. Frohlich; Getschal; Weston.



SUTHERLAND ASSOCIATES, INC.

Offices: 18 East 50th St., New York 22, N. Y.

Phone: PLaza 2-0300

Studios: 54th St. & 95th St., New York, N. Y.

Date of Organization: January, 1963

John M. Sutherland, *Chairman of the Board*

Fred Raphael, *President*

Mickey Dubin, *Vice-President*

Ross M. Sutherland, *Treasurer*

T. Newman Lawler, *Secretary*

Janet Mokarzel, *Movie Picture Print Service*

Sydney Greene, *Art Animation & Optical Dept.*

(New company, organized January, 1963. Also see complete data under John Sutherland Productions listing Los Angeles area)



TELIC, INC.

Film Center Building

630 Ninth Avenue, New York 36, N. Y.

Phone: JUDson 2-3450

Date of Incorporation: 1956

Elwood Siegel, *President and Executive Writer,*

Director

Edward F. Boughton, *Vice-President and*

Executive Producer

METROPOLITAN NEW YORK:

TELIC INCORPORATED:

SERVICES: Designers, co-producers of motion pictures and related audio-visual programs for special audiences and general public. Script-to-screen creative staff services for TV, education, industry, agriculture and government. Special editorial. Simplified co-production systems for in-plant production. Security project department: location filming anywhere; live action and or animation. FACILITIES: Air conditioned facilities for 35mm 16mm color and b&w production. Cameras, recorders, electrical equipment, lights, grip, prop equipment; camera and location cars. Insert studio; make-up and dressing rooms; screening rooms; completely equipped cutting rooms; offices for conferences and writing.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *What it Takes*; *The Consumers*; *One Step*; *The Armstrong Ventilating Ceiling System*; *The Floor Concretion* (Armstrong Cork Company); *Machines That Do Chores*; *The Quest for Easier Haymaking*; *Have Dryer, Will Travel*; *The Dynamic New Age of Hay* (The New Holland Machine Co.); *The Sperry Polaris Report* (Sperry Gyroscope Co.); *Trout Madness* (Elihu Winer); *Goals for the Region* (Regional Plan Association); other classified films for industry and government. TV COMMERCIALS: for Armstrong Circle Theater; BBD&O; Lever Brothers; Silver Dust; Rise; Arid; SSC&B; Red Rose Tea; Simonds Payson Co.; First Federal Savings; Wolff Associates; Boy Scouts of America and others.

TERRYTOONS

(A Division of CBS Films, Inc.)

38 Centre Avenue, New Rochelle, New York
Phones: NE 2-3466; PL 1-2345, Ext. 7610

William M. Weiss, V. P. and General Mgr.

SERVICES: Producers of animated commercials, theatrical cartoons, television film series. FACILITIES: Extensive animation facilities, including comprehensive Xerox installation.

RECENT PRODUCTIONS AND SPONSORS

TV COMMERCIALS: Animated spots for Cadillac Dog Food, Good & Plenty, 5th Avenue Candy, Friends Beans and Olympia Typewriter.

TFI Productions, Inc.

150 West 54th Street, New York 19, N.Y.

Phone: COLUMBUS 5-3520

Date of Organization: 1948

(See complete data under Cinema Center of New York listing, this section)



TIESLER PRODUCTIONS

330 East 49th Street, New York 17, N. Y.

Phone: PLaza 5-7364

Date of Organization: 1957

Hans Tiesler, Owner

SERVICES: Complete production services for industrial, special purpose films. Specialists in public relations, sales promotion, educational and sales training motion pictures. FACILITIES: Offices, projection and cutting room with personnel for script writing, direction, editing, technical animation and production.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Protecting Our Grain Reserve*, (American Cyanamid Company). (Sole 1962 new project).



this symbol over a producer's listing in these pages refers to display advertisement within this Production Review issue.

TOMLIN FILM PRODUCTIONS, INC.

450 Lexington Ave., New York 17, N.Y.

Phone: YUkon 6-5090

Date of Organization: 1939

Date of Incorporation: 1946

Frederick A. Tomlin, President

Carl A. Tomlin, Vice-President

Mary D. Tomlin, Secretary-Treasurer

Harry L. Flynn, Sales Manager

SERVICES: Production of sales promotion, institutional, and industrial motion pictures, sound slidefilms, wide-screen slides and filmstrips, regular filmstrips and slides, slide motion pictures. Special emphasis on color control. FACILITIES: Photographic studio, art department, editing and dark rooms; Osberry animation stand with Osberry 16mm and 35mm cameras; 16mm and 35mm motion picture cameras; still photographic and projection equipment; Panamatic filmstrip camera.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *M.I.D.*; *433L Report #2*, (Pratt & Whitney Aircraft); *UNICEF Christmas Cards*, (UNICEF); SLIDEFILMS: *Something to Say*, (Peters & Company); *Major Medical*, (Metropolitan Life Insurance Company); *Give 'em Sell in '62*; *How to Hook the Big Ones*; (Simmons Company); *Perils of a Pond's Wholesaler*, (J. Walter Thompson); *Incitation to a Miracle*; *Revolution in the Kitchen*, (General Foods Corporation); WIDE-SCREEN PRESENTATIONS: *1962 Millionaires' Meeting*, (Metropolitan Life Insurance Co.); *Break Free in '63* (sales meeting); (U. S. Rubber Company); *Birds Eye National Sales Meeting*; *President's Annual Report*, (General Foods Corporation).

Training Films, Inc.

150 W. 54th Street, New York 19, N.Y.

Phone: CO 5-3520

Date of Organization: 1948

(See complete data under Cinema Center of New York listing, this section)

TROY-BEAUMONT COMPANY, INC.

50 Central Park West, New York 23, N.Y.

Phone: TRafalgar 3-3616

Date of Organization: 1958

James S. Troy, Chairman of the Board
Alan Beaumont, President, Exec. Producer
Marilyn Mileson, Production Manager

SERVICES: Consultants and producers of motion picture films, video tape and live television productions, special audio-visual productions. FACILITIES: Complete production staff in graphic arts, music, direction. Music, promotional and distribution services.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Objective*; *Survival*; *The Call of Duty*, (Merek Sharp & Dohme); *Your Doctor Reports*; *Kerr-Mills in Action*, (American Medical Assn.); *Family Doctor*, (Mead-Johnson).

T.V. GRAPHICS, INC.

369 Lexington Ave., New York 17, N. Y.

Phone: TN 7-3330

Date of Organization: 1949

Bernard Rubin, President

Lee Blair, Secretary, Treasurer

Sidney Greenhaus, Prod. Mgr.

Calvin Schultz, Chief Editor

Lou Melamed, Sales Representative

Edmond Witalis, Director

Kenneth Walker, Head, Animation

Ted Pahle, Head, Photography

SERVICES: Production of television commercials for leading advertising agencies. FACILITIES: Two sound stages (75' x 200' & 50' x 100'); complete animation dept.; optical printing facilities; 35mm Mitchell rear-screen process projector.

RECENT PRODUCTIONS AND SPONSORS

TV COMMERCIALS: for Maxwell House (*Cup and 1/2*) (Benton & Bowles); Blatz Beer Series (Kennedy & Eckhardt); L & M Cigarettes (J. Walter Thompson); Oldsmobile (D. P. Brother Inc.); Bakers Coconut (Young & Rubicam, Inc.).

United Film & Recording Studios, Inc.

17 East 45th Street, New York 17, N.Y.

Herbert Rosen, Eastern Representative

(See complete listing under Chicago area)



UNITED STATES PRODUCTIONS, INC.

5 East 57th Street, New York 22, New York

Phone: PLaza 1-1710

Date of Organization: 1947

Francis C. Thayer, President

Alfred Butterfield, Chairman and Executive Producer

Robert Potter, Secretary

Rosalie Bomze, Executive Assistant

Thomas Carroll, Jr., Production Manager

Rene Bras, Thomas H. Wolf, Robert E. Dierbeck, Tom Hollyman, Richard A. Lukin,

Bert Shapiro, Gilbert Comte, Producers

Directors

Bernie Friend, Chief Film Editor

SERVICES: Production of theatrical, television, educational and industrial motion pictures, sound slidefilms, film strips and TV commercials. FACILITIES: Complete 35 and 16mm production facilities, color, b&w, including sound stage, theatre, cutting rooms and animation recording studio.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The Earth and The Sea* (series of 16), (Lamont Geological Observatory - National Science Foundation); *Population* (series of 8), (NETRC); *Cities Service Report*, 1963 (Cities Service Oil Company); *Vacation in Italy*, (Italian Government Tourist Bureau); *Experimental Teaching Films in 8mm*, (Horace Mann-Lincoln Institute - Teachers College, Columbia University); *The Chocolate Tree* (revision), (The Nestle Company); *To Greater Strength*, (Mass. Institute of Technology); *Phelps Dodge Meets the Challenge*, (Phelps Dodge Copper Products Corporation); *Teenage Makeup*, (Avon Products); *Inside Story*, (Manufacturers - Hanover Trust Company).

UNIVERSITY FILMS, INC.

Plaza Hotel, 2 West 59th St., New York 19, New York

Phone: PL 2-3520

Date of Organization: 1949

William P. Gottlieb, President

Walter E. Schaap, Vice-President

Aida Golt, General Manager

John C. Finkbinder, Production Manager

Ed Dahlin, Art Director

SERVICES: Creation and production of sound slidefilms and filmstrips. Specialists in educational and institutional work, sales promotion, personnel training, business-sponsored filmstrips for school distribution. Counsel on all phases of audio-visual presentation. Writing and production of illustrated booklets. FACILITIES: Research and scriptwriting staff; art department, photo studio; recording and projection equipment.

RECENT PRODUCTIONS AND SPONSORS

SLIDEFILMS: *Thase Explosive Split-Seconds*, (American Casualty Co.); *Top level Design*, (Koppers Co.); *On Handling Hydrogen*, (Linde Co.); *Communism: What You Should Know About It and Why*, (McGraw-Hill Book Co.); *75 KW Power Amplifier for Tropospheric Scatter Communications Systems*, (Radio Engineering Labs).



VAN PRAAG PRODUCTIONS, INC.

1600 Broadway, New York 19, N. Y.
Phone: PLaza 7-2657 (TWN: NY 1-2657)

Date of Organization: 1950

Branch Offices: Florida: 3113 Ponce de Leon Blvd., Coral Gables, Miami. Phone: Hlghland 4-3191. A. Van Praag, Gen. Mgr. Michigan: 2301 Dime Bldg., Detroit 26. Phone: WOODward 2-4596. Andrew Pastula, Gen. Mgr. California: 6269 Selma Ave., Hollywood 28. Phone: HOLLYwood 2-2311. J. Vallier, Gen. Mgr. France: 127 Champs Elysee Se Paris. Phone: Balzac 51-55, Elliot Saunders, Gen. Mgr.

William Van Praag, *President*
Marc S. Asch, *Executive Vice-President*
Richard Gray, *Vice President - Sales*
Daniel Karoff, *Production Manager*
Oscar Canstein, *Chief Editor*
Anita M. Palumbo, *Business Manager*
Lois Gray, *Accounting*

SERVICES: 35mm & 16mm color, b&w motion pictures for commercial, industrial, educational, promotional, governmental, documentary and theatrical presentations; slidetfilms and distribution; FACILITIES: Sound stage, full editing facilities plus screen and projection closed circuit facilities.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Red Circle of Security*, (U. S. Rubber Corp.); *Your Chevy Friend*, (Chevrolet Co. of General Motors Co.); *Nassens - Du Pont*, (Du Pont); *Sound of Safety*, (Rubber Maid Corp.); *Common Purpose*, (U. S. Information Service).

VAVIN, INC.

(Video and Visual Information Films)
236 East 46th Street, New York 17, New York
Phone: MUrray Hill 2-4624

Date of Incorporation: March, 1948

Branch Offices: Paris: 72 Boulevard Raspail, Paris VI, France. Phone: LITtre 99-61. Mme. Yvonne Oberlin, *Manager*. Switzerland: 31 Grande Rue, Geneva, Switzerland. Phone: 26-21-27. N. Z. Moreno, V. P. & *Manager*.

Richard de Rochemont, *President, Ch. of Bd.*
Gerald E. Weiler, *Exec. Vice-President*
N. Z. Moreno, *Vice-President*
Joseph Stultz, *Vice-President*
Ruth Teksmo, *Secretary, Asst. Treasurer*

SERVICES: Production of documentary, industrial, public relations and travel films for theatrical, non-theatrical and television distribution. Production of closed-circuit presentations. FACILITIES: Production and editorial for 16 and 35mm color, b&w, in U. S. and overseas.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Research Breakthrough* (one in a series), (Socony Mobil Oil Co., Inc.); *Sportsman of the Year*, (Sports Illustrated); *Fashion News Report*, (Saronc Inc.); *The Crisis in U. S. Transportation*, (one in a series), (Reader's Digest Assn. Inc.); *High Fashion and High Finance*, (Jonathan Logan).

VIDEOTAPE PRODUCTIONS OF N.Y., INC.

101 West 67th Street, New York 23, New York
Phone: TR 3-5800

Date of Organization: 1958

Howard S. Meighan, *President*
John B. Lanigan, *Vice President & Gen. Mgr.*
Herbert W. Hobler, *Director of Production*
Nathan Weiss, *Treasurer*
Charles Holden, *Production Manager*
Donald B. Collins, *Chief Engineer*

SERVICES: Production of television commercials and programs. FACILITIES: Three fully equipped television studios; two satellite studios; four mo-

bile affiliates; Creative, production and engineering staff of over 100 persons. Seven Ampex Videotape Recorders; Marconi Mark IV TV cameras. Exclusive producers of ANIFORM animation video tape.

RECENT PRODUCTIONS AND SPONSORS

VIDEO TAPE TV COMMERCIALS, for Alberto Culver; American Motors; Armstrong Cork; Chemstrand; Coca Cola; Colgate; Du Pont; Esso; General Foods; Lever Brothers; National Biscuit; Pepsi Cola; Procter & Gamble; Texaco; Timex; U. S. Steel; VIDEOTAPE SHOWS: *Timex Comedy Special*; *Magic Midway*, and *National Educational Television Shows*.



VISION ASSOCIATES, INC.

650 Fifth Avenue, New York 19, N. Y.
Phone: CIRCLE 5-2611

Date of Organization: December, 1959

Lee R. Bobker, *President*
Seymour J. Weissman, *Vice-President*
Irving L. Oshman, *Vice-President*
Helen R. Kristt, *Vice-President*

SERVICES: Producers of motion pictures, slidefilms, theatrical and television programs. FACILITIES: Offices, screening and editing rooms and all necessary facilities for production of film, tape, theatrical and all audio-visual media.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Anatomy of a Disease*, (National Tuberculosis Assn.); *Visit the USA*, (Pan American World Airways); *Boys Clubs 1962*, (Boys Clubs); *Blueprint for Action*, (American Blueprint Assn.); *Boy Jests*, (Fun in the Sun, (Paramount Pictures); *Biomedical Monitoring*, (Republic Aviation); *Emma Belle Sweet*; *Time of Their Lives*, (National Education Association); *Coffee Round the Clock*, (Coffee Brewing Institute); *The Tides*, (H. Caine); *Island of Pleasure*, (Film Commensors); *Suffer Little Children*, (Lutheran Child Welfare Assn.); *This Is Girl Scouting*, (Girl Scouts of the USA); *Progress Report*, (IBM); TV SPOTS: *American Education Week*, (National Education Assn.); *Endicott Peabody Campaign Films*, (Mass. Democratic Committee); *Laurie*, (Girl Scouts of the USA).

VISUAL MEDIA, INC.

210 Fifth Ave., New York, N. Y.
Phone: MUrray Hill 5-4470

Date of Incorporation: May 1961

Urs B. Furrer, *Executive Producer*
Robert Teodorini, *General Manager*
Robert H. Kaylor, *Producer - Director*
Jay Baldwin, *Production Supervisor*
Larry Lindberg, *Sales Manager*
Frank Noe, *Studio Manager*

SERVICES: Creation and production of motion pictures and slidefilms for business, education, government, television, and theater release. FACILITIES: Facilities include sound stage with overhead sound booth, mix and dubbing installation, 3 editing rooms; 16mm & 35mm screening room; cast lounge and dressing rooms; production offices; staff cameramen, sound and other technical personnel.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Aluminum Art*, (Aluminum Company of America); *Gettysburg*, (NBC Exploring); *Suma de Esfuerzos*, (Braden Division Kennecott Copper); *Windrose*, (WDR German TV); *Devil's Dubloon*, (Farno Productions).



this symbol, appearing over a producer's listing, indicates that display advertising containing additional and useful reference data appears in other pages of this 13th Annual.



NEW YORK



VISUALSCOPE INCORPORATED

103 Park Avenue, New York 17, N. Y.
Phone: MUrray Hill 3-3513

Date of Incorporation: 1955

Robert Taylor, *President*
Manuel Rey, *Exec. Vice-Pres., Creative Dir.*
Edward L. Rasch, *Vice-President, Sales*
Marvin Green, Jr., *Sales Manager*
Harry Heim, *Account Executive*

ASSURED SALESMAN'S DIVISION

Irv Zuckerman, *President*
Ray DuFlon, *Vice President*

SERVICES: Audio-visual presentations including the Visualscope wide screen slide and filmstrip presentations, 35mm and 16mm filmographs, 35mm and 16mm live action, slides, flipcharts, VuGraphs and spectaculars staged for sales meetings, sales promotions and training, public relations, service training, agency-client presentations, corporate stockholders meetings, motivational research studies and technical presentations. FACILITIES: Art department, photographic studio, staff writer, projection equipment and recording facilities. Trained personnel for staging and projection of presentations.

ASSURED SALESMAN'S DIVISION

SERVICES: Participation meetings designed to teach specific communication skills in sales, sales management, employee relations, etc. Sales and management training courses, both centralized and decentralized. FACILITIES: Writing, staging and production of sales and management meetings.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The American Home*, (The American Home Magazine); *Banking in Action*, (American Bankers Assn.); FILMSTRIPS: *When It's Cold As . . .*, (Union Carbide Chemical Company); *Meat Study*, (Family Circle Magazine); *Van Heusen Sales Convention*, (Phillips-Van Heusen); *A Vital Link*; *Tar Enamels*; *Fingers of Strength*, (Koppers Company); *The American Home*, (The American Home Magazine); *Brownies*; *Juniors*; *Cadets*; *Seniors*, (The Girl Scouts of the USA); *HTH*, (Olin Mathieson - Van Sant Dugdale Company); *Too Hot*, (Ethyl Corporation); *A Good Man To Know*, (NYLIC); *How Animals Get To the Zoo*; *Hatari*, (Paramount Pictures); *Redbook Sales*, (Red Book Magazine); *Lady Van Heusen*, (Phillips - Van Heusen); *Creative Thinking*, (Westinghouse Corporation); 1963 Advertising Campaign, (The Borden Company); *Creative Decorating with Crystal*, (Foster Glass - Arndt, Preston, Chapin, Lamb & Keen); *Hycar*; *Geon Vinyl*, (B. F. Goodrich); *Dycril*, (Du Pont Corporation); WIDE SCREEN FILMSTRIPS: *The Third Dimension*, (CBS Radio); *Gettysburg*, (Gettysburg Junior Chamber of Commerce - Saturday Evening Post); FILMOGRAPHS: *Any Time, Every Time*, (Time Magazine); *Knock On Any Door*, (Olin Mathieson - Van Sant Dugdale Co.); *The American Home*, (American Home Magazine); *J & L Cold Bar*, (Jones & Laughlin Steel Company - T. N. Palmer); *Xerography*, (Xerox Corporation); *Vitamins and Your Health*, (National Vitamin Foundation); *Open Me First in '62*, (Eastman Kodak Company); *Emergency Reporting*, (A T & T); *Perspectiva Internacional*, (United Nations); *Worldvision*, (ABC International); *Library 21*, (Xerox Corporation - Seattle World's Fair); ASSURED SALESMAN'S: for National Biscuit Co.; U. S. Plywood; Muzak Corporation; Owens Corning Fiberglass; Esquire Shoe Polish; Baumritter Furniture Company; Keyser Roth Industries; Shell Oil Company; Mutual of New York; Metropolitan Life Insurance Company; Wade Wenger, Associates; Westinghouse Corporation; A T & T; Johns Manville; General Electric Co.



ROGER WADE PRODUCTIONS, INC.

16 West 46th Street, New York 36, N. Y.
Phone: Circle 5-3040

Date of Incorporation: 1946

Roger Wade, *President*
Florence Hewitt, *Production Coordinator*

SERVICES: Production of motion pictures for industry and government; TV commercials, animation, sound slidefilms. **SPECIALISTS** in production of Salesmate programs. **FACILITIES:** Photographic studio, editing room, dark rooms; Oxberry 16mm 35mm animation stand and slide and slidefilm cameras and stands; Creative, script and art departments.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *AirCom Antijamming*, (U. S. Air Force); *The Plan of a Lifetime*, (Hartford National Bank); *Ever New New York*, (Equitable Life Assurance Society of the U. S.); **SLIDEFILMS:** *You Can't Afford to Stand Still*; *The Savings & Loan Look-Good Grooming*, (American Savings & Loan Institute); *The Luxury World of Moore McCormack*, (Moore McCormack Lines); *Dividend Shares*, (Calvin Bullock Ltd.); *The Conde Nast Group*, (Ben Sackheim, Inc.); *This Is Your Service Station*, (Shell Oil Company); *Westinghouse*, (Life Magazine). **SLIDE PRESENTATIONS:** for Seagram Distillers; TV COMMERCIALS: for Blis-to-sol, (Victor-Richards, Inc.); Immie Paint Brush, (Victor-Richards, Inc.).

W C D, INC.

1600 Broadway, New York, New York
Phone: Circle 7-1600

Date of Organization: 1957

Branch: 780 North Gower Street, Hollywood 38, California, Hollywood 3-3113. Robert Carlisle, Jr., *Supr.* 410 North Michigan Ave., Chicago 11, Ill. Phone: 644-2641. Dick Lewis, *Midwest Repr.*

Robert W. Carlisle, *President*
Thomas Dunphy, *Executive Vice-President*
Jack Lemmon, *Vice-President, Sales*
John Affrili, *Vice President - TV Production*
Walter Kullberg, *Secretary-Treasurer*
Michael C. Stehney, *Producer - Director*
Leland Baxter, *Writer - Producer*
Larry Pall, *Staff Cameraman*
Bert Spielvogel, *Staff Cameraman*

SERVICES: Facilities and staff for the production of all types of motion pictures including theatrical, industrial, documentary, television, educational, governmental. **FACILITIES:** New York: two large air-conditioned studios, 4" and 35mm tape recording; camera, lighting and photographic equipment. Casting, editing and film storage. Hollywood: 36 fully equipped sound stages available in Hollywood; extra large backlot; existing set elements both interior and exterior.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Planning with Weather*, (U.S. Air Force); *W-3 or How to Succeed in Business without Really Trying*; *What's New Under the Sun*, (Sun Oil Company); *A Matter of Principle*, (Union Pacific Railroad Company); TV COMMERCIALS: for Goodyear; Mennen; Procter & Gamble; Lever Brothers; Sears; Sunoco; Salem Cigarettes; Chesebrough Pond's; Lavis; Bristol-Myers; Eveready Batteries; Prestone Products; Phillips 66; Skis Cigarettes, Playtex; Bosco; Squibb; United Fruit; SOS Soap Pads; and others.



this symbol over a producer's listing in these pages refers to display advertisement within this Production Review issue.



Wilding, Inc.

405 Park Avenue, New York, N. Y.
Phone: PLaza 9-0554

William Uskali, *Vice-President*
Mel London, *Executive Producer*
Gus Eisenmann, *Production Manager*
(See complete listing under Chicago area)



WILLARD PICTURES, INC.

45 West 45th Street, New York 36, N. Y.
Phone: JUdson 2-0430

Studio: (Editorial, cutting, projection, recording, animation) 550 Fifth Avenue, New York, N. Y.

Date of Organization: 1932

John M. Squiers, Jr., *President*
David C. Hesscy, *Vice-President*
S. H. Childs, *Treasurer*
Frank Brittain, *Charge - Production Dept.*

SERVICES: Industrial, medical, educational, sales and job training motion pictures and slidefilms; training films for U. S. Armed Forces and Governmental agencies; theatricals; television film shows and commercials. **FACILITIES:** Mitchell NC cameras and camera-top station wagons, portable generators, field sound recording instruments; pioneer in industry techniques and equipment; color production in East and South America for theatrical producers; animation department; projection and cutting rooms; creative staff.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: 1962 *Washington Meeting*, (The Ad Council); *The Enemy Below*; *Geigy Universal*, (Geigy Chemical Corporation); *Management of Breast Cancer*, (Cyanamid of Canada, Ltd.); *The Last Case of Polio*, (Lederle Laboratories); color production in East and South America for theatrical producers; animation department; projection and cutting rooms; creative staff.

NEW YORK STATE: UPPER NEW YORK



ACADEMY-McLARTY PRODUCTIONS, INC.

45 Stanley Street, Buffalo 6, N. Y.

Phone: TX 3-0332

Date of Organization: 1934

Date of Incorporation: 1959

Franz E. Hartmann, *Pres. & Exec. Producer*
Thomas A. Fitzpatrick, *Sales Manager*
Norman B. Ross, *Production Manager*
Willard D. Jones, *Director of Photography*
James Vormelker, *Manager, Slide & Fibrestrip Dept.*
Hal E. Lockwood, *Art Director*
Ardith Dillon, *Writer*

SERVICES: A comprehensive film service from pre-planning to projection. Specializing in 16mm and 35mm motion pictures for sales training and promotion, public relations, education, fund raising and area development. TV film and slide commercials. Tape, disc and film recording. **FACILITIES:** 30 x 40 ft. sound stage; Mole-Richardson lighting, Houston crane, eight cameras (B&H, Arri, Maurer); recording room, five 3" tape recorders, three 16mm sprocketed recorders, three interlocked dubbers, Maurer 6-track optical recorder, 4-channel mixing console; three music libraries, in-house art and animation facilities; location truck; remote recording; portable power supply.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The Grass Is Always Greener*, (Co-op Grange League Federation); *It Started With the Trolley*, (Electric Materials Com-

WINIK FILMS CORPORATION

1501 Broadway, New York, N. Y.

Phone: LW 4-0540

Date of Organization: February, 1942

Leslie Winik, *President & Executive Producer*
Richard Winik, *Vice President & Director*
Peter Garbarini, *Director of Photography*
Martin Andrews, *Script*

SERVICES: Producer of theatrical, industrial and television films. Maintain library of sports stock shots. **FACILITIES:** Complete production facilities.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Sports In Action*, (Paramount Pictures); *New York Giants Football Highlights*, (Balantine Beer); *National Basketball Highlights*, (Converse Rubber Co.); *Sports Review of the Year*, (Seagram Distillers); *It Started With Greyhound*, (Harness Tracks of America); *Princeton Football Highlights*, (Alumni Association).



SEYMOUR ZWIEBEL PRODUCTIONS, INC.

11 East 44th Street, New York 17, N. Y.

Phone: MUrray Hill 2-4450

Date of Organization: 1948

Seymour Zweibel, *President, Executive Producer, Director*
Susan Wayne, *Vice-President, Producer, Director*
Lillian Klass, *Secretary*

SERVICES: Production of industrial and theatrical motion pictures and sound slidefilms. **FACILITIES:** 35mm and 16mm motion pictures and sound slidefilm production. Still photo studios, art department, editorial services, sound recording, b&w and color processing.

RECENT PRODUCTIONS AND SPONSORS

SLIDEFILMS: series for J. C. Penney Company; series for W. T. Grant Company; series for Renault, Inc.; series for the First National City Bank; series for A. T. & T.

pany); *The 300*, (Ridge Tool Company); *Buffalo Forge #100 Billet Shear*, (Buffalo Forge Company); *Nutrition Sense and Nonsense*, (New York State College of Home Economics); *The Big Push*, (Metals Processing Division, Curtiss Wright Corporation); *Machining and Grinding of Cast Iron*, (Gray Iron Founders' Society); *Gorman Rupp Road Show*, (Gorman Rupp Co.); *Bread and Butter Jobs*, (Niagara Mohawk Power Company); *One Step Ahead*, (Niagara Mohawk Power Company); *The Many Lives of Henry Tyre*, (Tire Retreading Institute); *Status Report on AN/GLR-1 at Sites I & II*, (General Dynamics /Electronics - U. S. Air Force); *Nyloft and YOU*, (Firestone Synthetic Fibers Co.); *Buckin' Broun*, (Pioneer Precision, Inc.); **SLIDEFILMS:** *The Grass Is Always Greener*, (Co-op Grange League Federation); *Psychometrics*, *Air Distribution & Duct Sizing*, *Load Estimating*, *Gas Furnaces*, *Oil Furnaces*, (Carrier Air Conditioning Co.); *Points for Profit*, *Rake Your Way to Better Hay*, (New Holland Machine Company); *Workhorse HD-10*, *Positioning Small Weldments*, *Quality-Value-Dependability*, *Turning Rolls*, *Geared Elevation Positioners*, (Aronson Machine Company); TV COMMERCIALS: for Vernon Downs; Hoover Floor Polisher; Y. DeLima Jewelry; Bermudez Biscuits; Angostura Liquors; Carib Lager Beer; Trinidad & Tobago Electricity Commission.

Note on Omissions and Listing Correction

☆ Four first-class mailings to producing companies throughout the U. S. and abroad were used to compile this section. Listing data received after extended deadlines and corrected material will appear in our first Production Review supplement to be published this year.

NEW YORK STATE

Buffalo, New York Area



HOLLAND-WEGMAN PRODUCTIONS, INC.

207 Delaware Avenue, Buffalo 2, N. Y.
Phone: TL 3-7411

Date of Organization: 1952
Date of Incorporation: 1962

Edward J. Wegman, *President*
Sheldon C. Holland, *Executive Vice President*
James I. Allan, *Production Manager*
Paul G. Ent, *Director of Photography*
John V. Gates, *Cinematographer*
Zeb M. Pike, *Senior Writer - Director*
John E. Bjarnow, *Art Director*
William F. Nailos, *Studio Manager*
James G. Liman, *Chief Sound Engineer*
Earl S. Rowell, *Laboratory Manager*
Charles H. Wagner, Jr., *Account Executive*

SERVICES: Producers of motion pictures and sound slidefilms from original research and concept to distribution. Permanent staff of 28 skilled creative motion picture people to plan, write and produce sales promotion, public relations, industrial, educational, fund-raising, medical and scientific films. Producers of commercials and syndicated programs for television, including storyboards, scripts, animation and jingles. Planning and production of national sales meetings and programs. **FACILITIES:** Completely integrated film production center. 50' x 70' x 34' sound stage; 2 smaller studios for sound recording and insert shooting; 2 recording and mixing rooms; 6 editing rooms with Moviolas; 2 interlock screening rooms; 45-seat theater; 16mm and 35mm blimped Mitchell and Arriflex cameras; Fearless Panoram tollies equipped with Worrall heads; multi-channel magnetic film recording and mixing equipment; optical film recorders; two 1/4" Ampex recorders; M-R mike boom with Telefunken microphone; art and animation facilities, including 6mm and 35mm Acme animation stand; 3 film music libraries; laboratory for processing negative and reversal, printing and edgenundering.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *A Chain Is as Strong as the Concor System*, (Columbus McKinnon Corporation); *Explosive Values*, (Conax Corporation); *White Sidewall Buffer*, (Dunlop Tire and Rubber Corporation); *532 Sharpener and 527 Cutter Inspection Machine*; 606 and 607 with *Automatic Loader and Transfer Unit*, (Gleason Works); *True to Forms*, (Graphic Controls Corporation); *Automatic Computer System*, (Marble Midland Corporation); *High Cost of Fear*, (Methodist Home for Children); *Landlord and Tenant*, (New York State Bar Association); *Life Assurance*, (Scott Aviation Corporation); *Case History*, (Strasburgh Laboratories); *Way No to a Stranger*, (Transcontinent Television Corporation); *One Gift Works Many Wonders*, (United Appeal of Greater Cleveland); *Library at the Crossroads*, (Warren Library Association); *Bowling Show*, (Western Savings Bank); *General Purpose Control*, (Westinghouse Electric Corporation); *The Better Way*; J. C. Wilson speech, (Xerox Corporation); **SLIDEFILMS:** *Salesmen's Workshop*, (Buffalo-Niagara Sales and Marketing Executives, Inc.); *Semiconductor Financial Report*, (General Electric Company); untitled for John E. Hayes Co.; untitled for Thomas Howes Associates; **TV SERIES:** *Don Carter Bowling Tips*, (Satura Productions, Inc.); **TV COMMERCIALS:** for The Birge Company, Inc.; Boost Buffalo Committee; Buffalo Trotting Assn., Inc.; Canandaigua Industries Co., Inc.; Finger Lakes ace Track; First National Bank of Erie; Mister Enzyme; Niagara Mohawk Power Corporation; Texas State Chiropractic Association; United Appeal of Greater Cleveland; Xerox Corporation.

Other New York Cities

Rampart Associates, Inc.

11 North Pearl St., Albany, N. Y.
Phone: HE 3-3591

Philip Itzkow, *Account Executive*
(See complete listing under New York City)

FRANZ EDSON PRODUCTIONS

24 Grist Mill Lane, Halesite, New York
Phone: HAMilton 7-2545

Date of Organization: 1961

Franz Edson, *Owner*

SERVICES: Production of documentary, technical and scientific motion pictures and slidefilms. Also photographic instrumentation services: memo motion, high-speed motion picture, photogrammetric triangulation, and data and instrumentation recording. **FACILITIES:** Production facilities: cameras, lights, sound recording and editing equipment. Animation stand and high-speed instrumentation equipment.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Today At the Big "A"*, (New York Racing Association); *Progress Report, Cargo Winch; Hydraulic Cargo Handling*, (Vickers Incorporated); *Engineering Evaluation of Filmless Radiography*, (Boeing Aero-Space Division); *Norelco Searchray*, (Philips Electronic Instruments).

Victor Kayfetz Productions, Inc.

1200 Westfall Road, Rochester 15, N.Y.

Phone: HILLSide 5-0553; GREENfield 3-3000, ext. 534

Don Lyon, *in charge*

(See complete listing under New York City)

VALLEY STUDIOS INC.

3594 Buffalo Road, Rochester 11, New York
Phone: LY 4-9451

Date of Incorporation: 1962

Andrew MacGowan, Jr., *President*
Paul Benning Davis, *Vice President*
Richard Floberg, *Secretary-Treasurer*
Hans Ueckerth, *Director of Photography*

SERVICES: 35mm, 16mm and 8mm motion picture services; slidefilms, still photography and sound services. **FACILITIES:** Fully integrated and equipped production center, including sound stage and all regular production departments.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Birth of a Station*, (WOKR-TV); *The Schoolhouse Folks*, (Specialized Printed Forms); *They Need Your Help*, (Rochester Community Chest); *First Automatic Train*, (General Railway Signal Co.); **TV spots** for the Democratic Party.



Real Facts for Sponsors

—evidence of supplier's good faith

☆ The detailed listings given specializing producers of business motion pictures and slidefilms furnish the buyer of sight sound media with solid evidence regarding any prospective supplier. Listing data requests emphasized the need for both film and sponsor references and it is this area of each listing which indicates the recent experience of each company in these pages.



DISTRICT OF COLUMBIA



CREATIVE ARTS STUDIO, INC.

514 H Street, N. W., Washington 1, D. C.
Phone: REpublic 7-7152

Date of Incorporation: 1942

Milton R. Tinsley, *President*
Lloyd B. MacEwen, *Vice President - Treasurer*
Philip G. Arnest, *Production Director, Photography*
William S. Brownlee, *Production Director, Art*
James W. von Brunn, *Motion Picture Consultant*
William R. Duffy, *Sales Manager*
Robert Schulman, *Art & Design Department*
E. James White, *General Art Section*
Ernest B. Gerran, *Technical Art Dept.*
Anthony R. Scaffa, *Photography Department*

SERVICES: Motion pictures - commercial, training, educational and informational; TV commercials; slidefilms and slides; charts; art work of all types; scripts; creative exhibits design; kit materials, etc. **FACILITIES:** 35mm and 16mm animation, still photography, titling, research and writing, designing and complete art service.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Farm Subsidy*, (U. S. Dept. of Agriculture); *The Earth's Magnetic Field*, (U. S. Air Force); *Threat Evaluation*, (R. C. A.); *Foreign Object Damage to Turbine Engines; Pressure Refueling*, (U. S. Navy); *Five Years in Five Minutes*, (Washington Daily Post); **FILMSTRIPS:** *Communication in Industry; Railroad Communication; Rx for Hospital Administration*, (General Electric); *F. T. S. - Long Distance Network*, (American Telephone & Telegraph); *Men, Money & Materials*, (State of California); *Open Sesame* (experimental), (Manufacturing Chemists Association); *Civil Air Regulations, Part 60 ATC-2 2A, Rev.*, (Federal Aviation Administration); *Interstate Benefit Rights* (experimental), (U. S. Dept. of Labor); **TV SPOTS:** *Every 60 Seconds*, (Federal Housing Administration); *Engineers Week*, (National Society of Professional Engineers).

LOGOS LTD.

1017 New Jersey Avenue, S. E., Washington 3, D. C.

Phone: 543-6076

Date of Incorporation: 1961

Paul W. Schafer, M. D., *President*
Leigh B. Middleditch, Jr., *Secretary*
James W. Deter, *Treasurer*
E. Carol Schafer, *Chief, Program Research & Dev.*
Charles F. Riley, *Chief Engineer*
James D. Helliwell, *Chief - Production*

SERVICES: Color and black & white television and motion picture services; exclusive process for direct recording of live and television tape productions onto 16mm and 35mm color or black & white motion picture film. Television tape recording color or black & white from telco, off air transmission, and live studio sources. Research and script services for commercial, educational, documentary, dramatic, scientific and cultural programming. **FACILITIES:** Television tape recording, and 16mm and 35mm motion picture transfer processes. Color and b&w studio facilities.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Fallout Shelters*, (Office of Civil Defense); *D. D. D. Story*, (Illinois Bell Telephone); *John Brademas*, (Democratic Committee); *Space for the Benefit of Mankind*, (National Aeronautics and Space Administration); *The Quest*, (Logos, Ltd.).

MIDDLE-ATLANTIC STATES:

District of Columbia: Continued



NATIONAL FILM STUDIOS, INC.

105 11th Street, S. E., Washington 3, D. C.
Phone: LI 6-5522

Date of Organization: 1953

Elliott H. Newcomb, *President*
F. William Hart, *Executive Vice-President*
William J. Gage, *Vice-President*
Imre L. Toth, *Associate Producer*
John R. Williams, *Art Director*

SERVICES: 16 and 35mm motion picture production, television commercials, art and animation, special effects, filmstrips, slides and telops, titles and commercial photography. Creative writing and promotion packages including radio, display and follow up literature. FACILITIES: Sound stage, 2500 sq. feet fully equipped and air-conditioned. Oxberry animation equipment, art and animation department, Kensol hot press title equipment and all ATF type faces, cutting rooms for 16mm and 35mm picture and sound; music and sound effects library. Commercial studio and dark room equipped for volume production of Nu-graphs, 8 x 10 transparencies, and type "c" prints; theater, dressing rooms, and a full compliment of staff personnel.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Maintenance & Quality Control*, *Marine Corps Aviation Supply*, (U.S. Navy); *Circle of Comfort*, (Rymand Industries); *The Military Nurse*, (Dept. of Defense); *Tornadoes*, (American Red Cross); *Melpar Maze and Simulator*, (Melpar, Inc.); *Ground Support on High*, (Pratt & Whitney Aircraft); *What Is a City*, (U. S. Chamber of Commerce); *Insecticides - Forms & Safety*, (U. S. Air Force); *Political Documentaries*, Senator Frank Church of Idaho and Lt. Gov. Wilson Wyatt of Kentucky; FILMSTRIPS: *Focus on the Future*; *Focus on Change*; *Guidelines for Decision*, *Aim for Excellence*; *Your Child's Health*; *Your Child & Reading*; *Convention Highlights for 1962*, (National Education Association); *Orders of Insects* - series of 5; *Insects*, *How They Live and Grow* - series of 6; *Classification of Living Amphibians and Reptiles* - series of 4; *Encyclopedia Britannica Films, Inc.*; *Learn to Bowl Duckpins* - series of 3; (Brunswick Corporation); *Challenge*, (Blair, Inc.); *Psychological Warfare*, (John I. Thompson); TV SPOTS: for American Red Cross, U. S. Post Office; Internal Revenue Service, McCann Erickson; Ferguson Agency, U. S. Dept. of Interior; and other political spots.

NORWOOD STUDIOS, INC.

926 New Jersey Avenue, N. W., Washington 1, D. C.

Phone: DIstrict 7-2992

Date of Organization: 1951

Philip Martin, *President*
Tom Burrowes, *Vice-Pres., Treas.*
John E. Horton, *Vice President*
Werner Schumann, *Executive Producer*
Michael J. Marlow, *Executive Producer - TV*
Dio.
Pete Doering, *Director, Films Division*
William Sturm, *Director, Animation Division*
Lewis Baer, *Head - Script Department*
Ray Haney, *Director of Music*

SERVICES: Complete production, including script writing, story board, sound recording, animation, editorial, original music, set design and construction, photography, promotion, advertising, distribution. Films for science, government, industry, labor, educational, medicine, and religion, for theatrical, non-theatrical, and TV use. Also slide-films. FACILITIES: Sound stage; 16mm and 35mm Mitchell cameras, Arriflex and Cine Special, 16-

mm and 35mm projection, 16mm and 35mm Moviolas, Ampex and Magnasync recorders. Oxberry animation equipment, lighting grip, generator and transportation equipment, Screening room; theater projection room, editing rooms; sound and music libraries. Film storage capacity of 24,000,000 feet.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: D. S. A. - *A Market for You*, (Defense Supply Agency); *On This Rock*, (Georgetown University); *Hidden Hazards*, (Public Health Department); *Role of the Guard*, (National Guard Association); *International Shoot*, (National Rifle Association).

PARAGON PRODUCTIONS

2510 Pennsylvania Avenue, N.W.,

Washington 7, D.C.

Phone: FE 3-3252

Date of Organization: 1957

W. B. H. Legg, Jr., *President-Executive Producer*

J. R. Ward, *Production Director*

Donald F. Williams, *Director of Sales*

Barbara R. Blair, *Writer-Script Editor*

SERVICES: Educational, industrial, informational, technical and commercial 16mm motion picture production, television commercials; FOTO-MOTION, animation, live action. FACILITIES: Facilities for 16mm motion picture and television commercial productions.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Backscatter*, (ACF Electro Physics Laboratory); *Space Age Electronics and You*, (Capitol Radio Engineering Institute); *PX-2 Rocket Motor*, (Atlantic Research Corporation); *Pullman of the Airways*, (Travelon, Inc.); *Presidential Visit*, (Gov't of the Ivory Coast); *Too Busy to Live*, (Holiday Health Club); TV COMMERCIALS: for Kentucky Fried Chicken-Col. Harland Sanders; Douglas Bailey Advertising Agency; Corn Industries Research Foundation; Columbia Lighthouse for the Blind; Discount Gene (Larabee & Lewis); Childrens Discount Supermart; Talking Cows, (Impact Advertising); Herson's; Douglas Bailey Advertising Agency).

POTOMAC FILMS, INC.

1536 Connecticut Ave., Washington 6, D.C.

Phone: NOrth 7-7094

Date of Incorporation: October, 1959

Branch Office: Potomac Productions, 25 Relihan Road, Darien, Conn., Phone: OL 5-4569, Joseph Fiorelli, in charge.

Foreign Offices: Bolivia: Casilla 1255, La Paz, Kenneth Wasson. West Germany: Martiusstrasse 5, Munich, Dr. Norman Pen Schenker. Spain: Joaquin Maria Lopez 65, Madrid. Hugo Serra Hamilton.

Nicholas C. Read, *President*

Marian B. Shank, *Secretary-Treasurer*

SERVICES: Film production—specializing in films in the public service area. FACILITIES: Complete film production facilities—including studio.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Headed For Trouble*, (Public Affairs Committee, Inc.); *Investigation of the Ocean Bottom*; *Electronic Computer Language Translation*; *Selective Embryonic Cell Adhesion*; *Irradiation Produced by Short Waves*, (Science Service, Inc.).



Reid H. Roy Film Industries, Inc.

435 Washington Building, Washington 5, D. C.

Phone: DIstrict 7-5729

Frank Havlicek, in charge

See complete listing under St. Paul, Minn.

RODEL PRODUCTIONS, INC.

1025 33rd Street, N. W., Washington, D. C.
Phone: 335-0770 (A C 202)

Date of Organization: 1955

Del Ankers, *President*

Fritz Roland, *Secretary-Treasurer*

William L. Browning, *Production Mgr.*

Al Lhota, *Director of Photography*

Nelson Funk, *Chief Engineer*

Leonard Grossman, *Chief Editor*

Gene Ankers, *Chief Electrician*

Royce Thompson, *Chief Carpenter*

SERVICES: Motion picture production, 16, 35mm, slidefilm production; editorial services. Audio services. Interlocked rear-screen facility for 16mm photography. FACILITIES: 50 x 60-ft. sound stage w. catwalks; Moviola crab dolly, MR mike boom, Mitchell, Arriflex cameras (16 & 35mm); Mole-Richardson lighting. Location vehicles. Two fully-equipped recording studios w. six-channel 16mm edge or center track mixing facilities, looping, scoring, mixing w. latest equalization - compression equipment. Three channel half-inch sync recording; transfer facilities for Rangertone, Pilotone, Perfect Tone & Stencil-Hoffman 50 or 60-cycle sync pulse at 24 25 frames. Ampex high-speed duplicating. Engineering staff.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Third Century* (New York Hospital); *Golden Years* (Imperial Tobacco Co. of London); *Western Gate* (North German Television Network); *This Is Urethane* (Allied Chemical); *Where the Heart Is* (General Electric); 1962 Election Spots (Democratic National Committee); SLIDEFILMS: *The Dollar's In Kalb*, (Voorhis & Co.); TV COMMERCIALS: Rambler (Larabee & Lewis Adv.); Horsman Dolls (Manchester Adv.); Crest (Benton and Bowles Adv.).

United Film & Recording Studios, Inc.

425 13th St., N.W., Washington, D.C.

Robert Pfeifle, *Washington Representative*

See complete listing under Chicago area



WASHINGTON VIDEO PRODUCTIONS, INC.

24 F Street, NW, Washington 20, D.C.

Phone: LI 6-1300

Date of Organization: March, 1945

George F. Johnston, *President & Producer*

Glenn Johnston, *Executive Vice President*

Thomas P. Kelly, Jr., *Vice President-Prod.*

SERVICES: Production, including planning, creative writing, original music, set design and construction, photography, promotion, advertising, distribution; films for government, industry, labor, education, science, medicine, and religion, for theatrical, non-theatrical, and TV use. FACILITIES: Large stage, lighting, grip and camera equipment for 16 and 35mm production. Cover the United States; overseas production experience with emphasis on the Far East.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Mark*, (unsponsored); *Bonanzaland*, (Bonanza Airlines); *Mission Support*, (Fairchild Stratos); *Orbiting Geophysical Observatory*, (Goddard Space Flight Center); *These People Know the Steel Business*, (Carpenter Steel Company).

See Advertising Pages for Helpful Data

☆ Producers whose advertisements appear on other pages of this Annual Review Issue carry th's special designation (*) over listing text. Refer to the convenient "Index to Advertisers" on the last page of this issue for page number. The "Blue Chips" of film production advertise regularly in the pages of BUSINESS SCREEN.

MARYLAND

HALMARK FILMS and RECORDINGS, INC.

1511 East North Ave., Baltimore 13, Md.
Phone: VE 7-3516

Date of Incorporation: June, 1960

Max Brecher, *President*
Beatrice Canter, *Vice-President*
Horace Elias, *Producer-Director*
Ernest Barger, *Art & Animation*
Edouard Hilbert, *Puppet Animation*
Louis Mills, *Sound Dept.*

SERVICES: Motion pictures, sound slidefilms, filmographs, kinescopes, medical teaching films, TV commercials. **FACILITIES:** Sound stage, 35 & 16mm Auricon, Bell & Howell, Arriflex equipment; editorial rooms, Moviolas, hot splicers, etc. Portman animation stand, 16mm synch & 1/4" Ranger Ampex recorders. Special effects and puppet stage. Portable lighting and sound equipment.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Automation Comes to Retailing* (American Totalisator Co.); *Closed Mall Centers*, (Community Research & Development Corp.); *City Reborn*, (Committee for Downtown Baltimore); *The Eighth Man*, (Maryland Hospital Council); *La Vida de Cajal*, (Sandoz, Ltd. of Switzerland); **TV COMMERCIALS:** for Arrow Beer; Union Trust Company; Savings Bank of Baltimore; King Starch; Buttercup Syrup; Parks Sausage; Luby Chevrolet; State Democratic Committee.



MILNER-FENWICK, INC.

3500 Liberty Heights Ave., Baltimore 15 Md.
Phones: MOhawk 4-4221; Liberty 2-7147

Date of Incorporation: 1956

BRANCH: 314 Victor Bldg., 724-9th St., N. W., Washington 1, D. C. Edward F. Hopper, *District Mgr.*

Ervin M. Milner, *President*
Robert T. Fenwick, *Vice-President*
Hoby Wolf, *Vice-President, Sales*
Katherine Boyce, *Director, Doc. & Tech. Animation*
Dottie Ayers, *Sup'r. Tech. Animation*
Herbert Hiles, *Production Chief*

SERVICES: Scripts, storyboards, live photography, animation, brochures, sales presentations, titling, editing, opticals. **FACILITIES:** Sound stage, mobile studio van with Moviola dolly, 70-acre movie lot with airstrip; 16-35mm equipment; live & animation optical camera, 360° animation stand. All services and equipment for rent.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Medical Genetics III* (National Foundation); *Over and Under the Sea* (Chesapeake Bay Bridge & Tunnel Comm.); *Basic Principles of Radiac Instruments*; *Electronic Focus Control* (Army Pictorial Center); *Then and Now - The First 100 Years* (Internal Revenue Service); *Skills for Progress* (U. S. Labor Dept.); *Freedom Si*; *Escape to Freedom* (Cuban Refugee Program).

MONUMENTAL FILMS, INC.

2203 Maryland Ave., Baltimore 18, Md.
Phone: CHesapeake 3-2549

Date of Organization: 1955

John D. Allen, *Prcs. & General Mgr.*
Vernon P. Spedden, *Supr. M. P. Dept.*
C. Wilbur Taylor, *Supr. Sound Dept.*
Al Walker, *Supr. Animation Dept.*
Norman Vogel, *Camera Technician*
Vernon Murphy, *Camera Technician*
Harold Shull, *Artist & Animator*
Thomas Meek, *Grip Man*
Mae Guckert, *Editorial-Production Aide*
Mary Hamann, *Office Personnel*

SERVICES: Scripting and writing, editorial services, sound recording, narration and voice, music, sound effects; slidefilms, strip films, slides; sound recording on location and producers completion services. **FACILITIES:** Sound studio-motion picture shooting stage, 35mm BNC Mitchell, 1 Arriflex and 1 B & H camera 1200 ft. 16mm Auricons, Cine Specials, dollies, blimps; script prompter, etc.; stage and location lighting; art department, artists, animation stand, Osberry, 360 degree table, animation camera and facilities for animation, overlays and titles, still photography; separate recording studio with interlock projection and 16mm magnetic tape, 1/4" Ampex and Presto tape machines, Ampex stereo console and allied recording equipment; Western Electric eight-channel mixer, music library; Kinescope picture and sound facilities including off the air monitor; cutting, packaging, shipping facilities.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Jet Traffic Control*, (Federal Aviation Agency); *Coil Spring Connector*, (A T & T); *The Dual-Purpose Room*, (Portland Cement Association); *Family Fall-Out Shelter*, (U. S. Civil Defense Mobilization); *Martin Missiles*; *Martin Security*, (Martin Aircraft Corporation); *A Week of Friendship Airport*, (United Airlines, American Airlines, Eastern Airlines, Pan-American Airlines); *Roads In Motion*, (State Roads Commission of Md.); *Farmorama*, (Massey Ferguson Co.); *Animated Strip Film*, (Black & Decker Mfg. Co.); *Close at Home*, (Community Chest - Red Cross); *The Princess Phone*, (The C & P Telephone Company); **TV COMMERCIALS:** for Community Chest - Red Cross; The Leukemia Society, Inc.; Mercy Hospital (Shriver Company); National Lumber Assn (Van Sant Dugdale Co.); Cloverdale Bottling Company, National Brewing Company, (W. B. Doner Co.); Chevrolet; Baltimore Federal (John Unitas) (Emery Advertising Co.); U. S. Dept. of Defense.



Chapman 5 Productions, Inc.

7813 Atwood St., District Heights, Md.

Phone: 735-0415

Carl Fowler, *Manager*

(See complete listing under Los Angeles)

NEW JERSEY

JOHN BECK ASSOCIATES, INC.

129 White Horse Pike, Audubon, New Jersey
Phone: LIncoln 6-S500

Date of Organization: 1958

Date of Incorporation: 1961

John C. Beck, *President*
Joseph Bonaduce, *Director of Motion Pictures*
Charles Reed, *Director of Art & Animation*

SERVICES: 16mm live and animated motion pictures for industry; slidefilms and slide presentations. **FACILITIES:** 16mm cameras and editing equipment; still photography equipment and studio; photo type setting and production of diazo-chrome slides; art studio; Slide animation by means of polarized light; 20' x 30' studio.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The Langston Die Press Story* (Samuel Langston Co.); *The Effect of Tranquilizers on Zebras* (Hoffman-Laroche); **SLIDEFILMS** (and slide presentations): *Research Program* (Socony Mobil); *Two-Stage Pump*; *Reversing Steam Condenser* (C. H. Wheeler Co.); *Operation of Soft Drink Dispensers* (Rudd-Melikian Co.); *Land Syndicates*, (Chesley & Cline Co.); *Air Conditioning Systems* (John Nesbitt Inc.).



LEWIS STUDIOS, INC.

15 South Grove Street, East Orange, N.J.

Phone: OR 7-1500

Date of Organization: 1949

Donald E. Hufts, *President*
Robert Van Derveer, *Vice-President, Chief Photographer*
H. Alan Stein, *Director of Creative Services & Sales*

SERVICES: Production of industrial and documentary motion pictures, all types sound slidefilms, still photography. Creative Department. Offset printing department for brochures, direct mail and catalogs. **FACILITIES:** Studio facilities for motion pictures, sound slidefilms, illustrative advertising photography. Darkroom facilities for still, b&w, color. Editing and audio facilities. Complete Art and Creative Departments.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *100 Miles to Atoka*, (International Pipe & Ceramics Corp.); *Union Self Adjusting Case Scaler*, (Union Bag - Camp Paper Corp.); **SLIDEFILMS:** *A Professional Man Drives for Red & Tan*, *Keystone of Successful Driving*, (Rockland Coach Lines); *DuBarry Style Guide*, (Warner-Hudnut).

HENRY CHARLES MOTION PICTURE STUDIOS

Plainfield Avenue, Edison, N.J.

Phone: KIlmer 5-5104

Date of Organization: 1950

Date of Incorporation: 1961

Henry Charles, *President*
John Dummachie, *Vice-President*
Henry Fleischer, *Secretary-Treasurer*
Peter W. Bove, *Director of Marketing*
Calvin Louderback, *Director of Publications*
Frank C. Pesveye, *Director of Promotion*

SERVICES: Color and black & white 35mm, 16mm, 8mm motion pictures; filmstrips, slides, sales presentations, promotion and marketing aids, still photography in color and black & white, aerial stills and motion pictures, artwork and training aids. From original research and script to release prints and distribution. Motion pictures with foreign language scripts and narratives. **FACILITIES:** Air-conditioned studios, cutting rooms, darkrooms, office, 30 seat theater and projection booth. Mobile units for location production; stage and location lighting equipment. 35mm, 16mm, 8mm cameras, projectors and editing equipment.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Three Mighty Minutes*, (Welfare Federation of Newark, New Jersey); *Creative Engineering*, (Walter Kidde Constructors, Inc.); *New Jersey Shore*, (State of New Jersey); *Annual Report*, (New Brunswick Raritan Valley Chamber of Commerce); 1962 *New Good Neighbor Award Winners*, (New Jersey Business Magazine).

FIORE FILMS

125 Mallory Avenue, Jersey City 4, N.J.

Phone: HEnderson 2-4474

Date of Organization: 1951

Branch Office: Fiore Films, 354 West 45th Street, New York 19, N.Y. Phone: DIghy 9-0845. William Kohler, *Exec. in charge.*

Al Fiore, *Production*
M. A. Fiore, Sr., *Executive Director*
Will Kohler, *Photography & Sound*
Kathryn Slockbower, *Distribution*

SERVICES: 35mm and 16mm educational and documentary, public service films, b&w or color, for industry, TV, public relations, religious and civic organizations. Sound slidefilms; animation; TV commercials. **FACILITIES:** 35mm and 16mm,

MIDDLE-ATLANTIC STATES:

FIORÉ FILMS:

filming and editing equipment, 45' x 90' sound stage.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *Sherlock McKanick Hour*, (Standard Motors Products, Inc.); *Simple Soldering*, (Hercules Chemical Company); *Window Styling*, (Cameo Curtains, Inc.); *Little Girls Play-World*, (Norstar Corporation); *Packaging Techniques*, (Laud & Young, Inc.).

WILLIAM FELD PRODUCTIONS

231 Stuyvesant Ave., Lyndhurst, New Jersey
Phone: WEhster 3-2440

Date of Organization: 1962

William Feld, *Creative Director*
Samuel Feld, *Business Manager*
Esther Feld, *Production*
Judy Kessler, Gerd Frost, *Art Direction*

SERVICES: Sound filmstrips and visuals; Beseler Salesmate productions. Complete art services. **FACILITIES:** Studio; Beseler, Portman, Fairchild, Ampex and other equipment.

RECENT PRODUCTIONS AND SPONSORS
SLIDEFILMS: *The Cloroben P. T. Story*; *Greastrol in Grease and Grime Prevention* (Cloroben Chemical Corp.); *Sales Program for 62* (North Jersey Adv. Sales Club); *A Star Is Drawn* (self-sponsored). (New company, organized 1962).

STAR INFORMATION FILMS

240 West Front Street, Plainfield, N.J.
Phone: PLainfield 5-8343

Date of Organization: 1955

Arthur Krienke, *Owner*

SERVICES: Industrial, sales and public relations films. **FACILITIES:** Complete 16mm facilities; Mitchell and Eastman cameras; stop motion, time-lapse equipment; special camera stands; photomicrographic equipment; tape and synchronous sound recorders; 1800 ft. studio; cutting rooms; darkroom; special effects and model shop.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *Research and Agriculture*; *Sales Meeting Films*, (Chas. Pfizer & Co., Inc.); *Gymkhana '62*, (Continental Motors).

INDUSTRIAL EDUCATION FILMS, INC.

195 Nassau Street, Princeton, New Jersey
Phone: WAhnut 1-6513

Date of Incorporation: 1962

F. W. Bright, *President*
L. H. Holton, *Exec. Vice-President*
Joseph A. Dougherty, *Secretary*
(Miss) Dolores Seaman, *Dir. of Distribution*

SERVICES: Production and distribution of business films. These films primarily teach or indoctrinate in new techniques. Also produce special purpose industrial films. **FACILITIES:** Production equipment, editing facilities, shipping and distribution facilities.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *Developing More & Better Ideas*; *The Search For Savings*; *How To Conduct A Work Sampling Study*; *Controlling Quality Is Everybody's Business*; *Cutting The Cost of Handling Materials*, (Industrial Education Institute).

Cities Are Listed in Alphabetical Order

Throughout this section, within states, cities are listed in alphabetical order for your convenient reference use in locating producers in various geographical areas throughout the U. S. A.

ON FILM

33 Witherspoon Street, Princeton, N.J.

Phone: WAhnut 1-7800

Date of Organization: 1951

Branch Office: 315 East 55th Street, New York 22, N.Y. Phone: PLaza 9-0920. Morton Schaps, *Vice President - Sales*. Paul Kasander, Charles King, *TV Sales*; Charles Bemant, *Industrial Sales*.

Robert Bell, *President*
Frederick E. Johnston, Jr., *Treasurer*
Tracy Ward, *Director of Research & Development*

Francis Irwin, *Vice President - Production*
William West, *Business Manager*
Carlo Arcamone, *Editor*
William Kosh, *Editor*
Norton Gretzler, *Budget Director*
Arthur Silverberg, *Information Coordinator*
Saul Marcus, *Editing Department Coordinator*
John Becker, William Neff, *Producer-Directors*
Hugh Johnston, Thomas Spain, Mary Fairley, Lee Jones, Ruth Karen, Robert Braham, Donald Sweeney, *Producers*

SERVICES: Creation, production and distribution of motion pictures, sound slidefilms and TV commercials for industry, government, agriculture and television. Public relations, sales promotion, special purpose, merchandising, medical and training films. **FACILITIES:** 16mm and 35mm cameras, 5500 sq. ft. sound stage, animation stand and camera, magnetic recorders, art department, staff writers, directors, editors and artists.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *What Price Research?*, (Westinghouse Electric Corporation); *Color For Joy*, (Best Foods); *A Day in the Life of Mrs. Carl Lauricella*, (Fawcett Publications); *ARS in Los Angeles*, (American Rocket Society); *The Calm Kitchen*, (General Foods Corporation); *Where Is Wabash?*, (Wabash College). **TV COMMERCIALS:** for N. W. Ayer & Son, Inc.; Ted Bates & Company, Inc.; Benton & Bowles, Inc.; Compton Advertising, Inc.; Cunningham & Walsh, Inc.; Grey Advertising Agency, Inc.; Kenyon & Eckhardt, Inc.; McCann-Erickson, Inc.; J. Walter Thompson Co.; Young & Rubicam, Inc.; and others.

SAMUEL L. SCHULMAN PRODUCTIONS, INC.

23 Livingston St., Trenton, New Jersey

Phone: EX 6-6913

Date of Organization: 1929

Date of Incorporation: 1955

S. L. Schulman, *President*

SERVICES: Complete 16 and 35mm motion picture productions. Plan, write and produce business, educational, training, public relations and research films. **TV COMMERCIALS:** Complete production facilities; film editing; sound recording; art; titling; animation; music; sound effects; color-correct prints.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *Jamaica on the March*, (Government of Jamaica); *Operation Membership*, (Lions International); *Politics Is Our Business*, (Morgan State College); *Blood Is My Life*, (Cooley's Anemia Foundation); *Pennsylvania Dutch Country*, (Pennsylvania Dutch Tourist Bureau).

Sound Advice for the Film Buyer

A careful study of the prospective producer's listing text is a prerequisite to film buying. See the pictures listed by the company; note the nature of client references. And if the prospective producer isn't listed in these pages visit his facilities; meet permanent staff personnel and view current pictures identified as his own.

PENNSYLVANIA

Metropolitan Philadelphia

BLAIR MOTION PICTURES INC.

1819 Pennsylvania Blvd., Philadelphia 3, Pa.
Phone: LO 3-6413

Date of Organization: 1962

Edwin M. Sabol, *President*
John J. Burke, *Director of Photography*
Ann Selby, *Script*
Walter Dombrow, *Photography*

SERVICES: Motion pictures for public relations, sales, education, sports. **FACILITIES:** Auricon, Arriflex, Bell & Howell, Cine Special Cameras; sound and editing, and screening facilities.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *Operation: Marine Terminal*, (Delaware River Terminal); 1962 *National Football Championship*, (Ballantine & Lorillard); *Peter Porpoise*, (Philadelphia Aquarama); *Sand Bowl*, (Atlantic City, New Jersey); *Bahama Bound*, (Bahama Development Board).

CLOSE AND PATENAUDE

1617 Pennsylvania Blvd., Philadelphia 3, Pa.
Phone: LOenst 8-4224

Date of Organization: 1956

E. Burt Close, *Partner*
Joseph A. Patenaude, *Partner*
David J. Flood, *Director of Films*

SERVICES: Production by "Magniscene" technique, involving use of cut-out art or photo figures, props, backgrounds, or by flat art of sound filmstrips; creative direction of meetings and sales presentations; sales training programs; sales development contests. **FACILITIES:** Photographic studio for production of filmstrips or slide presentations; facilities available for recording, tape duplication.

RECENT PRODUCTIONS AND SPONSORS
SLIDEFILMS: *ACHIEVERS Sales Development Program* (series of 7), (AC Spark Plug); *Selling INA To Agents* (series of 6), (Insurance Co. of North America); *Who Put the Filters in Mrs. Murphy's Chrysler?*, (McCann-Marschall); *Selling PBTF*; *Profit By the Foot*, (Tasty Baking Co.); *Marketing*, (C & P Telephone Companies); *Don't Blink or You'll Miss It*, (Hamilton Watch Co.); *Opportunity Unlimited*; *The Right Choice*, (RCA); *Selling Bearing Service*, (SKF); *Cookware Training Program*, (Close & Patenaude, syndication).

De FRENES COMPANY

1909 Buttonwood Street, Philadelphia 30, Pa.
Phone: LO 3-1686

Date of Organization: 1916

Date of Incorporation: 1949

Joseph De Frenes, *President-Treasurer*
Richard De Frenes, *Secretary*
Robert R. Smith, *Dir. of Photography*
Stephen A. Ciechon, *Chief Editor, Director-Writer*

Henry D. McKee, *Animation Director*
Paul A. Litecky, *Writer-Director*
Robert R. Collom, *Sound Engineer*
James Callahan, *Office Manager*

SERVICES: Complete motion picture and slide-film production from script to finished film. Specialists in the production of motivation, TV and training films for business, associations and government agencies. **FACILITIES:** Permanent full-time staff, company owned fully equipped spacious sound stage and complete location equipment for 16mm and 35mm color or b&w production; art and animation department with 3 animation stands; special effects department; five 35mm magnetic or optical RCA sound channels; modern 16mm and 35mm black & white

laboratory; lighting equipment available for rental; music library; film storage vault; carpenter and machine shop.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Fresnel Lens*; *Environmental Engineering*; *20mm Gun*; *Oil Analysis*, (U. S. Navy); *G. E. Recovery and Rectory*; *G. E. Valley Force Facilities*, (General Electric Company); *Burroughs Atlas*; *Modular Computer Concepts*, (Burroughs Corporation); *Air Force X-Radiation*; *Oxygen Therapy*, (U. S. Air Force); *Corning - New Era in Tableware*, (N. W. Ayer & Son, Inc.); *The Complete Line*, (Film Counselors); *The Pennsylvania State Police*, (Commonwealth of Pennsylvania); *The Spirit of Love*, (Missionary Servants of the Most Blessed Trinity); *Police Lecture Film*, (Smith-Kline-French); *Decades of Decision*, (Eastern Baptist Theological Seminary); TV COMMERCIALS: for Breyers Ice Cream (Lewis & Gilman); Maxwell House Coffee (Benton & Bowles); Monroe Shock Absorbers (Aitkin-Kynett); Mrs. Paul Foods (Aitkin-Kynett); Horn & Hardhart Coffee (Clements Company); Wyeth Laboratories.

INDEPENDENCE FILMS, INC.

4034 Walnut St., Philadelphia 4, Pa.

Phone: BAring 2-2999

Date of Organization: March, 1956

John De Frenes, *President*

Maria V. De Frenes, *Secretary-Treasurer*

Richard B. Logan, *Creative Director*

Sebastian Speranza, *Musical Director*

SERVICES: 16mm and 35mm motion pictures and slidefilms for industry, television, sales promotion, public relations, education, training. Script writing, storyboards, art work & animation; original music scoring for your sound track or TV spot. FACILITIES: 30' x 90' shooting stage; 20' x 35' voice recording stage; music library; film editing services, recording & re-recording services; extensive camera & lighting equipment.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *His Idea*, (Holy Cross Foreign Mission Society); *Footsteps*, (Bethlehem Community Chest); *Rautrax-V in Hypertension*, (E. R. Quibb & Son); *QCM Report #5*, (Aero Service Corporation); SLIDEFILMS: 1963 *Grey Rock Jobbers Meetings*, (Raybestos Manhattan Inc.); TV COMMERCIALS: for N. W. Ayer & Son; Al Paul Itefton Co., Inc.; S. E. Zubrov Co.; Marc Stevens Agency; The Beacon Agency; WCAU-TV; The Philadelphia Inquirer; The Daily News; WFIL-TV; C. Robt. Gruver Assoc.

LOUIS W. KELLMAN PRODUCTIONS, INC.

1729 Sansom Street, Philadelphia 3, Pa.

Phone: LOcust 3-3592

Date of Organization: 1927

Louis W. Kellman, *President*

Howard F. Vogt, *General Manager*

Leonard M. Levin, *Comptroller*

Morris Kellman, *Director of Photography*

Leon Rhodes, *Animation Director*

Michael B. Kitei, *Director*

George J. Kerrigan, Jr., *Director of Sales*

Joseph P. Keaney, *Sales Manager*

Arthur Spieller, *Sports Editor*

Frank Heiminger, *Script Writer*

Jack Govsky, *Sound Engineer*

Bill Young, *Laboratory Manager*

Ray Hockey, *Commercial Editor*

William Wilson, *Sports Cameraman*

Herman Ernst, *Commercial Cameraman*

John Huber, *Projection Services*

Joe Polinski, *Traffic*

Ann Gordon, *Production Secretary*

SERVICES: Motion pictures: features, shorts, business films, TV commercials, industrial, animation, entertainment, technical, TV shows, sports and cartoons, puppets. 35mm color and black & white; 16mm color and black & white. FACILITIES: Stu-

dios, two sound stages; 35mm and 16mm equipment including lighting, recording studio with Westrex, Ampex and Rangertone sound; black & white lab for 16mm and 35mm; projection with Moviolas for 16mm & 35mm; projection rooms for 16mm and 35mm preview projectors; 35mm Mitchell BNC, 35mm Arriflex with sound, 35mm Wall single system camera, 16mm Mitchell, 16mm Arriflex, 30 Cine Specials with 200 ft. magazines, 3 - #1200 Auricons with sound (both optical and magnetic); two Oxberry animation stands with Oxberry cameras for 35mm and 16mm, rear projection apparatus and screen, portable generators with station wagons and Volkswagen; hot press title machine; 16mm color stock shot library.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Contract with Kenny*, (Philadelphia Electric); *The Challenge of 1962*, (Scott Paper Company); *1000 Island Marathon*, (Atlantic Refining Company); *Saf-T-Seal*, (Schoettle Box Company); *Diner Dan* (TV shows), (Brian Cartoons); *All American Football Team*, (American Football Coaches Association); *Panel Discussion*, 1/2 hour (Armstrong Cork Company).

Metropolitan Pittsburgh

THE ANIMATORS

1104 Keenan Building, Pittsburgh 22, Pa.

Phone: 391-2550

Date of Organization: April, 1959

Patricia A. Taylor, *Partner*

Dale H. Thompson, *Partner*

Robert A. Wolcott, *Partner*

SERVICES: 16mm and 35mm animated and live films for industry and television, educational and public relations films, sound slidefilms and filmographs, slides, television commercials, color and b&w production. FACILITIES: Creative, writing, art and editorial; Oxberry 16mm and 35mm animation stand; screening room, art studios, other facilities.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Off to a Beautiful Start*, (Scott Paper Co.); *Doors That Open to Everything But Fire*, (Overly Mfg. Co.); *Agency on the Way Up*, (Lando Advertising Agency); SLIDEFILMS: *All Eyes Turn to Signs of Aluminum*, (Aluminum Co. of America); *The Story of a New Fence*, (United States Steel).



Dynamic Films, Inc.

204 Triangle Bldg., Pittsburgh 22, Penna.

Phone: EXpress 1-0316

William Matthews, *Manager*

(See complete listing under New York City)



The Jam Handy Organization, Inc.

Pittsburgh, Pennsylvania

Phone: ZEenth 0143

(See complete listing under Detroit area)

MODE-ART PICTURES, INC.

1022 Forbes Avenue, Pittsburgh 19, Pa.

Phone: 391-1846

Date of Organization: 1938

Branch Office: 1901 Preuss Road, Los Angeles

34, Calif. J. L. Baker, *Representative*

James L. Baker, *Chairman of the Board & Chief Executive Officer*

Robert L. Stone, *President*

H. John Kemerer, *Executive Vice President*

August A. Borgen, *Vice President - Producer*

Florence E. Baker, *Secretary - Treasurer*



SERVICES: 16mm and 35mm educational, public relations, sales promotion and TV production. FACILITIES: Complete 16mm and 35mm editorial (1, 2 or 6 head Moviolas), cameras, lighting and mobile equipment, including 3000 amp generators. Recording facilities include synchronous 3" 16mm and 35mm magnetic to 16mm and 35mm optical.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Partners In Selling*, (National Tube Div., U. S. Steel Corp.); *Beyond Tomorrow*, (Commonwealth of Pa. Dept. of Agriculture); *Men of Tomorrow*, (Weirton Steel Div., National Steel Corp.); *Golden Triangle 1962-1980*, (Pittsburgh Redevelopment Authority); *Joy Pushbutton Continuous Miner*, (Joy Manufacturing Company).

Other Pennsylvania Cities

Mel Richman Cinema Associates

Bala Cynwyd, Pennsylvania

Phones: TE 9-6660, TE 9-6390

(Affiliate of Cinema Center of New York, Inc. For complete data, see New York listing)



NORTH AMERICAN MOTION PICTURES

P. O. Box 3201, Erie, Pa.

Phone: UNion 4-2258

Date of Organization: 1953

Date of Incorporation: 1953

Clinton J. Bebell, *Executive Producer*

Raymond Steinbacher, *General Manager*

Don Okel, *Production Supervisor*

Victor Catalde, *Art Director*

Donald W. Thompson, *Associate Producer*

J. Floyd Smith, *Laboratory Supervisor*

SERVICES: Motion picture and sound services; scripting, animation 35mm & 16mm motion picture and 35mm filmstrip production. FACILITIES: Full production unit for location or studio shooting, lab for processing and printing. 16mm negative, positive, reversal; recording facilities; shooting unit, studio or location 35mm live or animation A & B editing a specialty.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *American Civil War*, (Clinton J. Bebell); *Enchanted Mountain*, (Jaycee's Olean, N. Y.); *The Magic Island*, (Don W. Thompson C. Bebell); *United States Invades Cuba*, (C. J. Bebell - Producer); FILMSTRIP: *Forward In Erie*, (Episcopal Diocese).



WALTER G. O'CONNOR COMPANY

100 North Cameron St., Harrisburg, Pa.

Phone: CEdar 4-5925

Date of Organization: 1952

Walter G. O'Connor, *President*

James R. Lee, *Vice-President & Exec. Producer*

James S. Campbell, *Director of Script & Writing*

Frank Payne, II, *Ass't Dir. of Script Writing*

John T. Craig, *Art & Animation Director*

Donald B. McElvain, *Director of Photography*

Frank Taylor, *Chief Sound Engineer*

SERVICES: Script to screen production of motion pictures and slidefilms, including public relations and public service, industrial training and sales, educational, reports, live action and animated TV commercials. Also disc recordings, etc. FACILITIES: 3,300 square feet studio space including sound stage; post-recording, projection, sound recording and mixing rooms; editing; animation

MIDDLE-ATLANTIC STATES:

WALTER G. O'CONNOR COMPANY.

stand; complete basic filming equipment; art department.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Number Patterns - Part I*; *Number Patterns - Part II*; *Sentences in Arithmetic*; *Sets and Sentences*; *Learning Aids*. (Dept. of Public Instruction, Commonwealth of Penn.); *Atlantic City Highlights*. (The Tall Cedars of Lebanon); TV COMMERCIALS: for Dauphin Deposit Trust Co.; State Capital Savings & Loan Assn.; Pennsylvania Bankers Assn.; Dauphin County Republican Comm.

JUSTIN HERMAN MOTION PICTURES

Lumberville, Pennsylvania

Phone: 215-297-5353

Date of Organization: 1945

Justin Herman, *Producer-Writer-Director*

SERVICES: Personalized motion picture production; public relations films exclusively. Specializing in world-wide location shooting for theatrical, TV and non-theatrical release. FACILITIES: Studio; other facilities available as needed.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Spring In Scandinavia*. (Scandinavian Travel Commission); *Child Across the Sea*; *Lifeline to Hong Kong*. (Foster Parents' Plan); *The Air Around Us*. (Carrier Corporation); *Annual Congressional Dinners*. (National Coal Policy Conference).

VIRGINIA



Atlas Film Corporation

408 Rucker Place, Alexandria, Va.

Phone: OVerlook 3-1525

R. C. Barrett, *in charge*

(See complete listing under Chicago area)



FINLEY FILMS

6926 Mansfield Road, Falls Church, Va.

Phone: 256-7700

Date of Organization: 1955

Stuart Finley, *Partner-Producer*

Theodore Jones, *Partner-Editorial*

Ralph Burgin, *Partner-Writer*

SERVICES: Motion picture production; television film and spot production; film-public relations services. FACILITIES: None listed.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *20th Century River*. (Army Corps of Engineers); *Angels In Disguise*. (United Givers Fund - Washington, D. C.); *First Fifteen Years*; *River Watchers*. (Ohio River Valley Water Sanitation Commission); *The Green City*. (Finley Films - Conservation Roundtable).

HAYCOX PHOTORAMIC, INC.

1531 Early Street, Norfolk 2, Va.

Phone: UL 5-1911

Date of Organization: January, 1956

George Banks Haycox, *President*

Robert Fischbeck, *Vice-President, Still Div.*

Charles G. Bateman, *Director, Motion Picture Division*

James E. Mays, *Consultant*

Ernie B. Hamblin, *Production Manager*

Jere Snyder, *Camera Department*

Ron Dziekonski, *Medico-Scientific Division*

Shirley Gray, *Editorial Department*

James Klebau, *Sound Department*

SERVICES: Motion picture production service, slidefilms, and commercial still photography; script writing, sets, sound recording, production of programs and exhibits for sales, training and television; medical and scientific division fully equipped for macro and micro photography. FACILITIES: Two equipped sound stages, 35mm and 16mm cameras, location lighting and sound equipment, mobile unit. Equipped rooms for editing, sound recording, narration and music library. Animation stand 16-35mm and art department. 16mm black & white reversal processing.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The Riegel Seal System*. (The Riegel Paper Corporation); *Your Horizon Unlimited*. *Tomorrow's Winners Train Today*. (N. C. Dept. of Public Instruction - IEC); *The Voyage of Friendship 7*; *Aurora 7: The Manned Spacecraft Center*. (Manned Spacecraft Center - NASA); *The Scout Rocket*. (Langley Research Center); *Hemipelviplasty*. (R. Thiemeyer M. D.); *Cesarean Section Delivery*. (Mason C. Andrews M. D.); *Tongue-Tie Release*. (Charles Horton M. D.); *Urethraplasty*. (Charles and Patrick Devine M. D. and Eaton Laboratories); SLIDEFILMS: *Getting the Most for Your Dollar*. (Smith-Douglass Inc.); *Freddie's Future Machine*. (Atlantic National Advertising Agency); untitled film for the Estate Life Insurance Company.

SOUTHEASTERN UNITED STATES

ALABAMA



Chapman 5 Productions, Inc.

1404 Linda Vista Lane, Birmingham 12,

Alabama

Phone: LYrie 2-4716

Robert G. Thomas, *Manager*

(See complete listing under Los Angeles)

SPOTTSWOOD FILM PRODUCTIONS

110 Ryan Avenue, Mobile, Alabama

Phone: 475-9353

Date of Organization: 1952

Manning Spottswood, *Owner*

Maribeth S. Spottswood, *Office Manager*

John S. Spottswood, Jr., *Production*

Herb Skelton, *Sound Engineer*

SERVICES: Producers of 16 and 35mm documentary films. Medical and surgical experience, also historical and educational specialties. TV spots, trailers, special event coverage and limited animation. FACILITIES: Equipped for all types of studio and location cinematography, including lip-sync. Arriflex 16mm camera and equipment. Ampex recorders; animation stand; 35mm silent camera.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Perspectives in Public Health* (Ala. Dept. of Public Health); *Discovery Years* (Marion Institute); *Bay County Story* (Board of Commissioners Bay County, Fla.); *Marengo Progress* (First Federal Savings); *Spring Hill College* (Spring Hill College).

FLORIDA



Filmex, Incorporated

Everglades Club, Fort Lauderdale, Florida

Jack Drury, *Executive in Charge*

(See complete listing under New York City)

For the BEST in Film Production Sources

— Refer to These Review Pages in 1963

Richmond, Virginia

TV & MOTION PICTURE PRODUCTIONS, INC.

117 East Main St., Richmond 20, Va.

Phone: MIlton 3-4444

Date of Organization: September, 1955

John C. Wood, *President*

John E. Nelson, *Vice President & Technical Director*

SERVICES: Industrial, public relations, stockholder relations, advertising, training and sports films, sound slidefilms, slide presentations; TV commercials; TV newsclips; FACILITIES: 16mm b&w laboratory; color printing; editing, studio, lights and complete sound system.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Beavers and Birds*; *River That Flows Uphill*. (Appalachian Power Company); *Preacher Frank*. (Virginia-Carolina Chemical Corporation); *Mouth of the Mine*. (Virginia Electric Power Company); *Packaging Research & Plastics Research*. (Reynolds Metals Company); *News Highlights*. (Norfolk and Western Railway); SLIDEFILMS: *Focus on Sweet Briar*. (Sweet Briar College).

RUSSELL & BARTON FILM COMPANY

4553 Waller St., Jacksonville, Fla.

Phone: EVergreen 9-0331

Date of Organization: February, 1953

Gerden O. Russell, *President*

Marjorie D. Russell, *Vice-President*

Donald E. Barton, *Production Dept.*

Neil Russell, *Sound Department*

Lawrence Smith, *Photographic Dept.*

Sonja Barbour, *Motion Picture Printing*

James M. Kelly, *Processing*

Jeanne Strickland, *Editing*

SERVICES: Motion picture photography 16mm and 35mm color and b&w. Synch sound recording; color and b&w motion picture laboratory. FACILITIES: 40' x 60' x 18' studio; sound control and screening rooms; 16mm and 35mm sound and silent photography equipment; complete editing; 16mm and 35mm b&w processing; 16mm and 35mm b&w and color printing; optical re-recording, edgenumbering.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The Winning Formula* (The Florida Citrus Commission); *Partners in Progress* (WJXT-Washington Post-Newsweek); *Your Challenge* (Community Chest-United Fund); *Youth in Exile* (Geraldine Conway & Assoc.); *Gateway to the Future* (Jacksonville Area Chamber of Commerce); *Berglund Fish Preparation* (Batey Brokerage Co.); *Gator Bowl Football Highlights* (Gator Bowl Assn.); *Ray Graves Show*, series of 11 (Copeland Sausage and Stockton, Whatley, Davin & Co.); TV PROGRAM: *Fable Time*, TV pilot (Len Goehman & Assoc.). TV COMMERCIALS: for Winn-Dixie; Blue Cross-Blue Shield; Copeland Sausage; Blue Mink Shampoo; Certain Dri Anti Perspirant; Sunnlyland Sausage; Ellinor Village; Gro Tone Pellets.

GUILD STUDIOS 5, INC.

4770 N.W. 7th Ave., Miami 37, Fla.

Phone: PLaza 4-2891

Date of Organization: October, 1960

Herb W. Vendig, *President*

SERVICES: Production of motion pictures for industrial, sales training, theatrical and TV. FACILITIES: 35mm and 16mm sound recording mixing, 6 channel sound recording; camera car, dollies, booms; cameras and studio facilities. 35mm and 16mm Moviolas, negative processing 35mm and

GUILD STUDIOS: CONTINUED

(16mm prints. Affiliated with foreign studio in Bahamas for foreign production.)

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *The Checkered Flag*, 85 min. into racing theatrical (M. P. I.); Untitled sales film series (no sponsor indicated); Night Club home entertainment films, series of 12 (syndication). **TV COMMERCIALS:** for Winters Van Lines, series of 12; and many others.

ART MAYER STUDIOS

345 N. E. 59th Street, Miami, Fla.
 Phone: 759-3302

Date of Organization: 1956

Art Mayer, *President, Producer-Director*
 Ken Kennedy, *Director of Photography*

SERVICES: Production of industrial, public relations, sales and training films; TV spots; time-motion studies; feature films. **FACILITIES:** 16mm and 35mm production; scripting, editing facilities; screening room. 5000 sq. ft. studio; art and titling.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *Interama* (Harris Buggehl & Brumby, Inc.); *Collier County* (Advance Adv. Inc.); *Arizona Opportunity* (Dory Auerbach Assoc.); *The Life of Ease* (Florida Keystone Properties). **SLIDEFILMS:** LMR (Dory Auerbach Assoc.).



REELA FILMS, INC.

(Division of Wometco Enterprises)

17 N.W. Third Street, Miami, Fla.
 Phones: FRanklin 4-2108; 4-6262

Date of Incorporation: 1951

Stanley L. Stern, *President*
 F. F. Sack, *General Mgr. & Exec. Prod.*
 T. Sack, *Producer-Director*
 G. Strauber, *Laboratory Manager*
 Ed Read, *Processing Supervisor*
 Joe Lipari, *Motion Picture Prtg. Super.*
 Joe Lucinian, *Still Dept. Manager*
 Robert Insua, *Editing*
 C. Preston, *Office Manager*
 H. Watsoo, *Studio Manager*
 Merrill Vann, *Manager, Litho Shop*
 C. Biddlecom, *Animation*
 D. Sargeant, *Director Sound Dept.*
 Marian Kley, *Editor, Promotion Mgr.*

SERVICES: Production of industrial, commercial and education material in all film media or Video tape for TV, theatre or promotion. Script service; research; storyboards. **FACILITIES:** 3000 sq. ft. studio with dressing rooms and office; Westex sound recording, dubbing; art and animation dept.; 16mm and 35mm screening room; editing and still depts. Animation, titling, graphic arts, music library, editing, sound mix, sound transfer and lab service through release prints; Kinegraph recordings from Video Tape, Neg.-pos., xw reversal processing, printing; 35mm optical reduction to 16mm; Maurer optical transfer to 35mm track; remote truck; 6 camera chain.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURE: *A Climate of Excellence* (Pan American Airways); *Top Deck Show*; *Show Wins of the Deep*; *Strange Creatures*; *Golden Dome Show* (Miami Seaquarium); *Seasearch* Marine Exhibitions, Inc.; *Operation Amigo* (Miami Herald); *The Therapy of Depressive Patients* (Merck, Inc.). **TV COMMERCIALS:** for Media, Inc., Wometco Theaters, WTVJ Channel 5, Arnold's Bread, Highlands Park, Inc., John H. Eymann, Inc., Ochoa Enterprises, Diplomat Hotel, Di Lido Hotel.



this symbol over a producer's listing in these pages refers to display advertisement within this Production Review issue.

SOUNDAC PRODUCTIONS, INC.

P. O. Box 2167, Hollywood, Fla.
 Phone: WA 3-5426 (Hollywood)
 Phone: 945-0562 (Miami)

Date of Organization: 1952

Robert D. Buchanan, *President*
 Clarence M. Schleh, Jr., *Secretary-Treasurer*
 Dir. of Prod.
 Robert Biddlecom, *Vice-Pres., Tech. Dir.*
 Edward A. Bollinger, *Dir. of Photography*

SERVICES: Motion pictures for TV, sales training, education, public relations; specializing in animation and animated syndicated services for TV. **FACILITIES:** Complete production equipment; two Osberry animation stands; Maurer, Arriflex and Cine Special cameras; lighting and sound equipment for studio location.

RECENT PRODUCTIONS AND SPONSORS
TV COMMERCIALS: for Seattle World's Fair (Direct); Security Federal Savings (Noble-Dury & Assoc.); Appalachian Power Co. (Houck & Co.); Silver Sands Homesites (Les Adams & Assoc.); Banco Credito (Publicidad Badillo); Coca Cola (McCann-Erickson Corp.); Esso Gasolines (McCann-Marschalk Corp.); Chicken of the Sea Tuna (Highley Adv.); Jersey Farms Dairy (Dawson & Daniels); Mayfield's Dairy (Edwin C. Huster Co.); Morning Treat Tea (Herbert S. Benjamin Assoc.); Oil Heat Assn. (Brand, Stephens & Wreden Adv.); Boulevard Mall Shopping Center (Forest City Enterprises); Pan American Airways (J. Walter Thompson); Britt's Department Store (Campbell-Dickey Adv.).

TEL-AIR INTERESTS, INC.

P.O. Box 37-469, Miami, Florida
 Phone: MU 1-6362

Date of Organization: 1960

Grant H. Gravitt, *President*
 Robert J. Johns, *Vice-President*
 M. L. Gravitt, *Secretary-Treasurer*

SERVICES: Motion picture production, photography, editing, sound recording, script writing, tape duplicating, distribution. **FACILITIES:** 16mm and 35mm photography equipment; 3" and 16mm sound recording equipment; 20' x 40' x 15' studio, screening room, editing facilities.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *Jai-Alai* (Dania Jai-Alai); 1962 *Florida Derby* (Gulfstream Park); *Fabulous Excursion to Miami Beach* (Pan American Airways); American Dental Assn. Convention (American Dental Assn.); *Florida Keys and Key West* (Florida Development Commission).



Van Praag Productions, Inc.

3143 Ponce de Leon Blvd., Coral Gables, Miami, Florida
 Phone: Highland 4-3191 (TWX MM-494)
 A. Van Praag, *General Manager*
 (See complete listing under New York City)

HACK SWAIN PRODUCTIONS, INC.

1655 Fortuna Street, Sarasota, Florida
 Phone: 955-1706

Date of Organization: 1960

Hack Swain, *President*
 Tony Swain, *Vice-President*
 Marie Swain, *Secretary-Treasurer*

SERVICES: Production of 16mm industrial, educational, documentary films; TV spots; slidefilms, stripfilms. **FACILITIES:** Editing facilities for 16mm, including sound, interlock, projection and sound equipment, 3" tape & 16mm recording equipment; Bell & Howell sound projectors. Cine Special, Auricon, Arriflex, Bell & Howell cameras; lighting equipment.



RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *Trip into the Future* with John Cameron Swayze (General Development Corp.); *Have Circus, Won't Travel* (Weeki Wachee Springs); *Technique of Fitting Concentra Corneal Contact Lenses*, Spanish version (Obrig Laboratories). **SLIDEFILMS:** *Many Wonders* (Greater Tampa United Fund); *Muscle of Concentration* (St. Petersburg Times). **TV COMMERCIALS:** for George & Russ; Tri Par & Tide-view Estates; Weeki Wachee Springs.

SIGHT SOUND MOTION PRODUCTIONS, INC.

P. O. Box 960, 1409-11 Fourth Street
 South, St. Petersburg 31, Florida
 Phone: 598-3683

Date of Organization: January, 1963

Howard "Jed" Forbes, *President, Exec. Prod.*
 George Holm, *Vice-President, Cinematographer*
 William Weeks (ASCAP), *Music Director*
 Richard Woelert, *Production, Editor*
 John Ferguson, *Chief Engineer*

SERVICES: Production of motion pictures, TV programs and commercials, sound recording, etc., for business and industry. **FACILITIES:** Offices, studio, ColorTran lighting; Telefunken, Gates, Ampex and Sony sound equipment; film and sound remote unit; remote and location recording equipment; Auricon 1200 and Pro 600, Cine Special, Bell & Howell DL and DII cameras with assorted lenses, including Zoomar; Bolex super titer with Cine II; complete editing and loading room facilities.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: Untitled for Suncoasters Club, Inc.; The Festival of States Parade; Committee of 100 of the Chamber of Commerce of St. Petersburg. **TV COMMERCIALS:** for Spencer Ross & Servo Adv. Agency. (New company organized January, 1963)

GEORGIA

CHARLES D. BEELAND COMPANY

70 Fourth Street, N.W., Atlanta, Ga.
 Phone: 875-9088

Date of Organization: 1938

Charles D. Beeland, *Executive Producer*
 Elizabeth H. Beeland, *Accounting*

SERVICES: 16mm and 35mm advertising, public relations and training motion pictures; sound slidefilms; TV commercials; theatrical short subjects. All services from initial research to final utilization. **FACILITIES:** 16mm and 35mm cameras for normal, wide-screen or anamorphic photography; 35mm animation and stop-motion camera; wide-angle through telephoto lenses, also 16mm and 35mm zoom lenses. Magnasyn sound system for studio or location. Air-conditioned studio, screening room and 16mm and 35mm editing equipment. Simplex 35mm sync interlock and dubbing equipment for optical and magnetic playback; 16mm sync magnetic interlock equipment. Music library; studio, location lighting; grip and transportation equipment.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *For Such a Time as This* (Baptist Village); *Starlite Iecetime* (Ice-O-Rama, Inc.); *Precision in Concrete*; *Pre-Bed Pipe* (Vulcan Materials Co.); *That Others May Live - The Story of the Air Rescue Service* (U. S. Air Force); *With Heart and Purpose* (Georgia State Board of Corrections). **SLIDEFILM:** *Beyond Our Loss* (Elberton Granite Assn.). **SLIDE PRESENTATION:** *Chevrolet Sales Incentive Program* (Grizzard Adv.). **TV COMMERCIALS:** for Rich's, Inc. (Lilker, Neal, Battle & Lindsey); SSS Tonic (McCann-Marschalk); Coca-Cola Co., Coke Sweepstakes Winner Presentation (McCann-Erickson).

SOUTHEASTERN STATES:



INTERNATIONAL SOUND FILMS, INC.

26 East Andrews Dr., N.W., Atlanta 5, Ga.
Phone: 231-2755

Date of Incorporation: August, 1952

George M. Kirkland, *President*
Evelyn E. Kirkland, *Vice-President*
Myrtis M. Schuman, *Secretary*
George L. Rogier, *Production Mgr.*
Andrew Sparks, *Script Writer*
Ben Paul, *Assistant Producer*

SERVICES: Production of 16mm color, b&w motion pictures; industrial, geographic, sales training, educational, documentary and TV films. Script and research dept., studio and location filming, TV commercials, short subjects, stills, slidefilms. **FACILITIES:** Complete 16mm sound recording studio, three dubbers, 16mm recording or 1/4" with Rangertone. Air conditioned studio with sound stage, film production crews for field or studio, music library, editorial services with four cutting rooms.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Speed Reading* (Hal Herring Agency); *The Waking Giant* (Savannah District Authority); *Wire Tying* (U. S. Steel Corp.); *Football Hilites of 1961* (Georgia Tech Athletic Assn.); *Points of Progress* (General Electric Co.); *Vicksburg — On the Mississippi* (Vicksburg Chamber of Commerce); *1440 Minutes* (Latham Timeclock Co.); *Waterway Improvements in Alabama*; *Water Highway South* (U. S. Army Corps of Engineers).

SKIP THOMAS TELEVISION-FILM PRODUCTION

710 Peachtree St., N. E., Suite 209,

Atlanta, Georgia

Phone: 873-5581

Date of Organization: June, 1961

Otho E. Thomas, *President*
Charles Josey, *Production Manager*

SERVICES: Motion pictures for industry and public relations. Film, video tape and live TV programs and commercials. **FACILITIES:** 35mm and 16mm production equipment; VTR subcontracted.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Classified* (Currency Protection, Inc.); *Lake Spivey — Fabulous* (Lake Spivey, Inc.); *Wonderful World of Summer* (Atlanta Transit System); *Nationals Water Ski Tournament* (Coca-Cola Co.); *TV PROGRAMS:* *Two Bells*, series of 44 (Atlanta Transit System); *TV COMMERCIALS:* Series for Atlanta Federal Savings; Georgia Power Co.; Citizens & Southern Nat'l Bank (Burke, Dowling Adams); Southern Airways Co. (Harris & Weinstein Assoc.).



FRANK WILLARD PRODUCTIONS

1842 Briarwood Rd., N.E., Atlanta 6, Ga.
Phone: ME1rose 4-2433

Date of Organization: 1952

Frank H. Willard, Jr., *Owner*
Charles R. Cannon, Jr., *General Manager*
Avrum Fine, *Editor*
Victor Lambert, *Cameraman*

SERVICES: 16mm and 35mm motion pictures and sound slidefilms for business, public relations, education. Complete production and scripting services. **FACILITIES:** New film studio building, air-conditioned sound stage and editorial facilities, three 16mm and 35mm editing rooms; animation, sound control and machinery rooms; screening room equipped for interlocks and print

FRANK WILLARD PRODUCTIONS:

showing; recording equipment on 16mm edge track includes recorder, three-channel dubbers; Ampex 1/4" tape and turntables; 11-channel audio inputs; 16mm projector selsyn interlocked with dubbers for mixing and trial screening; 2 music libraries on disc and tape; silent and studio cameras; underwater blimps for two 16mm cameras; camera dolly, Mole-Richardson microphone boom, complete studio lighting and grip accessories in sound stage; location trailer.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *"Breakthrough" Diet-Rite Cola Story* (Royal Crown Cola); *ITS Grouping System* (U. S. Air Force); *Jaycee Jackpot* (National Junior Chamber of Commerce). **SLIDEFILMS:** *Nugrape/Suncrest Report* (National Nugrape Co.); *Ready Access Terminals* (Southern Bell Tel. Co.).

KENTUCKY

VOGUE FILM PRODUCTIONS, INC.

Bowman Field, Louisville 5, Ky.

Phone: GLendale 4-3659

Date of Organization: 1950

Hal Vinson, *President*
Ralston Prince, *Production Manager*
Elise Meyer, *Creative Director*
George Weinmann, *Director of Photography*

SERVICES: Motion pictures, slide presentations, slidefilms, TV commercials, sales meeting stage presentations. **FACILITIES:** 16mm production equipment, including sound studio; complete location equipment in a mobile unit.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The General's Ribbon* (Louisville & Nashville Railroad); *A Little More* (Campaign Services Co.); *Jet Swirl* (General Electric Co., Home Laundry Dept.). **SLIDEFILMS:** *Library of Colors* (Devco & Reynolds Co.); *The Range Story* (General Electric Co., Range Dept.); *Sales Magic*; *V-12 Values* (General Electric Co., Home Laundry Dept.); *Hidden Values* (General Electric Co., Household Refrigerator Dept.). **TV COMMERCIALS:** for Citizens Fidelity Bank, Ned Breathitt (Mulligan); United Appeal; Dept. of Public Safety.

LOUISIANA

MOTION PICTURE

ADVERTISING SERVICE CO., INC.

1032 Carondelet St., New Orleans, La.

Phone: JA 5-2253

Date of Organization: 1921

Carl J. Mabry, *President*
Albert C. Doskey, *Vice-Pres., Treasurer*
Rene P. Karrigan, *Vice-Pres. Advertising*
Charles Floyd, *Vice-Pres. Production*
Joe Harris, *Vice-Pres., Animation*
Lillian Sherick, *Secretary*

SERVICES: Producers and distributors of film shorts. Production of industrial films, TV commercials. **FACILITIES:** Color and b&w photography, animation, RCA hi-fidelity recording. Three sound stages; editing rooms; b&w laboratory. Mitchell 35mm and 16mm, 35mm Arriflex cameras. Oxberry Master animation equipment.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The Newsboy* (Birmingham News); *Saving Money for You* (Southern Railway). **THEATER SHORTS:** for Coca-Cola Bottling Co. (McCann-Erickson); Royal Crown Cola (D'Arcy Agency); Columbia Record Club (Wunderman, Ricotta, Kline); Chrysler Corp. (Young & Rubicam); Sinclair Oil (Geyer, Morey, Madden & Ballard); Presto Coffee (Fame, Inc.); Johnson Motors; Pepsi Cola Bottling Co. **TV COMMERCIALS:** for Chrysler Corp. (Young & Rubicam); Sunbeam Bread (Quality Bakers of America).

PAN AMERICAN FILMS

522 North Rampart St., New Orleans, La.

Phone: 522-5364

Date of Organization: August, 1950

J. M. LeBlanc, *Partner & Prod. Mgr.*
Frank Richard, *Partner*
Jos. A. LeBaron, *Chief Editor*
Wm. A. Delgado, *Laboratory Supt.*
J. R. Lawton, *Sound Engineer*
Walton Rivet, *Chief Cameraman*
Johnny Smith, *Film Processing*
W. Segoi, *Sales*

SERVICES: 16mm film production, color or b&w for documentary, educational, industrial and special event films. **FACILITIES:** Complete 16mm laboratory, b&w processing, reversal, negative and positive printing; color duplication; editing and sound recording. Mole-Richardson lighting; Arri 16, 1200 Auricon, Bell & Howell and Cine Special cameras. Maurer 16mm recorder; Magnasync 16mm and 17mm magnetic film recorders; Bell & Howell 16mm printing equipment.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Sugar Bowl 1963* (New Orleans Mid Winter Sports Assn.); *Athenians Carnival Ball* (Iris Club); *Time Cancer and You* (Cancer Society); *Comus Ball 1962* (Syntax Society); *Tulane Football Season* (Tulane University).

NORTH CAROLINA

WALTER J. KLEIN COMPANY, LTD.

1214 Elizabeth Avenue, Charlotte 4, N.C.

Phone: 704-377-1646

Date of Organization: May, 1948

Walter J. Klein, *President*
James L. Williamson, Sr., *Adm. Dir.*
Jatana Candy, *Distribution Dir.*
Mary Walsh, *Account Service*

SERVICES: Public service films for industry including updating and distribution. World-wide sports, travel and industry coverage. Regional photography, recording aid. **FACILITIES:** Studios, theatre, editing, storage, distribution rooms and offices for art, photography, copywriting, still processing. Portable setup for remote assignments.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The Mountains Are Smoking!* (Gulf Oil Corp. — U.S. 441 Highway Assn.); *Surpriseaway 301* (Gulf Oil Corp. — U.S. 301 Highway Assn.); *The Face of the Race* (Ramsey Corp. — Coca-Cola Co.); *Broyhill Goes to Brasilia* (Broyhill Furniture Factories); *CYNPA* (Carolinas Virginia Nuclear Power Assoc.); *The Lord's Prayer* (Christus Gardens). **TV COMMERCIALS:** for Big Time Pet Foods (Marnat Packing Co.); Confederateland (South of the Border); Furniture Manufacture (U. S. Information Agency); Aluminum Culvert (Kaiser Aluminum Corp.); Textiles (J. P. Stevens & Co.); Bowling (ABC TV Network); Signoffs (WITN-TV).

TENNESSEE

CONTINENTAL FILM PRODUCTIONS, INC.

2320 Rossville Blvd., Chattanooga, Tenn.

Phone: 267-4302

Date of Incorporation, 1953

James E. Webster, *Pres. & Exec. Producer*
Summerfield K. Johnson, Jr., *Vice-Pres. & Treasurer*
Thomas Crutchfield, *Secretary*
Viktor Wilkens, *Dir. of Photography*

SERVICES: 16mm and 35mm color and b&w live and animated motion pictures; sound slidefilms industrial sales, sales and personnel training documentary, public relations, medical, educational and TV films. Producers of color stills and illustrative photography. **FACILITIES:** Production

CONTINENTAL FILM PRODUCTIONS:

ilities, including 16mm and 35mm cameras, sound stage and recording rooms, mobile location unit, synchronous recorders, single system cameras, FilmoRama lenses; lighting equipment; complete art and animation department. Permanent creative staff — writers, directors and musical director.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Hunting South of the Border* (Winchester Arms Div., Olin Mathieson); *Between These Mountains* (Tennessee Temple Schools); *Colostomy Operation* (Newell Hospital); *Middle Tennessee State Teachers College* and *(Middle Tenn. State Teachers College)*; *City High Band* (Chattanooga High School); *Indian Band* (Dobyns-Bennett High School); *Kingsport High School Band* (Kingsport High School). SLIDEFILMS: *Kayo Kuiz* (Kayo Oil Co.); *Selling Takes Cents* (Krystal Co.); *Modern Maid Story* (Tenn. Stove Works); *Color Companions* (Cabin Craft Mills); *Tennessee in the Civil War* (Civil War Centennial Commission); *Services That Save* (Water Service Co.); *Why Bronze Bearings* (Cast Bronze Bearing Institute); *Key to Happiness* (Diamond Homes); *The 28 Flavors* (Howard Johnson).

FOTOVOX, INC.

1447 Union Avenue, Memphis 4, Tenn.
Phone: 275-3192

Date of Organization: 1951

Date of Incorporation: 1955

Elston Leonard, Jr., President
Peter Harkins, Vice-President
F. M. Leonard, Secretary-Treasurer

SERVICES: Research; script; production of motion pictures, slidefilms; special presentations for business, industry. Television commercials and series productions. Studio or location. Animation, live-action, documentary. Custom recording and tape duplicating. FACILITIES: Drive-in sound stage 50' x 75', second stage 18' x 30'; theatre projection room equipped for interlock screening; standing sets and scene dock; prop room; construction shop; talent file; art and animation department; Hot press titling equipment; air editing rooms, Moviola equipped; seven magnetic channels and mixer, Stancil-Hoffman recorder and dummies; Magnecord tape duplicator, portable sync recorder; limiter amplifier, equalizers; and effects library and 4 music libraries; Mitchell, Auricon and Cine Special camera equipment; electronic control slidefilm animation camera, hydraulic Crab dolly; Telefunken and EV microphones; Mole-Richardson mike boom and ambulator; M-R and McAlister lighting equipment; grip equipment and sun reflectors; small background projection screen; still equipment, 35mm, 2 1/4" x 2 1/4", 4" x 5" and 8" x 10", Ansipex 4 Recorder.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Communism's Source and Growth*, *Life Behind the Iron Curtain*, *The Profit System*, *America's Distribution of Wealth* (The Nat-Education Program); *The Shrine and Tennessee* (Al Chymia Temple); RADIO PROGRAM: *The Blessings of Liberty* (National Right to Work Committee); SLIDEFILMS: *A Catalog of Materials* (The National Education Program); *Vinos a Leer Espanol*, Series of Six (Foundation of World Literacy); *Eight Steps to Greater Success* (Lavidge, Davis, Newman); TV COMMERICALS: for Magic Gum (Tigrett Industries); *Hard-C's Bread* (direct); *L & M Tea* (Brick Muller Agency) and First National Bank (Simon & Gynn Agency).

SAM ORLEANS & ASSOCIATES, INC.

111 West Cumberland Ave., Knoxville 17, Tenn. Phone: 523-5095

Branch Office: Pathe Building, 105 East 106th Street, New York City, New York.

MICHIGAN

Metropolitan Detroit

Alexander Film Co.

5140 Tootmoor, Birmingham, Mich.

Phone: Midwest 4-1212

Donald Ringsred, Res. Vice-President

(See complete listing under Colorado)

Animation, Inc.

791 Seminole, Indian Village, Detroit 14, Michigan

Phone: 524-3113

Fred Frink

(See complete listing under Los Angeles area)



Atlas Film Corporation

Woodward & West Long Lake Road
Box 36, Bloomfield Hills, Mich.

Phone: Midwest 7-1155

James L. Hennan, in charge

(See complete listing under Chicago area)

WILLIAM DENEEN PRODUCTIONS

16210 Meyers Road, Detroit 35, Mich.

Phone: UNiversity 1-1673

Date of Organization: 1954

William Deneen, Producer
Elmore Leonard, Script Supervisor
Grace Garland, Editing
Elaine Benson, Financial
Robert N. Dick-Read, London Office

SERVICES: Production of educational, religious, industrial and theatrical motion pictures. FACILITIES: Sound stage 50' x 60'; 35mm and 16mm equipment; 3" and 16mm sync sound recording; lighting; Osberry animation; cutting rooms, etc. Complete production facilities.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The Happy City* (Pontifical Institute for Mission Ext.); *Target* (MoPar Div., Chrysler Corp.); *Japanese Boy*, *The Story of Taro*, *Japan*, *Workshop of Asia*; *Japan*, *The Land and People*; *The Cotton Farmer*; *The Danube Valley* (Encyclopaedia Britannica Films, Inc.).

NEIL DOUGLAS PRODUCTIONS

3030 Iroquois, Detroit 14, Michigan

Phone: 923-0303

Date of Organization: 1929

Neil Douglas, Owner-President
Marion Books, Executive Director
Rosalie Douglas, Creative Assistant

SERVICES: Complete production in the fields of travel and education and industry promotion. FACILITIES: Arriflex, Bolex and Bessamatic cameras with lenses from zoom to extreme telephoto to extreme wide angle; full editing equipment and resources for sound and voice control; studio with lighting equipment.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The Undiscovered Charm of Germany*, English and Spanish; *The Fabulous Mystery of Modern Turkey*; *The Magic Charm of Austria's Wonderland* (Lufthansa German Airlines); *A Dream Come True* (Minnewaska Mountain Houses); *The Charm of Sweden* (Swedish National Tourist Assn.); *The Wonderland of Austria* (Austrian Federal Railways); *Russia — The New Face*, and seven others in work (Universal Films).



this symbol over a producer's listing in these pages refers to display advertisement within this Production Review issue.



EAST CENTRAL

F. B. N. FILMS

15240 Crescentwood, East Detroit, Michigan

Phone: PR 5-0114

Date of Organization: 1938

Bert Penzien, Owner-Cinematographer
Robert Brose, Writer/Scripts
Robert Anthony, Narrator, Technical Research

SERVICES: Complete production of 16mm and 35mm motion pictures. FACILITIES: 35mm Cineflex camera, zoom lens; 35mm editing equipment; Magnasync sound recording; two camera cars; ColorTran lighting.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Daly Double* (Daly Drive In's, Inc.); THE VIRE COMMERCIALS: Series of 135 (Dolan Screen Ads); TV DOCUMENTARY: *Untitled* (City of Warren).



ROBERT FISHER PRODUCTIONS

28395 Swan Island Drive, Grosse Ile, Mich.

Phone: ORleans 6-0440, 6-3307

Date of Organization: September, 1957

Branch Offices: 3629 Idlewild Avenue, Cincinnati 7, Ohio. Phone: WOodburn 1-3515.
Frank F. Fisher, Sr., Vice-Pres. in charge.
321 N. Irvington Ave., Indianapolis 19, Indiana. Phone: FLEetwood 9-2586. John C. Thomas, Sales Repr., in charge.

Robert S. Fisher, Producer
Frank F. Fisher, Sr., Vice-President
Marian S. Fisher, Vice-President
Audrey J. Fisher, Secretary
William Osgood, Sales Representative
John C. Thomas, Sales Representative

SERVICES: Writers and producers of motion pictures, filmstrips, slidetfilm presentations, TV commercials, sales meetings. FACILITIES: Sound stage and studio facilities in Detroit, access to similar facilities in key cities.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The Gentle Revolution*; *Something Old, Something New*; *Sarabond*, *Mortar with Muscle* (Dow Chemical); *When the Chips Go Down* (Bendix Corp.); SLIDEFILMS: *Delco Guide to Stock Profits*; 1962 *Delco Battery Summer Promotion*, 1962 *Delco Battery Winter Promotion* (General Motors Corp., United Motors Service).

FLOREZ INCORPORATED

815 Bates Street, Detroit 26, Mich.

Phone: WOodward 2-4920

Sound Studio: 25305 John R. Road, Madison Heights, Michigan

Date of Organization: 1931

Genaro A. Florez, President
Hans A. Erne, Executive Vice-President & General Manager
J. Raymond Cooper, Secretary-Treasurer
John K. Kleene, Vice-President & Creative Director
Clark E. Pardee, Jr., Vice-President, Client Service
William I. Taylor, Editorial Manager
Harry Breitmeyer, Production Manager
Charles W. Sabin, Business Manager

SERVICES: Management consultation on sales manpower development. Planning, writing and production of complete sales training programs. Production of audio-visual media, including motion pictures, motion slidefilms, sound slidefilms, filmstrips, recordings, slides and transparencies, flannelboard presentations, charts and printed materials. Personnel Services Division offers con-

METROPOLITAN DETROIT:

FLOREZ INCORPORATED: CONT'D.

sultation, research and personnel testing. Visual Presentation Division offers graphic and film arts services, plus presentation equipment sales and rental. **FACILITIES:** Six-story main office in downtown Detroit, 4,000 sq. ft. sound studio in suburban Madison Heights.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Motor Engineering* (Hastings Mfg.); *The New Shape of Quality*, *The Rambler Man* (American Motors). **SLIDEFILMS:** *Records for Profit*; *What Makes a Dealer Tick* (Gulf Oil); *Scoring Against Competition* (American Motors); *Vacation of a Lifetime* (J. Walter Thompson); *Playing the System* (AC Spark Plug); *Successful Service Station Management* (Cities Service); *The Appeals that Sell* (Westinghouse).

GROUP PRODUCTIONS, INCORPORATED

3600 West McNichols, Detroit 21, Mich.

Phone UNiversity 4-3700

Date of Incorporation: 1957

Branch Offices: 209 East 48th St., New York 17, N. Y. 5746 Sunset Blvd., c/o KTTV, Hollywood, Calif.

Tully F. Rector, *President*
William I. Pearce, *Vice-President*
Michael M. Brown, *Secretary & Exec. Prod.*
Robert A. Carlson, *Executive Producer*
Kathryn McIntosh, *Treasurer*
R. J. Kennedy, *Animation Director*
Joseph Petrovich, *Animation Director*
James Sheeran, Jr., *Animation Director*
Barrie Shaw-Remington, *Animation Director*

SERVICES: Motion picture and TV commercial producers. **FACILITIES:** Complete live action motion picture and animation production facilities.

RECENT PRODUCTIONS AND SPONSORS

TV COMMERCIALS: for Ford Used Car Mouse & Elephant; Ford Thunderbird Announcement; Pan American Airways (J. Walter Thompson); Chevrolet Impala; Chevrolet Truck; Chevrolet Fun in the Sun (Campbell-Ewald); and others.



HAIG AND PATTERSON, INC.

15 East Bethune Ave., Detroit 2, Mich.

Phone: TRinity 3-0253

Date of Organization: 1937

Branch: The Talbott Tower, Suite 375, Dayton 2, Ohio. Phone: Baldwin 3-9321. J. T. Patterson, *Chairman of the Board*.

J. T. Patterson, *Chairman of the Board*
Earl E. Seielstad, *President*
C. W. Hinz, *Vice-President, Secretary*
I. M. Saunders, *Vice-President, Editorial*
Don R. Hagedorn, *Production Manager*

SERVICES: Industrial sound slidefilms, motion pictures, meeting guides, instruction manuals and lecture charts. **FACILITIES:** Complete film studio, permanently staffed with writers, artists, photographers and technicians.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The Greatest Deal in the Paint Business* (Paint Div., Pittsburgh Plate Glass Co.). **SLIDEFILMS:** *Warm Up for Spring*; *What Everybody Knows*; *The Grey Light of Dawn*; *Nights of the Round Table*; *Satisfaction in Sixty Three*; *Leadership: 1963 Style*; *Coachcraft by - Fleetwood*; *A Matter of Current Interest*; *Symptoms . . . Systems . . . and Diagnosis* (Cadillac Motor Car Div., General Motors Corp.); *Parts Policies for Progress* (Lincoln-Mercury Div., Ford Motor Co.); *The Tough Ones* (Top Value Enterprises, Inc.); *2WD 'Jeep' Wagoner*; *4WD 'Jeep' Wagoner*; *'Jeep' Gladiator Trucks*; *The 'J' series Custom Trims*; *J-Series Vehicles* (Willys Motors, Inc.).



THE JAM HANDY ORGANIZATION, INC.

2521 East Grand Blvd., Detroit 11, Mich.

Phone: TRinity 5-2450

Date of Organization: 1917

OFFICERS

Jamison Handy, *President*
John A. Campbell, *Treasurer*
William G. Luther, Sr., *Vice-President*,
in charge of Automotive Operations
Russell B. Robins, Sr., *Vice-President*,
Merchandising and Market Development
Everett F. Schaler, Sr., *Vice-President*,
Planning and Programming
George B. Finch, *Vice-President, Sales*
Development
Harold Dash, *Vice-President, Western Contacts*
Jennings Hammer, *Vice-Pres., Motion Pictures*
Hughes Southwell, *Vice-Pres., Business Theater*
Engene Hunter, *Vice-President, Contacts*
Dean Coffin, *Vice-Pres., Stage Presentations*
Vincent L. Herman, *Secretary*

BRANCH OFFICES

NEW YORK: 1775 Broadway, New York 19, New York. Phone Judson 2-4060. Herman Goelz, *in charge*.

CHICAGO: 230 N. Michigan Avenue, Chicago 1, Illinois. Phone: SState 2-6757. Harold Dash, *in charge*.

HOLLYWOOD: 1680 North Vine, Hollywood 28, California. Phone: HOLlywood 3-2321. Thomas G. Johnstone, *in charge*.

PITTSBURGH: Pennsylvania. Phone: ZENith 0143.

SERVICES: Motion picture production: commercial, industrial and sales promotion; personnel, customer relations and public relations; minute movies; three-minute screen advertisements; sponsored shorts; safety, educational, health films; television commercials, theatrical and non-theatrical distribution service. **Filmstrip and slidefilm production:** commercial, industrial, sales training and shop training, customer relations and public relations; merchandising; training; cartoon. Glass slides, transparencies, slide racks, opaque materials. **Meetings assistance:** staging and projection service, convention programs, live shows.

FACILITIES: Complete studio. Sound stage, recording, set construction, direction, casting, scene design, mock ups, miniature, stage management, field reconnaissance, animation studios, music direction and orchestra, rear projection, prop department, speech and acting coaching, slidefilm studio, film processing laboratories, art department, location equipment, creative staff. Projection equipment sales and service. Special devices: suitcase projectors, Shoppers Stoppers, continuous loop projection, projectors, synthetic training devices.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The Ballad of Soup du Jour* (Campbell Soup Company); *American Thrift* (Chevrolet Division, General Motors); *Split Second* (General Tire & Rubber Co.); *The Better Way to Printing and Plate Making* (E. I. duPont de Nemours & Co.); *Community of the World* (The Coca-Cola Company); *A Coin With Two Heads* (Procter & Gamble Company); *A Personal Message* (Transworld Airlines); *You Are a Retailer* (Sinclair Refining Company); *Technique for Life* (Ex-Cell-O Corporation); *Freedom of Choice* (Junior Achievement); *Uncle Jim's Dairy Farm* (National Dairy Council); *Rescue at Sea* (United States Navy); *From the Airport* (Whirlpool Corporation); *Farmers Meet the Challenge* (J. I. Case Company); *Decision of Love* (Pontifical Association of the Holy Childhood). **SLIDEFILMS:** G. E. Jack, *The World's Greatest Premium* (General Electric Company); *The Robbers Ride Again* (The Coca-Cola Company); *Sally Summers Super Tire Salesman* (Kresge Company). **SCHOOL SERVICE RELEASES:** Michigan; *Space and Space Travel*; *The Classification of Animals*; *Consonant Sounds*; *Animals - Harmful and Helpful*.



HENNING AND CHEADLE, INC.

10010 Greenfield Road, Detroit 27, Mich.

Phone: BRoadway 2-1000

Date of Organization: 1945

George R. Cheadle, *President & Treasurer*
John D. Joseph, *Vice-Pres & Secretary*
Harold Dobrowa, *Editorial Director*
Fred W. Denker, *Art Director*
John Stehney, *Photographic Director*

SERVICES: Preparation of sales promotion and training programs and materials including motion pictures, sound slidefilms, overhead transparencies, charts and literature. **FACILITIES:** Writers, photography, recording and direction.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The Memorial Impulse* (Michigan Memorial Park). **SLIDEFILMS:** *Spotlight on Parts* (Ford Div., Ford Motor Co.); *The Libbey Glass Line*; *Back in '52* (Libbey Div.); *Speaking-Of-Selling*, 6 films (Henning and Cheadle).

INSTRUCTIONAL ARTS, INC.

16210 Meyers Road, Detroit 35, Mich.

Phone: UNiversity 2-3932

Date of Organization: 1946

Nicholas J. Beck, *President*
James W. Atkinson, *Vice-Pres. & Treas.*
Harry B. Rottiers, *Secretary*

SERVICES: Creative and production staff for slidefilms, motion pictures, slides, instructional manuals, catalogs, artwork and photography. Audio-visual equipment sales. **FACILITIES:** Complete art and photographic departments including 40' x 50' stage with equipment for still or motion photography; still laboratories; 16mm and 35mm animation stand; recording studio; hot press typesetting department.

RECENT PRODUCTIONS AND SPONSORS

SLIDEFILMS: *Another Slice of Pie* (New Idea Farm Equipment Co.); *GMC Hydraulic Service Brakes*; *GMC for 1963* (General Motors Corp.); *Just Pour It On* (Dow Chemical Co.); *Easier Cooking, Easier Cleaning with Kelvinator* (American Motors Corp.); *Plugging the Profit Leaks*; *A Sure Thing* (Ralston-Purina Co.).



KERBAWY - MPO

1300 Buhl Building, Detroit 26, Mich.

Phone: Woodward 3-0201

Haford Kerbawy, *President*
Lester T. Davis, Jr., *Business Manager*
Victor F. Radcliffe, *Vice-President*
James Ryan, *Program Development*
James LaMarr, *Account Executive*
Irene C. Byerlein, *Asst. to the President*

SERVICES: Complete production of motion pictures for sales, promotion and training. Live presentations and stage shows for sales meetings and training. Closed circuit TV for industry. Slidefilms, training manuals, TV commercials. **FACILITIES:** Studios in New York and Los Angeles; associated studios in Cleveland.

(Also see MPO Productions, New York City)

TOM MARKER AND COMPANY

S Bloomfield Center, Bloomfield Hills, Mich.

Phone: MIDwest 7-3616

Date of Organization: 1960

Affiliate: Peckham Productions, New York City

Thomas P. Marker, *President*
Frank W. Linder, *Vice President*
John O'Neill, *Secretary*
Mary McSherry, *Manager - Copy*
Peter T. Brown, *Manager - Stage Production*
Emilo D. Rodriguez, *Art Director*
Loraine Czarneke, *Office Manager*

TOM MARKER & COMPANY:

SERVICES: Creating and producing public and company communications programs to generate sales, image or any specific result wanted in industrial management. Specializing in the production and application of motion pictures, shows and presentations. FACILITIES: Creative and supervisory staff; film editorial facilities; continuing contractual agreements covering specialized creative requirements and mechanical facilities.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Big League Baseball for Little Leaguers*, (Little League, Inc. and Chrysler Corporation); various untitled motion pictures and films for use in meeting programs for Young Cubicam, Chrysler-Plymouth Division, Chamber Spark Plug Company. LIVE PRESENTATION: *After Introduction Show, 1963 Model Chrysler, Plymouth and Valiant cars*, (Chrysler-Plymouth Division).



MPO Sales and Training Program, Inc.
21 Monroe Blvd., West Dearborn, Michigan

Kerbawy-MPO listing, this section and MPO Publications, Inc. listing, New York City area)

REGAN PRODUCTIONS, INC.

1730 Ralston, Detroit 3, Mich.

Phone: TUlsa 3-2800

Date of Organization: July, 1950

Lawrence M. Regan, *President*

Warren Hart, *Vice-President*

SERVICES: Complete programs for training, sales promotion, public relations and education, including sound motion pictures, sound slidefilms, printed materials, stage presentations, audiographs and TV spots. FACILITIES: Studio and stage designed, built and equipped for sound filming and photography.

RECENT PRODUCTIONS AND SPONSORS

FILMS: *BFG Builds for the Future*; *Budget Maker*; *Double Measure of Safety*; *Welcome to F. Goodrich*; *Big "H" Extra Miler*; *The Proche S80*; *Forward March*; and six other titles (F. Goodrich Co.); *Buy the Riverside Power Line of Saws*; *Then & Now*; *Sing-Along*; and other titles; manuals, audiographs and meetings (Montgomery Ward & Co.); *The Cause of Glass* (Associates Investment); Delco Battery Company and Delcotron meeting (United Motors Corp.).



Von Praag Productions, Inc.

201 Dime Building, Detroit 26, Mich.

Phone: WOodward 2-4596 (TWN DE-161)

Andrew Pastula, *General Manager*

See complete listing under New York City)



VIDEO FILMS, INCORPORATED

14 E. Jefferson Ave., Detroit 7, Mich.

Phone: WOodward 2-3400

Date of Organization: 1947

Date of Incorporation: 1959

Clifford Hanna, *President*

William P. Witherell, Jr., *Vice-President*

and Creative Director

William E. Lane, *Secretary-Treasurer and Manager*

Henry Toukbanian, *Director of Photography*

Charles P. Doran, *Assistant Cameraman*

George Ozolins, *Still Photography*

SERVICES: Creation and production of motion pictures for industry (sales promotion, sales training, public relations, engineering, etc.); classified

VIDEO FILMS INCORPORATED:

film reports for the armed forces; TV commercials. Completion services include animation and live photography, music scoring, sound recording and editing. FACILITIES: Sound stage; Maurer and Arrillex cameras; animation stand; editing rooms, 16mm and 35mm Moviolas; complete lighting and sound equipment for studio and location.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The Opening Wedge*; *Be Our Guest*; *Car Care for Jet Age Driving* (Monroe Auto Equipment Co.); *Regal Road to Riches* (Regal Ride Shock Absorber Co. & NAPA); *Look At It This Way*; *Speed Classics* (Walker Marketing Corp.); *Headstart on Tomorrow* (Consumers Power Co.); *The Dependables*; *All That Jazz*; *Rouser*; Plymouth-Valiant Dealer Meeting film (Chrysler Corp. — Ross Roy); *Kalamazoo Nature Center* (Holiday Adv.); *Camera Talks* (American Motors Corp.); *Operation Man'sell* (Saginaw Steering Div., General Motors Corp.); TV COMMERCIALS: for Reveo Discount Drug Co., The Detroit News, Manufacturers National Bank of Detroit (W. B. Doner & Co.); Tractor and Implement Div., Ford Motor Co. (Meldrum & Fewsmith).



Wilding Inc.

4925 Cadieux Road, Detroit, Mich.

Phone: TUlso 2-3740

John Parrott, *Vice President*

Gordon Miller, *Vice President*

13535 Livernois Ave., Detroit, Mich.

Phone: WEbster 3-2427

Dan Gallagher, *Vice President*

Norm Terry, *Vice President*

A. J. Henderson, *Vice President*

Wm. Winn, *Vice President*

(See complete listing under Chicago area)

Other Michigan Cities

CAPITAL FILM SERVICE

224 Abbott Road, East Lansing, Michigan

Phone: EDgewood 2-3544

Date of Organization: 1942

James Robert Hunter, *President*

Richard Cole, *Comptroller & Manager*

John Maters, *Sales*

James Lewis, *Writer, Director*

Robert Winkel, *Laboratory*

Kenneth Kortge, *Creative Editor*

Douglas Knowlton, *Camera, Director*

SERVICES: 16mm, color, b&w processing and printing; sound recording; photography; editing; animation; TV commercials; Kinescoping and complete script to screen productions. FACILITIES: Sound studio; projection room; editing rooms; art room; color and b&w processing and printing labs; motion picture equipment.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Governor's Conference on Libraries* (Mich. State Library Assn.); *Keep Michigan Beautiful* (Keep Mich. Beautiful Commission); *Land Grant College* (Mich. State Univ., WMSB-TV); *Winter Comes to Michigan* (Mort Neff Productions); *Lake Survey* (U. S. Army Corps of Engineers); *Catalysis for a Community* (Michigan Education Assn.); *What Are Your Chances*; *It Depends on You* (A. C. Spark Plug Div.); *Evolution of Orchard Spraying* (John Bean Div.); *Dr. Dreus* series of 10 films (Mich. State Univ., Education Dept.); *Lake LeAnn* (Central Realty); *History of Tanks*; 1961 Annual Report (U. S. Army, Detroit Arsenal); *Lesson in Selling* (Dow Chemical Co.); *God's Country* (Gene Little Prods.). SLIDEFILMS: *Telephone Facts* (General Telephone Co.); *Community Fund 1962* (Lansing Community Fund).

For the BEST in Film Production Sources

— Refer to These Review Pages in 1963



PORTAFILMS

Orchard Lake, Mich.

Phone: 313-EM 3-0561

Date of Organization: 1947

William Murray, *Director*

Edward Wheeler, *Sales & Utilization*

John Warren, *Finance*

Gwen King, *Production Coordination*

Wil Berg, *Editorial*

Elfreda Haynes, *Office*

Thomas Stringer, *Project Supervisor*

SERVICES: Designers and producers of educational and business films. FACILITIES: Own and/or rent all equipment and facilities needed for live-action, animation and stop-motion.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Say It with Service*; *Quality Story* (AP Parts Corp.); *Comprehending Blending* (Hamilton Beach); *Dealer Announcement* (GM Truck & Coach Div.); *Bigger on the Inside* (Columbus Parts Corp.).

OHIO

Metropolitan Cincinnati



Atlas Film Corporation

2501 Cyclorama Drive, Cincinnati 11, Ohio

Phone: MOnatana 2-2225

R. L. McMillan, *in charge*

(See complete listing under Chicago area)



Robert Fisher Productions

3629 Idlewild Avenue, Cincinnati 7, Ohio

Phone: WOodburn 1-3515

Frank F. Fisher, Sr., *Vice-President, in charge*

(See complete listing under Michigan area)

K & S FILMS, INC.

5519 Wooster Pike, Cincinnati 27, Ohio

Phone: 271-3700

Date of Incorporation: 1946

Jack R. Rabins, *President*

S. Harry Wilbanks, *Vice-President*

Roma L. Rabins, *Secretary-Treasurer*

Joseph Schatz, *Executive Producer*

Dick Kountz, *Executive Producer*

Robert Adams, *Recording Director*

Marjorie Meyer, *Art Director*

Mary J. Stefansson, *Production Coordinator*

SERVICES: Specializing in industrial motion pictures, sales training films, sound slidefilms, animated and live TV commercials. FACILITIES: Complete production facilities; two sound stages, script service, 16mm synchronous sound recording equipment and complete editorial services.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Hands of the Masters* (The Baldwin Piano Co.); *A Time for Opportunity* (Western & Southern Life Insurance Co.); *The Automatic Warehouse* (Alvey-Ferguson Co.); *The Story of Eleuthera*; *The Story of Rock Sound* (South Eleuthera Properties, Ltd.); *Ambassadors of Service* (International Hotel Corp.); SLIDEFILMS: *Sound the Horn* (Chevrolet Div., General Motors Corp.); TV COMMERCIALS: for Frisch Restaurants, Kenner Products Mfg. Co., Cincinnati Telephone Co., Cincinnati Gas & Electric Co., Burger Brewing Co., Cincinnati Enquirer, Schoenling Brewing Co., and many others.

EAST CENTRAL: OHIO CITIES

Metropolitan Cincinnati:

LASKY FILM PRODUCTIONS, INC.

3705 Lonsdale Street, Cincinnati 27, Ohio
Phone: 271-5833

Date of Organization: 1939

Date of Incorporation: 1956

Max Lasky, *President, Executive Producer*
Jack A. Robertson, *Vice-Pres., Production Manager*

Elizabeth C. Peters, *Treasurer, Prod. Asst.*

H. H. Nieberding, *Secretary*

David R. Wilson, *Sales*

Marc Siegel, *Script Supervisor*

Douglas Gray, *Production Assistant*

SERVICES: Producers of motion pictures for industry and television. Specialists in color photography. FACILITIES: Completely equipped sound studio and mobile unit for 35mm and 16mm production.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Pattern for Tomorrow* (General Electric Co.); *Endless Journey* (Cincinnati United Appeal); *Lilt Sales Meeting*; *Crisco Sampling* (Procter & Gamble Co.); *Projected Paths* (Avco Corp.).



Wilding Inc.

617 Vine Street, Cincinnati, Ohio

Phone: GARfield 1-0477

E. W. Gaughan, *Manager*

(See complete listing under Chicago area)

Metropolitan Cleveland



CINECRAFT - CONTINENTAL PRODUCTIONS, INC.

2515 Franklin Blvd., Cleveland, Ohio
Phone: SUPERior 1-2300

Date of Organization: 1937

Date of Incorporation: 1947

Ray Culley, *President*

Julius Potosny, *Vice-Pres., Exec. Prod.*

Paul Culley, *Vice-Pres., General Mgr.*

James Sheedy, *Secretary*

Donald Mitchell, *Treasurer*

Robert Haviland, *Director-Producer*

Zoltan Rozsnyai, *Musical Director*

Harry Horrocks, *Dir. of Photography*

Robert Mowry, *Art Director*

Robert Welchans, *Editing Supervisor*

Edwin C. Perry, *Director-Cameraman*

SERVICES: 16mm and 35mm, color, b&w, production of live or animated subjects for documentary, sales promotion and training, public relations, medical and full length TV productions. Specialists in multi-camera synchronous shooting. FACILITIES: Fully equipped building; three sound stages; floating recording studio, control rooms with sound equipment; art dept., two animation stands; film processing labs, general offices, carpenter, paint shop; 16mm and 35mm camera equipment, Mitchell NC and BNC; portable diesel electric generator for location shooting.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Steel By Stopwatch* (Jones & Laughlin Steel Corp.); *The Man From Reliance*; *Reeves Brier Vari-Speed Drive* (Reliance Electric & Engrg. Co.); *Letter to Youngstown* (Youngstown Sheet & Tube Co.); *Building Economic Understanding*, series (Republic Steel Corp.); *Live Line, Bare Hand Method* (Ohio Brass Co.); *The Nature of Freedom*, series (Freedom in Ac-

CINECRAFT-CONTINENTAL PRODUCTIONS:

tion); *The Velvet Curtain* (American Good Government Soc.); *Mathematics*, series (Educational Research Council); Sales Meeting films (Sherwin-Williams Co.); SLIDEFILMS: *Sell America to Prosperity* (Westinghouse Electric Corp.); *Colorful Story of Steel Windows* (Rusco Industries); *The Next Twelve Years* (Bobbie Brooks, Inc.); Sales Meeting film (Wooster Brush Co.); *Colorful Story of Steel Windows* (Rusco Industries); Sales Meeting film (Sherwin-Williams Co.); *Untitled series* (Pennzoil Div.); TV COMMERCIALS: for East Ohio Gas Co.; Sherwin-Williams Co.; Sabin Oral Vaccine; Cleveland Electric Illuminating; American Good Government Soc.; Standard Oil Co. (Ohio); Cleveland Trust Co.

EDWARD FEIL PRODUCTIONS

1514 Prospect Avenue, Cleveland 15, Ohio
Phone: PROspect 1-0655

Date of Organization: 1953

Edward R. Feil, *Executive Producer*

SERVICES: Production of industrial, institutional, sales, public relations and promotion films; films for television. FACILITIES: Scripts, camera, editing, and sound recording available for location or studio production.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *150 Ton Radial Draw Former*; *25 Ton Radial Draw Former* (The Cyril Bath Co.); *One Little Miracle* (United Foundation of Summit County, Inc.); *Moderate Retardation in Young Children* (Mental Development Center of Western Reserve University); *The Cleveland Institute of Art* (The Cleveland Institute of Art); *Examination of the Eye* (The Medical School of Western Reserve University through a Grant from Republic Steel Corp.).

GENERAL PICTURES CORPORATION

4501 West Pleasant Valley Rd., Cleveland 34, Ohio

Phone: VICTory 2-3636

Date of Organization: 1957

George Oliva, Jr., *President & Sales Mgr.*

Miliard M. Horace, *Vice-Pres., Prod. Supr.*

Doris Shaw, *Asst. Production Supr.*

Wanda Clark, *Treasurer*

SERVICES: Production of 16mm and 35mm motion pictures, sound slidefilms, videotape and film commercials, sales presentations, kinescopes, news-reel films, still photography. FACILITIES: Sound stage 49' x 49' with ceiling grids, rear projection, two Fearless Panoram dollies, Mole-Richardson perambulator, studio and location lighting equipment, Ampex and Magnasync tape recording, eight-channel mixing console, Maurer optical recorder, Moviola, Oxberry animation stand, music and sound effects library.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Cleveland - City on Schedule* (Cleveland Development Foundation); *Hoist Your Sales of G. E. Bulbs* (General Electric Co.); *Our Constitutional Republic* (Freedom-In-Action); *Acromedical Evacuation System* (U. S. Air Force); *Calling Dr. Dee* (Ohio Bell Telephone).

INDUSTRIAL MOTION PICTURES, INC.

3211 Payne Avenue, Cleveland 14, Ohio
Phone: 771-1533

Date of Organization: 1945

A. P. MacDermott, *President-Treasurer*

D. E. MacDermott, *Secretary*

SERVICES: Motion pictures, slidefilms, slides, stills; sound recording, script. Specialists in location work for heavy industry. FACILITIES: Fully equipped sound stages; editing rooms; animation department; six-channel synchronous recording; complete music department; Arriflex, Auricon, Cine Special, Bolex cameras; mobile equipment for location recording and photography.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Controlled Precision Machining* (Lucas Machine Div.); *You Steer the Buck-et* (Euclid Div., General Motors Corp.); *Banister Protective Pipe Coating* (Minnesota Mining & Mfg. Co.); *The Big Gallon* (Cities Service Oil Co.); *Lorain Moto Tower* (Thew Shovel Co.); *American Welding Congress* (American Welding Society). SLIDEFILMS: *Protection for Black Top Pavements*; *Pavical's Planned Program* (Byerlyte Corp.); *The Taudemite System* (Ohio Diamond Tool Co.).

Riviera Productions

3303 Rumson Road, Cleveland, Ohio

Phone: REDwood 1-6076

Pat Rancati, *Eastern Representative*

(See complete listing under Los Angeles area)



Wilding Inc.

1010 Euclid Bldg., Cleveland, Ohio

Phone: TOWER 1-6440

L. T. Young, *Vice President*

R. R. Osmun, *Manager*

(See complete listing under Chicago area)

Other Ohio Cities



Wilding Inc.

Babcox Building, 11 S. Forge, St., Akron, Ohio

Phone: 762-8311

R. R. Osmun, *Manager*

(See complete listing under Chicago area)

J. L. ANDERSON, MOTION PICTURES

472 East Chase Road, Columbus 14, Ohio

Phone: TU 5-7197

Date of Organization: 1962

J. L. Anderson, *Producer*

SERVICES: Complete script to screen production of 16mm and 35mm motion pictures for educational, TV, industrial and theatrical use. Consultation and evaluation of audio-visual projects and programs. FACILITIES: Basic photographic and editing equipment. Remaining facilities and staff are contracted for on a picture-to-picture basis.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Ways of Learning* (Antioch College); *East Faces West* (Pro-Japanica); *Life Is a Circus*, revisions (Sherpix). TV PROGRAMS: *How Swived* (CBS News - Calendar); *Antioch* (Antioch College & Mid-Western Program on Airborne TV Instruction).

COMARCO

507 Patterson Road, Dayton 19, Ohio

Phone: 298-6507

Date of Organization: May, 1961

Robert A. Wolff, *President*

John Lusa, *Vice-President*

SERVICES: Scriptwriting, art, production of sound slidefilms. FACILITIES: None specified.

RECENT PRODUCTIONS AND SPONSORS

SLIDEFILMS: *The Habit of Selling* (Standard Register Co.); *Cap and Gown* (Romine Enterprises); *Grow for Dough* (Murphy Feed Co.); *Signs of the Times* (Early & Daniel Co.); *Community Chest of Dayton* (Direct).

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WILLIAM DITZEL PRODUCTIONS

101 Hempstead Road, Dayton 40, Ohio
Phone: 298-5381

Date of Organization: March, 1962

Affiliate: L. E. O'Neil and Associates, Inc.,
P.O. Box 2235, Dayton 29, Ohio. Phone:
298-7261. L. E. O'Neil, Pres.

William Ditzel, Owner

SERVICES: Planning, script and production of motion pictures, slidefilms and TV presentations. FACILITIES: Auricon, Bell & Howell, Cine Special Graphic View cameras; Ampex sound equipment; lighting; magnetic and optical sound readers; not splicer, synchronizer. Studio and animation facilities arranged as needed.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Over Forty* (Frigidaire Div., General Motors); *Crucible* (Community Chest—Cross); TV PROGRAM: *City Income Tax* (Citizens Committee); TV COMMERCIALS: for Cross (Hospital Care Corp.); Armco Building (Armco Steel Corp.).

FILM ASSOCIATES, INC.

400 South Dixie Highway, Dayton 39, Ohio
Phone: 513-293-2164

Date of Organization: 1937

Date of Incorporation: 1916

Raymond Arn, President-Treasurer

Alfred C. Arn, Vice-President

Clément V. Jacobs, Secretary

Edward R. Lang, General Manager

Minor Croy, Office Manager

Walter Beech, Printing Supervisor

George Whalen, Jr., Editorial Head

David Bartholomew, Art Director

SERVICES: 16mm color, b&w motion pictures for industrial, educational and TV use. Complete production services for other producers and industrial photo departments. FACILITIES: Studio laboratory building, two sound stages; magnetic processing for b&w films. Automatic printing and sound and picture reproduction; multiple editing and re-recording channels, Altec and RCA Engineering tape and magnetic film, acetone optical film and disc. Interlock Maurer-Hoffman, Ampex and Presto recordings; art and animation dept. X-ray stand; Maurer, Auricon Super Pros, special cameras, zoom lenses. Fearless Panavision dolly and lighting equipment.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The Piqua Nuclear Power* (Atomic Energy Commission); *The Red* (Herb A. Philbrick); *Imagination Year* (National Cash Register Co.); *American Business* (Arthur Lodge Prods.); 1962 *Renewals* (Embletonian & Little Brown Jug (United Trotting Assn.)). TV COMMERCIALS: for Saltines (Ralph Jones Agency); Kenner (Leonard Sive Agency); Modern Fitts (Kelly and Lamb Agency); Marzetti Salad (Byer & Bowman Advg. Agency); Penicillin Lemon (Baer, Kemble & Spicer).



Haig and Patterson, Inc.

1 Talbott Tower—Suite 375, Dayton 2, Ohio
Phone: BALdwin 3-9321

Patterson, Chairman of the Board
(See complete listing under Detroit area)

Advertising Pages for Helpful Data

Advertisers whose advertisements appear on pages of this Annual Review Issue carry special designation (*) over listing text. Go to the convenient "Index to Advertisers" on last page of this issue for page number.

L. E. O'NEIL AND ASSOCIATES, INC.

P. O. Box 2235, Dayton 29, Ohio
Phone: 298-7261

Date of Organization: 1917

Date of Incorporation: 1961

Affiliate: William Ditzel Productions,
1501 Hempstead Rd., Dayton 40, Ohio.
Phone: 298-5381. William Ditzel, Owner.

L. E. O'Neil, President

Wayne M. Yoder, Vice-President & Director
of Technical Publications

Walker W. Lewis, Jr., Secretary

George W. Houk, Director of Graphic Design

William G. Ditzel, Director of Film Production

SERVICES: Motion pictures, slidefilms, graphic arts, technical publications, engineering services. Script to screen or partial basis. FACILITIES: Motion and still cameras; sound equipment; editing and lighting facilities; studio and animation facilities arranged according to production requirements.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Landmarks of History* (Educational and Music Arts); *The Frigidaire Rapid Drycleaner* (Frigidaire Div., General Motors).

METROPOLITAN CHICAGO AREA

ACADEMY FILM PRODUCTIONS, INC.

123 West Chestnut St., Chicago 10, Ill.

Phone: Michigan 2-5577

Date of Incorporation: April, 1950

Bernard Howard, Pres. & Exec. Producer

SERVICES: Creation and production of 16mm and 35mm motion pictures, slidefilms, slides, wide-screen and other unique presentations for TV, conventions, meetings and sales aids for both the broadcast medium and industrial, education, and business. Editing, writing, recording, titling for outside producers. Complete writing, directing, production services for ad agencies and industrial firms in creating and producing audiovisual aids of all kinds. Animation as well as live shooting. FACILITIES: Cameras, lights, cables, mike booms, dollies, recording equipment, etc., for complete production and shooting either in own studio or on location; 30' x 45' x 14' ceiling sound stage.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *ABS Pipe Applications* (Marathon Chemical Div., Borg-Warner); *The Day Grandma Came to Call* (Mogen David Wine Corp.); *North Chicago Laundry* (North Chicago Laundry Corp.). SLIDEFILMS: *Safari* (Luminall Paints). SALES MEETING: *Miss Fireball*, and other material (Velsicol Chemical Corp.).

Alexander Film Co.

472 Wrigley Building, Chicago 11, Ill.

Phone: WHitehall 4-5980

Terry Hatch, Res. Vice-President

(See complete listing under Colorado)



GILBERT ALTSCHUL PRODUCTIONS, INC.

909 W. Diversey Parkway, Chicago 14, Ill.

Phone: LAkeview 5-6561

Date of Organization: April, 1954 *

Branch Office: Italy: Via Aristide Leonati 67,
Rome. Rodolfo Beseti, in charge.

Gilbert Altschul, Pres. & Executive Prod.

L. B. Sager, Vice-President

Bruce Colling, Vice-President & Prod. Mgr.

Len H. Slaton, Vice-President & Sales Mgr.

Esther Altschul, Secretary-Treasurer

SLIDEFILMS: *The Key to More Profit* (Frigidaire Div., General Motors); *Dramatize Your Teaching* (self-sponsored); *GRAPHIC-TAPE: Now You Hear It, Now You Don't* (Owens-Corning Fiberglas).

AUSTIN PRODUCTIONS, INC.

232 North Main Street, Lima, Ohio

Phone: 229-7581

Date of Organization: 1917

B. Otto Austin, Jr., President & Producer

C. E. Butturff, Vice-President

N. F. Austin, Secretary

James Laird, Cinematographer

Larry Oatman, Sound

SERVICES: 16mm motion pictures, slidefilms, TV commercials; recordings. FACILITIES: Magnetic film recording channel; sync tape recording equipment; disc recorder; Auricon, Cine Special and Bolex cameras; two sound stages with full lighting equipment; editing facilities for 16mm.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Untitled films for American Brake Shoe*; *Superior Coach Corp.*; *Jeffrey Mfg. Co.*; *Baldwin-Lima-Hamilton Corp.* TV COMMERCIALS: for *Butty Cookies*, *Dinner Bell Meats*; *Cushion Grip*.

SERVICES: Production of motion pictures, slidefilms, slide presentations for industry, education and government. FACILITIES: Sound stage; editing, recording and animation facilities.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Your Future Success* (Brunswick Corp.); *River of Power* (The Pure Oil Co.); *The Extra Hand* (The DeLaval Separator Co.); *Proten Story* (Swift & Co.); *Learning How to Brush Your Teeth* (American Dental Assn.); *Energy & Power: Galvani and Volta* (Journal Films); Sales training program and slidefilm (The Creamery Package Mfg. Co.). SLIDEFILMS: *Passenger Report* — 1961 (Santa Fe Railway); *Service in Medicine* (Mead Johnson & Co.); *Canterbury Tales* (Scott, Foresman & Co.).

Animation, Inc.

221 North LaSalle Street, Room 1064,

Chicago 1, Illinois

Phone: 372-2628

Joseph W. Edwards

(See complete listing under Los Angeles area)



ATLAS FILM CORPORATION

1111 South Boulevard, Oak Park, Ill.

Phone: AUstin 7-8620

Date Established: 1913

BRANCH SALES OFFICES

408 Rucker Place, Alexandria, Virginia
Woodward & West Long Lake Road, Box 36,
Bloomfield Hills, Michigan
2801 Cyclorama Drive, Cincinnati 11, Ohio

James A. Kellock, President

Wm. L. Naftzger, Secretary

L. A. Krunel, Assistant Secretary

James L. Herman, Vice-President, Sales

Robert L. McMillan, Vice-President, Sales

Frank Blotter, R. C. Barrett, Sales

J. D. Powers, Super. Govt. Services

Albert Cook, Randall D. Garrison, Martha

Woodson, Editorial

A. S. Bradish, Vice-President, Production

Wm. Mimmerly, Director, Supervising Editor

Louis E. Miller, Manager, Slidefilm Division

Charles Lager, Laboratory Manager

Ralph Saunders, Sound Engineer

METROPOLITAN CHICAGO:

ATLAS FILM CORPORATION:

SERVICES: 16mm and 35mm public relations and training motion pictures and slidefilms; color and sound; TV commercials; short subjects; theatrical shorts, packaged programs. FACILITIES: Cameras, 16mm and 35mm; RCA 35mm and 16mm direct positive sound recording; art department; time-lapse photography; two sound stages; laboratory; animation; 35mm optical printer; editing; creative staff. Magnetic recording: 35mm, 16mm and 17 1/2mm.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The Woodward Way* (Woodward Governor Co.); *Crusade of Mercy* (United Community Services of Greater Milwaukee); *Take My Hand* (Red Cross); *What's My Traffic?* (Federal Aviation Agency); *Icemagic* (R.C.A. Whirlpool); *T-38 Talon Series*; *Specialty Knowledge Testing Program* (U. S. Air Force); *Harvest of an Atomic Age* (U. S. Information Agency). Other clients include Buick Div., Saginaw Steering Div., G.M.C. Truck & Coach Div., Frigidaire Div., A. C. Spark Plug Div., General Motors Corp.; D. P. Brother & Co.; Gunk, Inc.; Dole Valve Corp.; Admiral Corp.; Eastman Kodak Co.

BECKER-GOESSL, INC.

5621 Dempster Street, Morton Grove, Illinois
Phone: YOrktown 5-3121

Date of Organization: November 20, 1961

Frank G. Becker, *President, Photographer*
Marvin E. Goessl, *Vice-President, Secretary, Art Director*

James Cuca, *Photographer-Director*
Gloria Kondell, *Design Illustration*
Richard Seaberg, *Photographer-Lab.*
William Brodt, *Artist, Art-Prod.*

SERVICES: Sound slidefilms, slides, vu-graphs, photography, easel presentations, charts and graphs, collateral material, slidefilm animation, art dept., cartoons, illustrations, lettering, typography. FACILITIES: Photographic studios, slidefilm animation cameras, slide production and mounting equipment, film processing labs, processing white and color type cell overlays.

RECENT PRODUCTIONS AND SPONSORS

SLIDEFILMS: *The Master*; *The Duplicator*; *Design for Selling* (A. B. Dick Co.); *Fashion Is Your Business* (Sears, Roebuck & Co.); *What Is Energy?* (Kirby Amblers); *Productivity*, wide and vista screen (Culligan, Inc.). SLIDES: *Foundry Marketing Conference*; *Longhorne* (Inter, Minerals & Chemicals); *Oliver Tractors* (Fuller, Smith & Ross, Inc.); *Untitled* (Hotpoint). VU-GRAPHS: for Winhester-Western (Kielty, Dechert & Hampe, Inc.).

CAMERAS INTERNATIONAL MOTION PICTURES

1724 N. Orchard, Chicago 14, Illinois
Phone: MO 4-7308

Date of Organization: 1959

Charles D. Sharp, *President*
Richard Mansfield, *Vice-President*
John Oertel, *Laboratory Manager*

SERVICES: Producers of 16 and 35mm motion pictures; consultants on all motion picture situations. Particularly oriented to medical films and social documentary. FACILITIES: Complete studio, sound stage, Arriflex camera equipment; Ampex, Magnasync & PerfectTone sound equipment. Interlock and mixing facilities; screening and editing with optical and magnetic Moviola. 16mm b&w reversal and color printing laboratory.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Phenylketonuria Mental Deficiency is Preventable* (Ames Co.); *The Big Downtown Christmas*; *The Path of Paul Today*.

new version (self-sponsored). TV PROGRAMS: *The Fourth Man*; *Chinatown*, in production (ABC-TV). TV COMMERCIALS: for Forest Preserve District of Cook County; Sieber & McIntyre.

CHICAGO FILM STUDIOS of Chicago Film Laboratory, Inc.

1322 West Belmont Ave., Chicago, Ill.

Phone: BI 8-6780

Date of Organization: 1928

Eugene G. Josephson, *President*
Robert D. Casterline, *Sales Manager*
Todd Yamamoto, *Laboratory Manager*
Virginia Rose, *Office Manager*

SERVICES: 16mm and 35mm color and b&w motion pictures for advertising, sales promotion and job training, educational and travel; slidefilms; TV commercials.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Test Report*, *Product Report*, *Tractor Shovel*, *Proving Ground* (Allis-Chalmers); *The Shovel Loader* (Pettibone Mulliken Corp); *The Chicago Pacemelt Furnace* (Chicago Foundry Co.); *The Rhineland* (Swiss Airlines); *Radiosensitivity* (Veterans' Hospital); *New Route to Dairy Profits*, *Tournament of Roses* (Quaker Oats Co.); *500 Dealer Presentation*, *Power in Perfect Balance*, *Pace-Making in Harvesting*, *Pennsylvania Farm Show* (Oliver). SLIDEFILMS: *Biggest Hit in Haymaking*, *Plows of Perfection*, *Windrows to Profit* (Oliver); *Selling By the Compass*, *Soundings for the Sixties*, *Welcome Aboard* (Johnson Motors); *A Genius and An Industry* (The Masonite Corp.).

JOHN COLBURN ASSOCIATES, INC.

1122 Central Avenue, Wilmette, Illinois

Phones: Wilmette — ALpine 1-5520

Chicago — BRoadway 3-2310

Date of Incorporation: 1953

John E. Colburn, *President*
Robert I. Ford, *Dir., Educational Films*

SERVICES: Industrial and educational motion pictures; sound slidefilms and overhead projector transparencies. Production services and facilities available to other producers. Writers, artists and technicians available on free-lance basis. FACILITIES: Large sound stage; completely equipped for 16mm and 35mm production.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Strawberries — With Cream* (Cooperative League of the USA); *Stroke — Restorative Measures in Your Hospital* (Ill. State Medical Society & Ill. Dept. of Public Health); *The Churches Which Are in Asia* (Christian & Missionary Alliance); *The Arcadian Traveller* (Nitrogen Div., Allied Chemical Co.). SLIDEFILMS: *The Principles of Rotary Club Membership*; *The Los Angeles Story* (Rotary International); *Surge Sanitation Program*; *Mastitis Is Your Problem* (Babson Bros. Co.); *Anatomy of a Nightmare* (Automatic Transmission Parts, Inc.); *The Key to Success* (Western Reserve Life Assurance Co. of America); *Picture of Modern Protection* (Millers Nat'l Insurance Co. & St. Paul Fire & Marine Insurance Co.).

CREATIVE COMMUNICATIONS, INC.

75 East Wacker Drive, Chicago 1, Ill.

Phone: FI 6-7137

Date of Incorporation: January, 1962

Herschell G. Lewis, *President, Producer-Director*

Elsie Kerbin, *Asst Director, Editorial Supervisor*

Paul Hunter, *Account Executive, Writer*
Louise Downe, *Production Coordinator*

SERVICES: Motion pictures: industrial, educational, training, commercial, features, slide films, still photography, public relations. FACILITIES: Studio facilities available in Chicago, Illinois and Miami,

Florida; mobile motion picture and sound unit (travel anywhere); full editing department.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Look What's Now*, (I.T.T. Kellogg); *Just Your Health*, (Morris Fishbein — Capricorn Prods.); *Singing In the Sun*, (D. & R Productions); *The Flip-Back Paddle Ball*, (Flip-Back Company); SLIDEFILM: *President's Expansion Plan* (United Equity Life Insurance Co.)



Copley Productions

434 Downer Place, Aurora, Ill.

Mrs. Helen Hanson, *Branch Manager*
(Complete listing in San Diego, Cal. area)

DOUBLE SIXTEEN COMPANY

133 North Washington, Wheaton, Illinois

Phone: 668-5120 A/C 312

Date of Organization: 1957

Date of Incorporation: 1960

James W. Canon, *President*
Robert L. Shoemaker, *Vice President — Sales Manager*
Werner Dick, *Treasurer*
R. C. Andrewson, *Midwest Regional Sales*
Ben Price, *Manager — Equipment Sales*
Vic Erickson, *Art Director*
James Grant, *Writer — Director*
Walter Danylak, *Photography*
George Guyer, *Photography*
Pat Spohnholtz, *Slidefilm*

SERVICES: Motion pictures and sound slidefilm for sales & sales training, specializing in automated selling films for point-of-sale and "auto-learn" films for programmed training; commercial photographic services; audio-visual equipment; special packaged programs of film and equipment on term sale, lease, or rental. FACILITIES: Commercial studio and equipment for location work in still motion pictures.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Eternal Spring*, (Hydroponics, Inc.); *Your Lawn of a Lifetime*, (Altra Corporation); *Conveyors Make It Easy*, (Imperial Flowing); SLIDEFILMS: *College of Fluid Power*, (Fl. Reedy Corp.); *Call Collect* (Miller Fluid Power)



DOUGLAS FILM INDUSTRIES

10 West Kinzie St., Chicago 10, Ill.

Phone: MOhawk 4-7455

Date of Organization: 1945

Fred C. Raymond, *President*

Arthur R. Jones, *Vice-President*

Douglas P. Raymond, *Vice-President & Director of Production*

Frank M. Miller, *Director of Photography*

Emily Rich, *Art Director*

George G. Gilbert, *Field Sales Manager*

Sherwin Becker, *Quality Control Manager*

William Bielicke, *Quality Control Manager*

Lawrence Tickus, *Chg. Printing Control*

Production
Richard Kueker, *Chief Editor, Charge of Customer Service*

SERVICES: Creation and production of 35mm-16mm motion pictures, slidefilms, TV commercials and theatre trailers from script through release prints for industry, agencies and educational. Complete 35mm and 16mm color and b&w laboratory services for industry and production. Equipped and staffed for studio and local photography in motion picture and still film. FACILITIES: Large sound stage staffed and equipped; script, art and animation; magnetic and optical sound recording, music scoring, editing, conforming and distribution of films. Comp

DOUGLAS FILM INDUSTRIES:

nm and 16mm color neg-pos, b&w printing, processing, ultrasonic cleaning.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Time of Our Lives*; *Your Life in the Marketplace* (Amer. Dairy Assn.); *Knitknit* (Staadard Knitting Mills); *All Stars* (Chicago Tribune); *Brakes of the Game* (Marion Automotive Products); *Press 130* (Version Steel Press). SLIDEFILMS: *Selling Dairy Foods* (1962 (Amer. Dairy Assn.); *Safety Attitude*; *Off the Job*; *Keep Your Distance*, *Hand* (Nat'l Safety Council); *You and Music* (Mer. Music Council). TV COMMERCIALS: for Jan & Bronner; Tatham Laird; Procter & Gamble; Nat'l Adv. Council; Sterns Walters & Simons; The President's Council on Physical Fitness; Arthur Meyerhoff; International Harvester; Lor & Smith & Ross; R. Jack Scott.



CAL DUNN STUDIOS, INC.

41 West Ohio Street, Chicago 10, Illinois
Phone: 644-7600

Date of Organization: 1947

Cal Dunn, *President*
Joseph G. Betzer, *Vice-President*
John A. Krupka, *Creative Services Director*
Art Springer, *Art & Animation Director*
Jay Mueller, *Director, Cameraman*
John Gouldin, *Stage Manager*
Art Ellis, *Chief Editor*
Richard Turner, *Account Executive*
Aren Gruntman, *Audit & Bookkeeping*
Norma Sullivan, *Art Direction*
Aren Demis, *Art Direction*
Roger Cejalyo, *Distribution*
Lamelle Starr, *Talent Contact*

SERVICES: Motion pictures and slidefilms for sales, training, promotion, product information, employee indoctrination and special purposes; TV commercials and productions. FACILITIES: Sound stage, insert stages, working kitchen, Oxberry animation stand and equipment; complete animation, layout and painting depts.; editing, screening room, carpenter shop, creative and administrative facilities.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *In More Ways Than One* (Indoor Advertising Assn. of America); *The Boat* (Swift & Co.); *Evolution on Main* (Western Auto Supply Co.); *The Spirit of Whirlpool* (Whirlpool Corp.); *The "X" You Lik* (Committee for Modern Courts). SLIDEFILMS: *This Magic Moment*, *She's Quite a Gal* (National Life & Accident Insurance Co.); *What Is Terry Tick?* (Whitlock & Co.); *The Secret of our Popularity*, *Bring Out the Best in Your*, *How to Rate on a Date*, *How to Give Parties* (National Woman's Christian Temperance Union); *Thirsty? Crush That Thirst!* (Crush International, Inc.); *Our Year to Roar* (Hires Beer). VISUAL PRESENTATIONS: for American Dental Assn., American Assn. of Dental Schools, Crush International, Inc., and Sperry-Tenn, Inc. TV COMMERCIALS: for Kellogg, Treco-American, Swanson Frozen Foods, Schlitz Beer, Pillsbury, Parker Pen, Salvo, Joy (Leo Burnett Co., Inc.); Johnson's Wax (Footie, Cone & King Inc.); Gift Star (McCann-Erickson, Inc.); All Cross, Blue Shield, Committee for Modern Courts (Bozell & Jacobs, Inc.); Stag Beer (Edw. Weiss & Co.); Procter & Gamble (Tatham-Laird, Inc.); Pearl Polishes, Inc., Montgomery Ward (direct).



Dynamic Films, Inc.

3 North Melrose, Elgin, Ill.
Phone: SHerwood 2-0544
Al Middlesworth, *Manager*
(See complete listing under New York City)



FILMAK PRODUCTIONS

1327 South Wabash Ave., Chicago 5, Ill.

Phone: HArrison 7-4555

Date of Organization: 1919

Irving Mack, *Chairman of the Board*
Bernard Mack, *President*
Joseph R. Mack, *Vice-President*
Don Mack, *Treasurer & Vice-President, Sales*
Vi Dane, *Secretary*
Pat Cascio, *Production Manager*
Elliott Satinover, *Slide Manager*
Roman Polys, *Music & Sound Engineer*
Harlan Croy, *Industrial Film Manager*
Jay Jankowski, *Lab Manager*

SERVICES: Motion pictures and sound slidefilms for TV, industry, education, training programs, sales meetings, public relations and reports, creative services—script-writing, presentations, storyboarding jingles; production services—live motion picture and still photography in studio or on location in 16mm and 35mm color and b&w, animation and slidefilm photography; sound recording and mixing—lip sync, wild sound, singing jingles, sound effects for tape, records or optical film; art work—illustrations, cartoon characters, backgrounds, photo touch-up; titling—hot press, cold press, opaque and transparencies; lab work—editing, processing, printing inspection. FACILITIES: Completely equipped sound stage, prop and dressing rooms; two sound departments; six animation stands with automatic Oxberry; art department; type shop; laboratory including optical printers, developing machines, editing.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: APECO 1962; APECO Dial-A-Matic (Amer. Photocopy Eq.); SLIDEFILMS: *My Name is Profit*; *Profit Dry Cleaner* (Speed Queen Div., McGraw-Edison); *Classified Advertising* (Chicago Sun Times & Daily News); *Billy The Kid* (Hortex Mfg.); *Hand Drill* (Thor Power Tool Co.).

THE FILM-MAKERS, INC.

615 North Wabash Ave., Chicago 11, Ill.

Phone: 337-6264

Date of Incorporation: October, 1962

Lincoln Schenrie, *President & Creative Director*
Edward E. Katz, *Board Chairman & Gen. Mgr.*

SERVICES: Specialists in production of advertising and marketing films (commercials and other) for TV and business, from script and storyboard through finished production, including experimental, Schuerin and test shooting; creative and financial consultants. FACILITIES: Complete studio facilities in Chicago, New York, Hollywood, Miami, London and Paris.

RECENT PRODUCTIONS AND SPONSORS

(New Company, Organized in 1962)

FLICKA FILMS

621 North Dearborn St., Chicago 10, Ill.

Phone: WIlitehall 4-7477

Date of Organization: 1956

William R. Johanson, *Owner*

SERVICES: Animation and slidefilms, commercials, industrials, government films, technical and cartoon animation. FACILITIES: Complete animation dept. and 16mm and 35mm animation stand.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Electronic Countermeasures* (U. S. Navy, Bureau of Ships). TV COMMERCIALS: for Bull of the Woods Tobacco (Simon & Gwynn, Advg.); Wrigley's Gum (Arthur Meyerhoff & Assoc.); Chevrolet Announcement (Leonard M. Sive, Advg.); American Institute of Laminating (direct).

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CHICAGO AREA

Format Films, Inc.

360 North Michigan Ave., Chicago 1, Ill.

Phone: Financial 6-3585

Jerry Abbott, *Vice-President*

(See complete listing under Los Angeles area)

GOLDSHOLL AND ASSOCIATES

420 Frontage Road, Northfield, Illinois

Phone: 446-5300

Date of Organization: 1942

Morton Goldsholl, *President, Exec. Prod.*
Mildred Goldsholl, *Secretary, Producer*
John Weber, *Studio Director of Design*
William Langdon, *Administrative Director*

SERVICES: Producers of motion pictures and slidefilms for business, industry, television and education; Specialists in animated graphic design. FACILITIES: Sound stage, 16mm and 35mm cameras, Moviolas, Oxberry animation stand, Ampex and Magnacord tape sync sound recorders, editing equipment.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Faces and Fortunes*; *Kleencor X-Periments*; *Texoprint* (Kimberly-Clark Corp.); *Envelope Jive* (Karolton Envelope Co.); *Mag* (Time-Life Corp.); *Shaping the World* (Carborundum Corp.). SLIDEFILMS: *Trading Areas* (Carborundum Corp.); *Printing Papers* (Kimberly-Clark Corp.). TV COMMERCIALS: for Boushelle Rug Cleaners (Caruso, Malis & Worn); Chicago Curreney Exchange Assn. (Gourtain-Loeff, Inc.); Standard Oil of New Jersey (Needham, Louis & Brorby).



The Jam Handy Organization, Inc.

230 North Michigan Avenue, Chicago 1, Ill.

Phone: STate 2-6757

Harold Dash, *Vice-President, in charge.*

(See complete listing under Detroit area)

FRAN HARROLD, INC.

1140 South Michigan Ave., Chicago 5, Ill.

Phone: WAbash 2-0570

Date of Organization: August, 1960

F. E. Harrold, *President & Sales Director*
George L. Drake, *Vice-Pres. & Crea. Dir.*
James H. Johnson, *Vice-Pres. & Prod. Dir.*

SERVICES: Creative and production services for films, sales meetings, training programs, planning, organization, writing, art, photography, production, staging, direction. FACILITIES: Creative and editorial. Art, photographic and production departments; photographic and production facilities and equipment for slides, transparencies, filmstrips, etc.

RECENT PRODUCTIONS AND SPONSORS

SLIDEFILMS: *Your Big Chub* (Hotpoint). TRAINING FILMS: *Untitled for Hotpoint*; Montgomery Ward & Co. Sales Presentations, Sales Meetings, Annual Meetings and Dealer Displays for: Watt Publ. Co.; King Korn Stamp Co.; Armour & Co.; Hotpoint; Hamilton Mfg. Co.; Chrysler Corp.; Parker Pen; Simmons; Outboard Industries Assn.; Joliet Federal Savings & Loan Assn.

All the Facts You Need to Know

Concise, accurate data on film production sources throughout the world appears in these pages. The buyer is invited to preview current pictures made by listed companies; the nature of their experience is noted under Client References under each company's listing text.

METROPOLITAN CHICAGO:

DALLAS JONES PRODUCTIONS, INC.

430 West Grant Place, Chicago 14, Ill.

Phone: BUCKingham 1-5283

Date of Organization: 1947

Dallas Jones, *President*

M. L. Jones, *Vice-Pres., Treasurer*

G. Richard Bowen, *Vice-Pres., Secretary*

Oz Zielke, *Director*

Dwight Parks, *Art Director*

Carl Sandin, *Supervising Editor*

Gerhard Kugel, *Chief Sound Engineer*

SERVICES: A complete, specialized training and sales promotion service, including field research, writing and production of all audio-visual and printed materials. Motion pictures, slidefilms, filmstrips, slides, complete meeting packages. Specialized service for TV spot production. **FACILITIES:** Studio at 430 West Grant Place is specially built for motion picture and television production with two sound stages and one silent stage. Total shooting area: 32,000 square feet. Highly mobile location equipment. Stages equipped for all 35mm and 16mm production. Seven channel magnetic recording and stereo.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Readiness, The Fourth R* (Athletic Institute); *The Touch of Wool* (American Sheep Producers Council); *The Invaders* (The Diversey Corp.); *A Management Guide to Dairy Departments* (Nat'l Assn. of Retail Grocers); *Blue Chip Farming* (A. O. Smith Harvestore Products); *Adapting to Conditions; Split Second Decisions; More Than Manners; Delivery Injuries; Report That Accident* (Nat'l Assn. of Automotive Mutual Ins. Cos.); **SLIDEFILMS:** *Programs on Handling Dry Milk in Recipes* (American Dry Milk Institute); *Education in Transition* (Brunswick); *Central Station Weathermakers*, and 2 others (Carrier Corp.); *Walk In a Thousand Shoes* (Greyhound Corp.); *Building a Quality Image* (Coca-Cola); *What's In a Job?* (Motorola); *How 6 Million Water Heaters Got Sold*, and 3 others (A. O. Smith Corp.); *Selling Today the Professional Way* (Square D Co.); 1962 *Sales Meeting* (U. S. Gypsum Co.); *More Profit Per Block* (Zonolite) and others.

W. N. KIRSHNER & ASSOCIATES, INC.

53 West Jackson Blvd., Chicago 4, Illinois

Phone: WAbash 2-5519

Date of Incorporation: 1959

William H. Kirshner, *Pres. & Gen. Mgr.*

Robert B. Boss, *Vice-Pres., Training*

Herbert Higgins, *Vice-Pres., Marketing*

Arnold Coty, *Vice-Pres., Indus. Shows*

Clyde M. Koch, *Vice-Pres., Sales Prom. Exh.*

Mary Ann Kirshner, *Vice-Pres., Research*

Robert K. Larson, *Secretary*

Phillip Kirshner, *Studio Manager*

W. E. Terry, *Creative Director*

Virginia Kitzelman, *Office Manager*

SERVICES: Producer of audio-visual materials for marketing, sales promotion, training and public relations, servicing agencies and business. Sound or silent film strips, motion pictures, slide programs, live business presentations, television commercials, closed circuit meetings. **FACILITIES:** Staff of audio-visual writers, photographers. Conference, recording, production and projection facilities.

RECENT PRODUCTIONS AND SPONSORS

SLIDEFILMS: *Interests in Common* (Nat'l Rodeo Affiliates); *Right on the Loading Chute* (American Breeders Service); *Memories of Europe* (Kruger Re-Seburo); *From the Clouds to You* (RainSoft Water Conditioning Co.); *Secret for Security* (Inland Life Insurance Co.).

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MERVIN W. La RUE, INC.

159 East Chicago Ave., Chicago 11, Ill.

Phone: SUPerior 7-8656

Founded as Individual Company: 1937

Incorporated: 1947

Mervin W. La Rue, Sr., *President*

Joanna La Rue, *Vice-President*

Charles C. Hard, *Secretary-Treasurer*

Everett Blackman, *Production Manager*

SERVICES: To the medical and closely allied fields exclusively. Technical consultants in planning, production and utilization of audio-visual aids in continuing education in medicine. **FACILITIES:** Exceptional for medical and scientific work—explosion-proof motion cameras and lighting; special endoscopic, macroscopic and microscopic motion cameras; animation stands; time lapse, high speed, recording, and conventional equipment.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Increased Safety for Bronchoscopy Under General Anesthesia* (Abbott Laboratories); *Corrective Surgery of the Nose; Surgical Treatment of Glaucoma* (Northwestern University); *Technique of Parenteral Medication* (Becton, Dickinson & Co.); *Percutaneous Left Brachial Aortography* (Eaton Laboratories); *Adjunctive Therapy for Congenital Spasticity* (Irwin, Neisler & Co.).



JACK LIEB PRODUCTIONS

1230 West Washington Blvd., Chicago 7, Ill.

Phone: CH 3-2600

Date of Organization: 1946

Jack H. Lieb, *President*

Warren H. Lieb, *Production Supervisor*

Walter Hotz, *Sound Engineer*

Art Ellis, *Editor-in-Chief*

John Erickson, *Account Executive*

Charles Glick, *Director & Production Manager*

Elaine Radis, *Librarian*

E. S. George, *Writer*

Marilynn Truax, *Research*

SERVICES: Motion picture production; industrial, theatrical, TV, sales promotion, institutional and sales training; specialists in travel promotion films, TV productions, spots and shows. Filmstrips and sound slidefilms. Consultant on motion picture problems. **FACILITIES:** Complete studios, 3 sound stages, RCA 35mm and 16mm magnetic and optical recording. Specialists in hi-fidelity magnetic mixing. Editing, musical score facilities.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Roads to Progress* (Commonwealth of Kentucky, Highway Dept.); *Dental Assistant; Medical Assistant* (Career Academy); *World Series of 1962* (American-National League Motion Picture Div.); *And You Are the Star; The Fourth 'R'* (J. Walter Thompson Co.); *Radiological Monitoring Procedures; Disaster Control Planning & Operations* (U. S. Air Force); *Eye Care* (Plastic Contact Lens). **TV COMMERCIALS:** for Trailways Bus (J. Walter Thompson Co.); Club Aluminum-Teflon (Erwin Wasey, Ruthrauff & Ryan); Canfield Ginger Ale (Don Kemper Advg. Co.).

JOHN R. MACDONALD

SOUND-SLIDEFILM PRODUCTIONS

155 N. Wabash Avenue, Chicago 1, Illinois

Phone: ANdover 3-1049

Date of Organization: 1957

John R. Macdonald, *President*

Mildred Romano, *Secretary-Treasurer*

Donald K. Fletcher, *Manager, Sound Dept.*

James W. Verna, *Art Director*

James P. Plenus, *Production Coordinator*

SERVICES: Automated-communications for educa-

tion, business, industry and advertising. **FACILITIES:** Modern studio with staff for production of sound, artwork, photography and electronic instrumentation.

RECENT PRODUCTIONS AND SPONSORS

SLIDEFILMS: No titles provided — series for U. S. Steel Corp.; Gary Steel Works; Gary Sheet & Tin Mill; Cummins Engine Co.; Fire-Trol Corp.; Encyclopaedia Britannica; Butler Mfg. Co.; Murphy Products Co.; Aubrey, Finlay, Marley & Hodgson. Swissdent International; Sears, Roebuck & Co. Midwest Development Corp.; Nat'l Congress of Parents & Teachers; Cahners Pub. Co.

FENTON McHUGH PRODUCTIONS, INC.

518 Davis Street, Evanston, Ill.

Phones: Evanston—UNiversity 4-3021

Chicago—BRoadway 3-3353

Date of Organization: 1956

Fenton McHugh, *President*

James O'Riley, *Vice-President*

Helen Wolf, *Administrative Asst.*

William Kerwin, *Production Manager*

Robert Krugly, *Comptroller*

SERVICES: Production of 16mm and 35mm motion pictures for business, industry and TV. Sound slidefilm production. **FACILITIES:** 16mm and 35mm production equipment; sound recording equipment; sound stage; editing equipment.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Father Dan; Members Want to Know* (Credit Union Nat'l Assn.); *A Look at Tomorrow* (Hamilton Mfg. Co.); *Three to Get Ready* (Johnson's Wax). **TV PILOT:** *Fisherman's Luck* (Brunswick Corp.).



MPO Productions, Inc.

185 No. Wabash, Chicago, Illinois

Phone: 373-2355

Bill Bailey, *Manager*

(See complete listing under New York City)

BURT MUNK & CO.

56 E. Walton Place, Chicago 11, Ill.

Phone: 337-0034

Date of Organization: 1961

Burton M. Munk, *President*

Earl Anderson, *Prod. Mgr. & Director*

Ginger Simmon, *Office Manager*

SERVICES: Creation and production of motion pictures, slidefilms and related materials for business communication. Sales meeting and convention services. Nationwide public school distribution of sponsored filmstrips. **FACILITIES:** Production affiliations; creative writing and complete planning of sales training and sales promotion programs.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *To Tame a Tiger* (Seab, Inc.); *Fidelity in the First Place* (Zenith Sales Corp.); *Cleopatra to '63* (Hotpoint Home Laundry); *Anchor with Certainty* (Phillips Drill Co.); *Atoms to Kilowatts* (Commonwealth Edison); *High Level Decision* (Hotpoint Ranges). **SLIDEFILMS:** *Quality Makes the Difference; Step Up and Sell; Space for Profit; The Clean Sell; The Silhouette that Sells; Silhouette Sing-Along; Demonstrations That Sell; The Cold Facts; The Story of Comfort Cooling* (Hotpoint); *The Story of Poly Clean; Seeing Is Believing; Preparation Pays Off; Image of Confidence; A New Dimension in Electric Ranges; A New Dimension in Gas Ranges* (Whirlpool Corp.); *Our American Heritage of Folk Music*, series of 6 (Society for Visual Education).



FRED A. NILES
COMMUNICATIONS CENTERS, INC.
 58 West Washington Blvd., Chicago 7,
 Illinois
 Phone: SEeley 8-4181
 Date of Organization: 1955

Offices: 108 West End, New York,
 N. Y. Phone: SUsquehanna 7-8770. Joe
 Bernstein, *General Manager*. 650 North
 Bronson, Hollywood 28, Calif. Phone: HOLly-
 wood 3-8154. Lionel Grover, *Vice-Pres.*

OFFICERS AND STAFF
 Fred A. Niles, *President*
 William E. Harder, *Vice-President, Production*
 Herman C. Lindquist, *Vice-President, Sales*
 Harry Lange, *Vice-President, Exec. Producer*
 Keith L. Ratny, *Vice President*
 James E. Morgan, *Controller*
 Donald Klein, *Assistant Production Manager*
 Bert Lindberg, *Chief Charge Man*
 George Markstahler, *Admin. Supr. Editing*
 Dorothy Roecker, *Office Manager*

SERVICES: Creating and producing TV commer-
 cial & animation; TV shows, business devel-
 opment programs including motion pictures,
 slidefilms, training programs; business thea-
 treating & staging shows for sales meetings
 conventions; closed circuit TV; videotape;
 recordings. **FACILITIES:** 110,000 sq. ft.
 offices; three sound stages; one wing devoted
 to painting, carpentry, prop, electrical, paint shops;
 docks; title stand; Oxberry animation stand;
 art & art departments. 125 staff members.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *Mural* (Midwest Metropolis,
 Inc. & Hutchinson Co.); *Bowling* (Brums-
 International); *Road in the Sky* (Delta Air-
 Lines); *One Eye on the Instruments* (Federal
 on Agency); *Out in Front* (Frigidaire Div.,
 General Motors); *Jackson's Tree* (General Mills,
 Inc.); *The Invisible Burglar* (Minneapolis-Honey-
 well); *Pride of Abner Q.* (Merit Muffler Div.,
 Parts, Inc.); *Meadow Gold Melody Top* (Dow
 Gold Div., Beatrice Foods); *Metropolis* (U.S.
 Portrait, Chicago Tribune); *Operation*
Box (Pit Pass, (Dow Chemical Company));
Boys to the World (Medico, Service of
 U.S. Army, Inc.).

LOT PRODUCTIONS, INCORPORATED

19-23 Ridge Avenue, Evanston, Ill.
 Phone: Evanston—DAvis 8-3700
 Chicago—BRoadway 3-4141

Date of Organization: 1940
 Date of Incorporation: 1952

Robert Isely, *President*
 Robert L. Dedrick, *Exec. Vice-President*
 Don Sheldon, *Treasurer*
 A.E. Borroughs, *Secretary*
 H. Childs, *Dir. of Photography*
 Ka Kracht, *Director of Illustrative*
Photography
 Omie Andersen, *Slidefilm Department*
 B. Buhl, *Sales*
 L. Norman, *Sales*
 B. Luce, *Director*

SERVICES: Complete creative and production fa-
 cilities for motion pictures, slidefilms, and strip-
 film. Research, writing, photography, sound re-
 cording, editing, and stripfilm services for indus-
 trial and business films. **FACILITIES:** 10,000 sq.
 ft. shooting stage with 14 ft. clear-
 under cat-walks; complete kitchen facilities
 and photography; 16mm Mitchell and Arriflex
 camera equipment; gasoline generator & battery
 for field work; Ampex and Magnasynch
 recording equipment including DuKane 30/50
 generator; double system projection.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Move In Mining*; *The Profit-
 able* 80 (Clark Equipment Co.); *High Energy*
Forging (U. S. Industries); *Chain and*

Sprocket Interaction (Chain Belt Co.); *Condition*
Go (John T. Riddell Co.). **SLIDEFILMS:** *Opportunity*
Unlimited (Field Enterprises Educational
 Corp.); *Something Different, Something Special*
 (Aid Assoc. for Lutherans); *Dentures*; *Partials*;
Children's Dentistry (Professional Budget Plan);
History of Anesthesia (Am. Assn. of Nurse Anes-
 thetists); *Automated Paving* (Iowa Mfg. Co.).



Reid H. Ray Film Industries, Inc.
 208 South LaSalle Street, Chicago 4, Ill.
 Phone: Financial 6-0597

Clyde Krebs, *Vice-Pres., General Sales*
 James Holmes, *Mid-West Sales V. P.*
 (See complete listing under St. Paul, Minn.)

RAY-EYE PRODUCTIONS, INC.

1822 North Ridge Avenue, Evanston, Illinois
 Phone: Evanston: 325-9600;
 Chicago: 273-2535

Date of Organization: 1957

Fred Olsen, *President*
 Robert H. Charles, *Chairman*
 Warren Wolter, *Vice-President, Sales*
 Rudy R. Wright, *Vice-President, Production*

SERVICES: Videotape recording, 16 & 35mm mo-
 tion pictures, filmstrips. Television programs and
 commercials; industrial and sales films. Services
 from script to screen. **FACILITIES:** Three sound
 stages designed for simultaneous videotape, film
 or sound production. Ampex 1000 C videotape
 recorders equipped with Amtec, Intersynch and
 Electronic Editor; Marconi 4 1/2" TV cameras,
 telechrome special effect; vertical interval switch-
 er, Telescript; Magnasynch and Collins sound;
 Mitchell 16mm cameras; "Stillmotion" electronic
 microstudio; closed circuit TV operations.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Tufcon, Showcase '62* (U. S.
 Gypsum); *Peace of Mind* (Fidelity Life). **TV**
FILMS: *Builders Showcase*; *Take-Two* (U. S.
 Gypsum); *Let's Get Growing* (Tobin Garden
 Supply). **TV COMMERCIALS:** for U. S. Gypsum
 (Fulton Morrissey); Commonwealth Edison (Leo
 Burnett); Emerson Electric Co. (Winfield).



SARRA, INC.

16 East Ontario Street, Chicago 11, Ill.
 Phone: Whitehall 4-5151
 210 East Fifth St., New York 3, N. Y.
 Phone: SPring 7-3700

Date of Organization: 1937

(At New York City Studios)

Valentino Sarra, *President*
 Morris Behrend, *General Manager*
 Lee Goodman, V. P. Chg. Production
 Rex Cox, *Creative Director*

(At Chicago Studios)

William Newton, *Manager*
 Marvin Bailey, *Production Manager*
 Harold W. Morrow, *Business Manager*
 Harold Lignell, *Laboratory Manager*
 John J. Conrad, *Director*
 Jordan Bernstein, *Producer-Director*
 Pat Saviano, *Production Coordinator*

SERVICES: Creation and production of motion
 pictures, slidefilms and television commercials for
 sales, sales training, product promotion and in-
 formation, employee training and indoctrination,
 safety training and promotion, public informa-
 tion. Armed Forces training subjects. **FACILITIES:**
 Sound stage, 16mm and 35mm motion picture
 cameras; still photographic equipment and per-
 sonnel; 16mm and 35mm editing; 16mm and
 35mm processing laboratory; art and animation;
 creative staff. (Continued right above)



RECENT PRODUCTIONS AND SPONSORS

TV COMMERCIALS: for Northern States Power,
 Toro, American Dairy Assn. (Campbell-Mithun);
 Swift & Co. (Leo Burnett); Sunbeam Shavemas-
 ter, Sunbeam Products (Foote, Cone & Belding);
 Serta (Tatham-Laird); Seven-Up, Oscar Mayer
 (J. Walter Thompson Co.); Reynolds Metals,
 Toni (Clinton Frank); Dr Pepper (Grant Adver-
 tising); and others.

Screen Gems, Chicago

230 North Michigan Ave., Chicago, Ill.
 Phone: FRanklin 2-4256

Burton Neuburger, *Mid-West Representative*
 (See complete data under Elliot, Unger &
 Elliot listing, New York City)

SOCIETY FOR VISUAL EDUCATION, INC.

(Subsidiary of General Precision Equip. Corp.)

1345 Diversey Parkway, Chicago 14, Illinois
 Phone: LAkeview 5-1500

Date of Organization: 1919

John C. Kenman, *President*
 Walter E. Johnson, *Vice-President*
 Casmir V. Wejman, *Treasurer*
 Paul G. Rosenau, *Dir., Industrial Sales*

SERVICES: Creators and producers of sound slide-
 films, filmstrips, and slides for industry. Pro-
 ducers and distributors of sponsored filmstrips
 for industry to schools and churches. **FACILITIES:**
 art department, Ludlow hot press typeset, b&w
 and color processing, automatic and semi-auto-
 matic single and double-frame 35mm slide bind-
 ing, slide cameras, animation cameras, b & w
 and color still photography.

RECENT PRODUCTIONS AND SPONSORS

SLIDEFILMS: *Wonderful World of Selling* (News-
 paper Advg. Executive Assn.); *Speedy G* (Parker
 Hannifin); *Product Improvements*; *Progressive*
Maintainability TD-30 Power Shift (Internation-
 al Harvester Co.); *Heat on Tap* (Peoples Gas,
 Light & Coke Co.); *Report on Lake County Hos-
 pitals* (Lake County Hospital Development
 Assn.); *Mutiny on the Bounty* (Metro-Goldwyn-
 Mayer, Inc.). **FILMSTRIPS:** *Winning "First" With*
Teeth (Nat'l Apple Institute); *The Wonderful*
World of the Brothers Grimm; *Mutiny on the*
Bounty (Metro-Goldwyn-Mayer, Inc.).



TELECINE FILM STUDIOS, INC.

100 S. Northwest Highway, Park Ridge, Ill.
 Phone: Park Ridge — TA 3-4148
 Chicago — RO 3-5818

Date of Organization: 1952

Byron L. Friend, *President*
 June A. Friend, *Secretary-Treasurer*
 Henry Ball, *Facility Manager*

SERVICES: Motion pictures for industry and tele-
 vision, color and b&w; 35mm and 16mm, studio
 or location. TV commercials, videotape or film;
 complete packaging service, editing, re-recording,
 mixing, interlock screening and recording; script
 writing; animation. Hi-speed photography, time-
 lapse films. **FACILITIES:** Multiple cameras, con-
 tinuous shooting picture equipment, 35mm and
 16mm cameras; magnetic sound recorders; sound
 stage 30' x 45', five-channel re-recording and
 mixing; scsyn interlock; generators for location
 work; wireless microphones.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Dealer Promo.* (Sinclair Oil
 Company); *Flame Planets* (The Chemtron Cor-
 poration); *Ideas and Film III* (Bell & Howell);
The Vincent Price Show (Sears, Roebuck & Co.);
SLIDEFILM: *Making Skills Count* (YMCA).

METROPOLITAN CHICAGO:

TRANS WORLD PRODUCTIONS

131 South Wabash Avenue, Chicago 3, Ill.
Phone: FI 6-5432

Date of Organization: January, 1961

R. H. Cole, *President*
Arthur Gasparro, *Vice President*
Jack Swan, *Vice President*
James Reeves, *Secretary-Treasurer*

SERVICES: Production of 16mm, 35mm motion pictures, sound slide films, wide screen slide films; recording, editing, still color product photography (food), studio or location. FACILITIES: Studio, dark rooms, 75 seat theater; filming studio 30' x 50'.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Mulching With Polly*, (Union Carbide Corporation); *Your Home*, (L. W. Besinger and Associates); *Prefab Yes or No*, (Plymouth Homes Corporation); TV FILMS: *Cooking with Eddie Doucette*, (I.G.A. Food Stores); *International Cafe*, (WGN-TV).

UNITED FILM & RECORDING STUDIOS, INC.

Studios—Production Center: 301 East Erie Street, Chicago 11, Ill.

Phone: SUperior 7-9114

Date of Organization: 1925

Date of Incorporation: 1933

Branch Offices: 17 East 45th Street, New York 17, N.Y. Herbert Rosen, *Eastern Repr.* 425 13th Street, N.W., Washington, D.C. Robert Pfeifle, *Washington Repr.* Neue Mainzerstr. 22, Frankfurt a. m. West Germany, Herman Kalisch, *Eur. Rep.*

William L. Klein, *President & Executive Producer*

Allen David, *Exec. Dir., Chg. Film Prod.*
Robert Huegule, *Associate Producer*
Marilyn Friedel, *Associate Producer*
John Fallon, *Creative Director*
U. Festag, *Asst. to Producer*
Larry Wellington, *Creative Musical Director*
George Turek, *Senior Eng., Technical Dept.*

SERVICES: Custom creators and producers of motion pictures, slidefilms, radio & TV commercials, film series and related materials for a complete custom-made program in all phases of business, industry, education and government. FACILITIES: Air-conditioned film and recording studios with 16mm, 17.5mm and 35mm picture and sound. Mitchell and still cameras and accessories. Westrex-RCA. 1/2" sync Rangertone, Stancil-Hoffman recorders and duplicators. Maurer optical system, Ampex recorders, etc. for all stages of film-sound work from original recording, transfer and interlock mixing. Editing projection and screen facilities: slidefilm services, creative, art and technical.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Pride of Ownership* (Frantz Mfg. Co.); *A Basic Product* (Lyon Industries); *Automation - Its History* (Midland-Ross Inst.); SLIDEFILMS: *Welcome* (Boy Scouts of America); *Greater Earnings for You* (Advance Trade Schools).

W C D, Inc.

410 North Michigan Ave., Chicago 11, Ill.
Phone: 644-2641

Dick Lewis, *Midwest Representative*
(See complete listing under New York City)

WIDE-VIEW PRODUCTIONS

525 Pinecrest Lane, Wilmette, Ill.

Specialists in stereo; color television and wide-screen theatrical short subjects.



WILDING INC.

1345 West Argyle St. Chicago 40, Ill.
Phone: BRoadway 5-1200

Date of Organization: 1914

Date of Incorporation: 1927

WILDING DIVISIONS

NEW YORK: *Eastern Division* - 405 Park Ave., New York, N. Y. Phone: PLaza 9-0554. William Uskali, *Vice President*, Mel London, *Executive Producer*, Gus Eisemann, *Production Manager*

DETROIT: 4925 Cadioux Road, Detroit, Mich. Phone: TUxedo 2-3740, John Parrott, *Vice President*, Gordon Miller, *Vice President*. At 13535 Livernois Ave., Detroit, Mich. Phone: WEBster 3-2427. Dan Gallagher, *Vice President*, Norman B. Terry, *Vice-President*, A. J. Heodertson, *Vice-President*, W. Winn, *Vice President*

CHICAGO: *Midwest & Western Divisions* - 1345 Argyle St., Chicago 40, Ill. Phone: BRoadway 5-1200. Clifford F. Weake, *Vice-President*.

CENTRAL DIVISIONS

DRAMATURGY INC.: 2307 Chester Ave., Cleveland, Ohio. Phone: PR 1-4030. C. Rankin Bingham, *President*.

CLEVELAND: 1010 Euclid Bldg., Cleveland, Ohio. Phone: TOWER 1-6440. L. T. Young, *Vice President*, R. R. Osmun, *Manager*.

CINCINNATI DISTRICT: 617 Vine St., Cincinnati, Ohio. Phone: GARfield 1-0447. E. W. Gaughan, *Manager*.

AKRON: Babcox Building, 11 S. Forge St., Akron, Ohio. Phone: 762-8311. R. R. Osmun, *Manager*.

WILDING: WEST COAST

HOLLYWOOD: 832 North Lillian Way, Hollywood 25, Calif. Phone: HOLLYwood 9-5335. Robert Rosencrans, *Manager*.

SAN FRANCISCO: 109 Stevenson, San Francisco 27, Calif. Phone: DOuglas 2-7759. H. B. Butler, *Vice-President*.

OFFICERS AND DEPARTMENT HEADS

H. Williams Hadmer, *President*
C. B. Hatcher, *Executive Vice-President*
J. B. Morton, *Vice-Pres., Chg. Production*
J. M. Constable, *Vice-President and Executive Producer*
Walter H. Tinkham, *Vice-President and Producer*

Leon A. Kreger, *Vice President - Creative Services*

F. F. Palac, *Treasurer and Assistant Secretary*
L. A. Backey, *Secretary*

Harold Kinzle, *Foster Travis, Gil Lee and Richard Lane, Production Services*

Robert Rockwell, *Manager - Slidefilm Dept.*
Frank Kormash, *Laboratory Superintendent*

James E. Dickert, *Recording Director*
John Cook, *Supervising Editor*

Seth Sims, *Art Director*

GOVERNMENT SERVICES DIVISION

Harold A. Witt, *Vice President, Executive Producer*

Jerome C. Diebold, *Executive Producer*

WILDING TV

Tony Wells, *Carl Nelson*
COMMERCIAL PICTURE EQUIPMENT DIV.

A. J. Bradford, *President*
J. O. Deger, *Vice President - Sales*

INDUSTRIAL SHOWS, EXHIBITS AND DISPLAYS

DRAMATURGY, INC.
C. Rankin Bingham, *President*
R. J. Kukura, *Vice President, General Business Manager*

SERVICES: Creative counsellors and producers of motion pictures, slidefilms, TV commercials, complete live shows and presentations, programs for

conventions and sales meetings, and graphics.

FACILITIES: Six studio and service operations detailed as follows: CHICAGO: (1345 Argyle Street): Home office and main studios: 60,000 sq. ft. floor space - 27,000 sq. ft. in four sound stages: 75' x 140', 70' x 100', 50' x 100', 75' x 60'; remainder in administrative and creative offices; still and motion laboratories; optical, animation and art department; film screening rooms; sound recording department; film vaults; carpenter shop and other departments. (5137 Broadway): 12,500 sq. ft. floor space - 4,000 sq. ft. devoted to Wilding Communications Idea Center where various staging and projection techniques and exclusive Wilding projection equipment are demonstrated. Balance of area: administrative offices, workshop and storage of all Wilding Customer Services equipment.

DETROIT: (Cadioux): This building was especially designed and constructed for motion picture production. It contains administrative, sales and service facilities, two sound stages totalling 8,000 sq. ft. and screening rooms. (Livernois): Operations here include creative, training and sales promotion and merchandising services for automotive accounts, and complete graphics department.

HOLLYWOOD: Located on the Desilu lot with access to complete production facilities.

CLEVELAND: Dramaturgy, Inc. (subsidiary of Wilding Inc.), 2307 Chester Ave., Cleveland 14, Ohio. 35,000 square feet of storage space, carpenter shop, metal shop, paint shop, assembly area, drafting room, scene docks, sewing rooms, and administrative offices.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Of Shadows and Kings*; *The Lively Ones*, (Ford Motor Company); *Deere Day Today*, (John Deere And Company); *A Good Pair of Hands*, (Perfect Circle); *Time of Change*, (American Hardboard Assoc.); *The Speculators*, (Chicago Board of Trade); *Let's Look Ahead*, (General Insurance Co.); *From Hi to Super Hi*, (Goodyear Tire & Rubber Co.); *Cancer - Life Against Itself*, (Michigan Cancer Foundation); *Heart of the City*, (Greater New York Fund); *The Warning Bell*, (Nationwide Insurance); *Unicom*, (National Lumber Manufacturers Assoc.); *Quite Naturally*, (Timken Roller Bearing); *Horizon*, (Council of California Growers); *Built Like the Big Ones*, (Ford Motor Company); *Analysis of a Bulk Plant Fire*, (American Petroleum Institute); *Kwik Kick Off*, (Dodge Division-Chrysler Corp.); *New Horizons with PIP*, (American Oil Company); *Safetcam Series*, (Bucyrus Erie); *Dental Services - Practice Management*; *Language Instruction - USAF Academy*, (U. S. Air Force); SLIDEFILMS: *Case of the Missing Homes* (Whirlpool Corp.); *Off and Running*, (A. B. Dick); *Festival of Stars*, (Gibson Refrigerator Corp.); *The Clock and the Dollar*, (Dow Industrial Service); *Something Grand to Sell*, (Toastrmaster); *Vista-Strip Presentation*, (Parker Pen Co.); Religious Training Series, (ATCA); *Disposals and Dishwashers*, (General Electric); *Pure Pride Tires*, (Pure Oil Company); *Learning for Living*, (Kraft Foods); *Sell United*, (United Airlines); *It's Fall Again*, (Carling Brewery Company); slidefilms for Ford Motor Company.

ZAPEL STUDIOS, INC.

615 North Wabash Ave., Chicago 11, Ill.
Phone: SUPERior 7-2755

Date of Organization: Sept., 1954

Owen A. Zapel, *President*
Ken Drake, *Vice-President*
Budd Watts, *Art Director*
Bob Shipley, *Optical & Camera Dir.*

SERVICES: Producer of animation for TV commercials, industry and education. Live action for all purposes. Audio visual productions for sales presentations, slidefilms, filmstrips, Cellomatic. Optical and animation camera services for Midwest producers. FACILITIES: Studio 2000 sq. ft. with

working kitchen; two floors, animators, artists, layout, lettering, hot press, 16mm and 35mm projection; 35mm optical and magnetic interlock. Editing with 16mm and 35mm Moviolas, 35mm Westrex, Osberry optical bench and animation camera with aerial image, Shubert animation stand.

WEST CENTRAL STATES REGION INDIANA



Robert Fisher Productions

321 N. Irvington Ave., Indianapolis 19, Ind.

Phone: FLeetwood 9-2586

John C. Thomas, Sales Repr., in charge

See complete listing under Michigan area



RICHARD GALBREATH, INCORPORATED

2920 Engle Road, Fort Wayne, Indiana

Phones: H-4379; S-2415

Date of Organization: 1942

Incorporated Galbreath Pictures, Inc.: 1950

Incorporated Richard Galbreath, Inc.: 1962

Richard Galbreath, Producer-Director

SERVICES: Motion picture production. FACILITIES: Offices, sound stage; 35mm and 16mm Mitchell, Arriflex cameras, blimped, interlocked, RCA sound recorders and five-channel re-recorders, mixing console; music and sound effects libraries; lighting, mobile units with four trucks; Mole-Richardson lighting, cables, grip equipment; G. M. Diesel generator; camera and sound truck; cutting rooms, carpenter and properties shop.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The Art of Eating* (Peter Krach & Sons, Inc.); *Autolite Joins Ford Family*, (Ford Motor Co.); *Phileo Ready to Roll; You're In for a Joke* (Ford Motor Co.); *The Story of Ductile Cast Iron Pipe* (James B. Clow & Sons); *Wide World of AMP, Profile of a Company* (AMP, Inc.); *The Wildcat Story* (Wildcat Baseball League). THEATRICAL: *Night of Evil* (Distributed by the-American).

KANSAS



CENTRON CORPORATION, INC.

West Ninth at Avalon Road, Lawrence,

Kansas

Phone: VIKING 3-0400

Date of Organization: 1947

Arthur H. Woll, President and Exec. Prod.

Russell Mosser, Executive Vice-President and Treasurer

Charles Lacey, Vice-President & Secretary, Director of Production

Norman Stuewe, Vice-President and

Director of Photography

Harold Harvey, Director

Margaret Travis, Script

John Clifford, Script

William Sollner, Writer-Director

Dan Palmquist, Editing

William DeJarnette, Director

Don Jessup, Sound

Robert Rose, Photography

Oscar Rojas, Art & Animation Director

Barbara Poindexter, Artist

SERVICES: Motion pictures, slidefilms and sales

meetings for public relations, sales, training, edu-

MOTION PICTURES: Educational films for Cenco; Encyclopaedia Britannica Films; U. S. Government. SLIDEFILMS: for Viking; Sunbeam; Diamond T; U. S. Gypsum. TV COMMERCIALS: for J. Walter Thompson; Leo Burnett; Campbell Mithun; Pettin Assoc.; Tatham-Laird.

education and television, sales meetings. Subcontracting. Specialized sports photography. Specialized color and or black and white still assignments. Animation and recording service. FACILITIES: New studio and office facilities include 60' x 100' x 27' sound stage, voice studios, editing rooms, sound rooms, etc.; Mitchell, Arriflex and Cine Special cameras; complete lighting and sound equipment for studio and location. Complete animation facilities, Osberry Senior animation stand, 16mm and 35mm.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Moe Hammond Goes to the Mountain* (Phillips Petroleum); *Position of Trust*, (American Hospital Assn.); *Rambler Sales Are Go* (American Motors); *More Steps Upward* (Continental Oil Co.); *Dance Little Children* (Kansas State Bd. of Health, U. S. Public Health Service); *Precautions in Radiac Calibration; Taccan Systems* (U. S. Air Force); *High-Temperature Chemistry* (Chem Study); *From Green to Gold; Men - Minerals and Machines; Central Farming Region; Backbone of the Nation; Land of Promise*; and 12 other films (McGraw-Hill Book Co.). SLIDEFILMS: *Make It Happen* (Buick Div.); *Go Time '63* (Chrysler Motors). Sales meetings for various clients.

MINNESOTA



COUNTRYMAN-KLANG FILM PRODUCTIONS, INC.

5th Floor, Times Bldg., Minneapolis 1, Minn.

Phone: 332-2539

Date of Organization: October, 1956

Date of Incorporation: March, 1959

Thomas C. Countryman, President, Producer & Director of Photography

Floyd A. Klang, Vice-President, Writer-Director & Producer

Robert L. Edwards, Art Director

John Schimschock, Sales Manager

Robert A. Farrell, Photography

Lee Newman, Sound

SERVICES: Producers of industrial, educational, TV and religious motion pictures and filmstrips, 16mm or 35mm. FACILITIES: 45' x 75' sound stage, animation, Arriflex equipment, complete lighting and sound equipment for studio or location, complete recording with four recorders, mixing, interlock projection, 16mm and 35mm; music library and producer services.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Bright Warning* (Minnesota Mining & Mfg.); *The Red Rider; It's In the Balance; Which Toro Is Best for You? The 25" Power Snowbound; Moist-O-Matic* (Toro Mfg. Corp.); *Quality - In Production - In People* (Toni Co.); *Out of the Same Barrel?* (Farmers Union Central Exchange & Ill. Earm Bureau). SLIDEFILMS: *Without Warning; Effective Signaling; Functions of Reflective License Plates; Safer Roads Now; See All Three* (Minnesota Mining & Mfg. Co.); TV PROGRAMS: *American Religious Town Hall Meetings of the Air*, series of 5 (Direct). TV COMMERCIALS: for Cudahy; Crystal Sugar; Doughboy Plastics; Melroe Mfg.; National Cooperatives and others.



EMPIRE PHOTOSOUND INCORPORATED

1920 Lyndale Ave., South, Minneapolis 5, Minnesota

Phone: FRanklin 4-5040

Date of Incorporation: October, 1945

William S. Yale, President

Richard N. Jamieson, Vice-President

& Production Director

John Raddatz, Director of Cinematography

& Slidefilm Photography

Arthur J. Nicol, Director of Technical Services

Mary Sherman, Director of Production Services

Frank Punchard, Manager, Editing Dept.

John Haeny, Sound Recording Engr.

Raymond Burkel, Engineering Services

SERVICES: Completely equipped production facilities for motion pictures, sound slidefilms, television commercials and sales meeting presentations. Time-lapse, slow motion equipment. Editing, and interlock projection. Tape and magnetic film recording, disc and tape music libraries. Process screen and arc rear projection. FACILITIES: 16mm Maurer and Arriflex cameras; 16mm Eastman Arc projectors, Strong Arc projector for 3 1/4" x 1" slides and filmstrips, 8' x 10' x 20', 12' x 30' and 20' x 20' projection screens, available for conventions, sales meetings, etc. Animation, sound recording studio; 40' x 60' sound stage; stereo high fidelity public address system.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *To Tell the World; Say it Again; Treasure at 3132, Taiba Mine Shooting in Paris, France & Dakar, West Africa* (International Minerals & Chem. Corp.); *One Gift Works Many Wonders* (United Fund of Hennepin County); *Things Are Different Now* (Farmers Union Central Exchange); *Rehabilitation for Living* (Sister Kenny Institute). SLIDEFILMS: *Control Data 8000 Series Digital Control System* (Control Corp.); SALES MEETINGS for International Minerals & Chem. Corp.; Hamm Brewing Co. PRESENTATIONS: for Great Northern Railway; Farmers Union Central Exchange.

ANTHONY LANE FILM STUDIOS, INC.

7401 Wayzata Blvd., Minneapolis, Minn.

Phone: Liberty 5-2518

Date of Organization: 1946

Branch Offices: 11 Broadway, New York, N. Y.

Neill McCadery, 11605 National Blvd., Hollywood, Calif. Paul A. Wurtzel, Mgr.

Anthony Lane, President

William Heideman, Vice-Pres., Gen. Mgr.

Blaine Harstead, Secretary-Treasurer

H. O. Johnson, Recording

Linus Maurer, Art Director

John H. Cartier, Sales Manager

Serenio S. Scranton, Exec. Producer

SERVICES: Production of 16mm and 35mm industrial, TV, hunting & fishing entertainment films, sound slidefilms, audio visual presentations, recording and art services, animation. FACILITIES: Complete 16mm and 35mm production facilities, sound recording, complete still photographic studios and laboratories, music and sound effect libraries, animation and art departments; sound slidefilm production.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: Untitled for U. S. Atomic Energy Commission; Minnesota Mining & Mfg. Co. SLIDEFILMS: Untitled for Advance Machine Co.; Minnesota Mining & Mfg. Co.; Writing Toys Corp. TV COMMERCIALS: for Viking Motels; Writing Toys; Lindahl Oldsmobile; Kindy Optical Co., series; Minneapolis Savings & Loan, series; Seven-Up Bottling Co.

WEST CENTRAL: MINNESOTA

PROMOTIONAL FILMS, INC.

1313 Cambridge St., Hopkins, Minn.

Phone: 935-2777 (Minneapolis)

Date of Incorporation: 1955

Alfred K. Peterson, *President & Prod. Mgr.*
Cliff R. Sakry, *Sales Mgr. & Creative Dir.*
Cap Lund, *Production Assistant*
George Daugherty, *Production Assistant*

SERVICES: Script-to-screen production services for color and b&w motion pictures, TV commercials (live or animated), slidofilms: travelogue, hunting, fishing and other outdoor films. Promotional, advertising, training and public relations films on business and industrial subjects. Original musical TV jingles. Complete 16mm color-sound printing. FACILITIES: Lighting, photographic and sound equipment for studio or location; scripting, art, animation, film editing, sound editing depts. Music library; recording, sound mixing, projection, conforming and interlock facilities.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Cousin Smallmouth!* *Old Rock, Champ of the Chesapeake* (Theo. Hamm Brewing Co.); *Pumpkination*; *Ganancias Limpias* (The Gray Co.); *Ghost Town, Montana* (Montana State Highway Commission); *State Fair Display* (U. S. Army Air Defense Command). SLIDEFILMS: *A City of Distinction* (General Products Div., IBM); *The Magic World of Photography* (Pako Corp.).



REID H. RAY FILM INDUSTRIES, INC.

2269 Ford Parkway, St. Paul 16, Minn.

Phone: Midway 9-1393

Date of Organization: 1910

Branch Offices: 438 Washington Building, Washington 5, D. C. Phone: District 7-8729, Frank Havlicek. 208 South LaSalle Street, Chicago 4, Illinois. Phone: Financial 6-0897, Clyde Krebs.

Reid H. Ray, *President and Producer*

Alice M. Griswold, *Secretary*

Ellsworth H. Polsfuss, *Asst. Secretary and Producer*

Mrs. Frances Hostettler, *Asst. Treasurer*

T. J. Hermann, *Controller*

Clyde Krebs, *Vice-Pres., General Sales*

Gordon R. Ray, *Art and Animation Director*
Bryao Allen, *Laboratory Services & Quality Control*

Robert H. Winter, *Chief Film Editor*

SERVICES: Motion pictures, slidofilms, TV films and commercials (live or animated). FACILITIES: Creative department; studio, laboratory, opticals, titles; animation; 16mm & 35mm production equipment with sound recording in studio or on location; RCA magnetic or optical sound 35mm & 16mm.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Cash on the Barrel Head* (Bureau of National Affairs); *Take Care of the Bank* (Nat'l Assn. of Bank Audit and Control); *The Sky's the Limit* (Harnischteger Corp.); *Installation of Cast Iron Pipe* (Cast Iron Pipe Research Assn.); *Molecular Spectroscopy* (Harvey Mudd College, Chem Study); *Project Take-off 1962* (Hamm Brewing Co.); *The Digital Geoballistic Computer* (Control Data Corp.); *Basic Machining Operations* (Smithsonian Institution); *Better Service to the Bench and Bar* (West Pubg. Co.); *A Look Inside*; *Preview at Waterloo*; *What's New for 1963*; *Chemistry in Farming* (Deere & Co.); *The Naming of Language and How It Is Learned* (Modern Language Assn.). SLIDEFILMS: *A New Look at Customers*; *Officer Calling* (Financial Public Relations Assn.); *Molecular Spectroscopy* (Harvey Mudd College, Chem Study); *Opportunity Explosion*; *Self-Propelled Windrower*; *The New 117 Horsepower 5010 Tractor* and

others (Deere & Co.). TV COMMERCIALS: for Toro (BBD&O); Peters Sausage; International Harvester and others.

RUSTEN FILM ASSOCIATES

5910 Wayzata Blvd., Minneapolis 16, Minn.

Phone: Liberty 5-1656

Date of Organization: 1958

Paul D. Rusten, *Producer*

Ted K. Larson, *Production Manager*

John E. Driemen, *Associate Producer*

Roger L. Handt, *Cameraman*

Suzanne Erickson, *Production Assistant*

SERVICES: Creative design, writing and full production of business, educational and religious motion pictures, sound slidofilms and TV documentaries; talent and art services. FACILITIES: Camera, sound recording, lighting and editing facilities for studio or location production.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Electricity from the Atom* (Northern States Power Co.); *Mental Health Careers* (Minn. State Dept. of Welfare); *Reclaimed* (Sacred Design, Inc., Seattle World's Fair); *The Developing Church* (Evangelical Lutheran Church of Canada). SLIDEFILMS: *Packaging With Tufflex* (Wood Conversion Co.); *Mission of the Church* (Stewardship Div., Amer. Lutheran Church); *Flameless Comfort* (Northern States Power Co.).

GEORGE RYAN FILMS, INC.

210 South Seventh St., Minneapolis 2, Minn.

Phone: FEderal 5-5864; FEderal 9-0597

Date of Incorporation: May, 1955

George M. Ryan, *President*

Richard C. Polister, *Executive Producer*

David E. Westpahl, *Dir. of Photography*

& Assistant General Manager

Elizabeth R. Ryan, *Secretary*

Miley Gjertsen, *Production Assistant*

SERVICES: Producers of 16mm and 35mm motion pictures, TV commercials, sound slidofilms. FACILITIES: 24' x 44' sound stage, 20' x 40' silent stage with practical kitchen; 16mm Arriflex, Auricon, Cine Special, 35mm Arriflex; Magnasyn and Ampex magnetic recorders; 16mm and 35mm Moviola; complete 16mm and 35mm editing facilities; full complement of motion picture lights and accessories; 16mm and 35mm screening room.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *On the Spot* (U. S. Steel-Marketpower); *SP 255* (Bros. Mfg. Corp.); *Minnesota Vikings Pro Football* (Minn. Vikings Pro Football Club). TV COMMERCIALS: for Gold Seal; Pillsbury; Hamm's Beer; Cudahy Packing Co.; Dayton's; Northwest Airlines; Cloverland Dairies.

MISSOURI



CALVIN PRODUCTIONS, INCORPORATED

1105 Truman Road, Kansas City 6, Mo.

Phone: HArrison 1-1230

Date of Organization: 1931

Leonard W. Keck, *President*

William Hedden, *Vice-President*

Frank Barhydt, *Vice-President*

Lee D. Davis, *Vice-President*

James Hash, *Secretary-Treasurer*

Richard Bulkeley, *Production Manager*

James Moore, *Manager, Producer Services*

Larry Kauffman, *Manager, Univ. Films Div.*

SERVICES: 16mm and 35mm color, sales and sales training and educational films; 16mm and 35mm service work and laboratory facilities for other producers, universities and industrial photo-

graphic departments. All film services offered at one location. FACILITIES: Two sound stages, area 19,000 sq. ft.; location equipment; laboratory with output of 25,000,000 ft. black and white 30,000,000 ft. color a year; Kodachrome, Ektachrome, and 16mm negative-positive color printing and processing. 14 editing rooms; two sound studios with six channels, eight phono, recording equipment for film, tape, wax, magnetic film ten full-time directors; creative staff; complete animation and music facilities.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Color Is Your Business* (du Pont); *With All Good Wishes* (Coleman Co.); *Science of Profitable Dairying* (Ralston-Purina); *The Lasting Gift* (Southern Pine Assn.); *The Safest Way* (Amer. Automobile Assn.); *Official Baseball* (Official Sports Films).



HORIZON PRODUCTIONS

Div. of Longmoor-Nelson, Inc.

301 West 73rd Street, Kansas City 14, Missouri

Phone: EMerson 3-3585

Date of Organization: 1947

Date of Incorporation: 1952

William V. Longmoor, *President*

Allen Jacobs, *Vice-President, Service Div.*

Sound Recording Supervisor

Anthony J. LaTona, *Vice-Pres., Cameraman*

Robert A. Nelson, *Secy-Treas., Prod. Mgr.*

Reza S. Badiyi, *Director of Photography*

Maurice Prather, *Client Services Dir.*

Jerry S. Drake, *Writer-Director*

Roger C. Webb, *Sound Engineer*

Joyce Denton, *Office Manager*

SERVICES: 16mm and 35mm motion pictures for sales, sales training and promotion, public relations, educational and religious fields. 35mm sound color slidofilms for sales and training; TV commercials, live and animated; research, story treatment and script writing; complete producer services. FACILITIES: Sound stage and production facilities. Equipment for 16mm and 35mm motion pictures and 35mm filmstrips. Sound service dept. with 8 channel mixing console, interlock projection and Magnasyn recorders and dubbers. Ampex and Rangentone sync record and playback equipment. Westrex 35mm, 32mm and 16mm optical sound recording system. Narration rooms, editing rooms, music libraries, 16mm and 35mm Arriflex cameras and blimps, animation and stop-motion cameras and related equipment.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The Miracle Makers* (Hea of America United Campaign); *Around the World in Search of Faith* (Unity School of Christianity). TV PROGRAMS: *Daily Word Around the World*, series of 20 (Unity School); *Dwight Eisenhower Speaks for People-to-People* (People-to-People). SLIDEFILMS: *Automotive Warhouse Distributors Assn. Inc.* (Martin Fromm Assoc.); *Investors Diversified Services "To the Ladies"* (Maritz, Inc.); TV COMMERCIALS: for Studebaker Corp. (Standart & O'Hem Agency); Cushman Scooters (Valentine-Radford Agency); Kitty Clover (Allmayer Agency); Traveler Book (Winiaus-Brandon).

Metropolitan St. Louis

Alexander Film Co.

7108 Vernon Ave., University City 30, Mo.

Phone: VOLunteer 3-2815

Ted Westcott, *Res. Vice-President*

(See complete listing under Colorado)

For the BEST in Film Production Sources
— Refer to These Review Pages in 1963

CONDOR FILMS, INC.

1006 Olive Street, St. Louis 1, Mo.

Phone: MAin 1-5876

Date of Organization: 1951

Bradford Whitney, *President*
Edgar F. Stevens, *Vice-President*
Grace A. Williams, *Secretary*
Dean Moore, *Production Manager*
Edward T. Collins, *Cinematographer*
Eddie Moore, *Photographer*

SERVICES: Producers of 16mm and 35mm sound motion pictures and slidefilms for sales promotion, advertising, public relations, training, TV. Complete creative, writing and production staffs. Productions from script to screen or service work; i.e., editing, adding sound and music to films already shot. **FACILITIES:** Air-conditioned sound stage with heavy-duty lighting. Maurer, Bell & Howell cameras. Stancil-Hoffman synchronous magnetic recording 16mm, 17½mm, quarter-inch. Multiple channel synchronous interlocked mixing, 16mm, 17½mm and 35mm Moviolas (picture and sound). 16mm interlock projection. Sameday time-lapse motion picture control. Music and sound effects library.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Reap the Full Harvest*; *Lasting Power* (M & W Gear Co.); *Treasure in Heaven* (Serra Club); *Star Performance* (Dairy Queen Nat'l Development); *Self-Service Dry Cleaner* (Hammond Industries); *Why Dad?* (Inland Waterways Safety Committee); *Tom Sank Progress* (Union Electric Co.); *Portrait of Monsanto* (Monsanto Chem. Co.); *The Other Scotland* (Brown Forman Distillers); *A Time to Choose* (Webster College); *A Christmas Concert* (Washington Univ.); *Insulator Changes on 13KV Power* (A. B. Chance Co.). **SLIDEFILMS:** *The Big Bug*, *How to Service Falstaff Draft Beer* (Falstaff Brewing Corp.); *Flavors Unlimited* (International Flavor Machines); *Man-Sized Adventure* (St. Louis Boy Scouts).

CHAS. GUGGENHEIM PRODUCTIONS

14 North Newstead, St. Louis 8, Mo.

Phone: JEFFerson 5-9155

Date of Incorporation: 1956

Charles Guggenheim, *President*
Owen Armstrong, *Vice-President*
Richard Heffron, *Vice-President*

SERVICES: Production of theatrical and non-theatrical motion pictures. **FACILITIES:** Complete 6mm and 35mm editing, projection, sound recording, camera and lighting facilities.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Next Year Is Now* (Assn. of State Universities & Land-Grant Colleges); *A Man for Arkansas* (Sidney S. McMath); *A Dakota Story* (Good Citizenship Committee); *Caddy on the Firing Line* (Nat'l Rifle Assn. of America); *The Way Home* (Laclede Gas Co.).

HARDCASTLE FILM ASSOCIATES

7319 Wise Avenue, St. Louis 17, Mo.

Phone: MISSION 7-4200

Date of Organization: 1930

J. H. Hardecastle, *Producer*
Lambert Kaiman, *Direction*
Richard Hardecastle, *Editorial*
Richard Hardecastle, Jr., *Production*

SERVICES: Motion pictures, slidefilms and TV commercials; advertising, public relations, sales, training, civic, religious, fund raising films. **FACILITIES:** 35mm and 16mm equipment; sound stage, editing rooms, portable lighting and cording equipment for location production.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *In Your Hands* (United Fund Greater St. Louis); *Nan's Story* (Missouri Girls Town Foundation); *Tri-Vexor* (Southern Equipment Co.); 20 - 4 - *Dial Pak* (South-

western Bell Tel. Co.). **SLIDEFILM:** 1962 *Seven-Up Float* (Seven-Up Co.).

PREMIER FILM

AND RECORDING CORPORATION

3033 Locust Street, St. Louis 3, Mo.

Phone: JEFFerson 1-3555

Date of Incorporation: 1936

Theodore P. Desloge, *President and Executive Producer*
Wilson Dalzell, *Vice-President & Gen. Mgr.*
Patrick Murphy, *Director of Sales*
John W. Wiedmer, *Sales & Syndication*
Roger E. Leonhardt, *Production Manager*
Charles Kite, *Editorial Supervisor*
H. Stewart Dailey, *Director of Photography*
Ronald Harding, *Creative Director*

SERVICES: Creators and producers of business, industrial, religious, documentary and TV motion pictures and sound slidefilms—16mm or 35mm sound, b&w or color. **FACILITIES:** Sound stages, recording studios, 35mm and 16mm screening rooms, Mitchell 35mm and 16mm cameras; Bell & Howell and Auricon cameras. Fearless dolly, M-R Mike boom, complete heavy lighting facilities, mobile generator; complete recording, mixing, scoring facilities; tape, disc, magnetic film, interlock system; complete effects and music library; editing department, writers, directors, editors; Moviola, record processing and pressing plant.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Laryngeal Substitution in Laryngectomized Dog* (Wash. Univ. Medical Dept.); *The Challenge* (Brown Shoe Co.); *This Hospital is Yours* (Jewish Hospital of St. Louis); *Inauguration of T. H. Eliot as Chancellor-1962* (Wash. Univ.); *Poster Art Made Easy*, Art instruction film, (Marsh Stencil Machine Co.); *The Right Direction* (Boys Town of Missouri); *SLIDEFILMS:* *What's New in India*; *Advance for Christ*, *Where the Light Shall Lead Us* (Concordia Pubg. House); *A Place to Grow* (Minn. Project); *The Big 3*; *Remodeling - the Key to Better Profits*, *The Big System* (Hussmann Refrigeration); *Proper Marking Presentation* (Marsh Stencil Machine Co.); *Closing the Sale* (ICR Corp.); *Self Feeding Beef Cattle*; *The Opportunity with Dairy Steers* (Ralston-Purina). **TV COMMERCIALS:** for Brown Shoe Co.; United Fund of St. Louis; Boys Town of Missouri.

ANDY WERNER FILM ASSOCIATES

6996 Millbrook, St. Louis 30, Mo.

Phone: CH 1-4351

Date of Organization: 1954

Andy Werner, *Pres. & Exec. Producer*
Don Cunningham, *Vice-Pres., Writer-Dir.*
E. D. Werner, *Production Manager*
Pierre Vachon, *Editorial Supervisor*
Dan Lovins, *Recording Supervisor*
D. Martin, *Art Director*

SERVICES: Producers of 16mm and 35mm sound motion pictures and slidefilms and TV commercials, advertising, public relations, sales training and sales promotion. Complete creative, writing and production staff. All film services offered at one location. **FACILITIES:** Air conditioned sound stage with heavy duty lighting; 16mm Mitchell, 16mm and 35mm Arriflex cameras; 16mm and 17½mm Stancil-Hoffman synchronous magnetic recording; 3" Ampex 351, Ampex 601 with Rangertone sync signal; multi-channel synchronous interlock mixing; editing services available including sound cutting, animation, titling, hot press stands; camera car for location work. Videotape facilities available.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *In Sickness and in Health* (Teamsters Local 685); *On Target* (Daisy Air



Rifle Co.); *The Parks the People Built* (St. Louis County Parks Dept.); *Yesterday, Today and Tomorrow* (Judd Advg.); **TV PROGRAMS:** *Mississippi River Story*; *The Lively Ones*, St. Louis segment; Jack Paar Special, Phyllis Diller segment (N.B.C. Special Project).

NEBRASKA

JACK ANDERSON PRODUCTIONS

1701 North 74th St., Omaha, Neb.

Phone: 393-3885

Date of Organization: 1955

Jack Anderson, *Owner*

SERVICES: Production of documentary, educational, sales training, motion pictures, stripfilms, slides, recordings. **FACILITIES:** 16mm Auricon Pro-600, Bolex Reflex, Cine-Special, Bell & Howell cameras; single and double-system recording equipment including Magnasync, Magnacorder, Ampex, Roberts, Rangertone; animation stand; hot press titles; editorial facilities; sound stage with studio lighting; portable gear for location assignments.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *End of the Beginning*; *Great Falls Story*, *Chicago Symposium*; *Biloxi Symposium* (Mutual of Omaha); *A Majority of One* (Omaha Community Services); *Leadership Training School* (Omaha Council of Churches); *Dispersal Report* (U.S. Air Force); *The First 22 Months* (Nebraska's Gov. Morrison); *This Is Grand Island* (Grand Island Ch. of Comm.); *Land of Enchantment* (LaMarche Creek Ranch). **SLIDEFILMS:** *Straight Line to Security* (United of Omaha); *Cushman Motor Scooters* (Cushman Motors). **TV PROGRAMS:** *Christmas at the Crossroads*, series (Crossroads Merchants Assn.).

NORTH DAKOTA

BILL SNYDER FILMS

105½ Broadway, Box 954, Fargo, N. Dakota

Phone: 232-6500

Date of Organization: 1956

Bill Snyder, *Owner, Cinematographer*
Norm Selberg, *Art & Animation Director*
John McDonough, *Editor, Director*
Jim Baccus, *Writer*

SERVICES: 16mm sales promotion, public relations and educational films for business, agriculture; TV commercials; sound slidefilms; news-film coverage; agricultural film stock footage library; film completion for in-plant photographers. **FACILITIES:** Cine-Special, Eyemo and Blimped Arriflex cameras; Magnasync recorder; three-channel mixing and equalizing equipment; Perfectone 14" sync recording and transfer; animation stand; music library; sound Moviola; portable lighting equipment; time-lapse equipment.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Credit Where Credit Is Due* (Farm Credit System); *Portrait of a Co-op* (Grain Terminal Assn.); *Summer Camps* (N. D. Farmers Union); *Melroe Boheat* (Melroe Mfg. Co.); *Image of North Dakota* (Sen. Milton Young). **TV COMMERCIALS:** for Grain Terminal Assn.; Production Assn.; Midwest Research Assoc. (Colle & McCoy); Northwestern Savings and Loan; Melroe Mfg. Co. (Flint & Assoc.); Morton Chemical Co.; Children's Village Assn.

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WEST CENTRAL REGION:

SOUTH DAKOTA



MAX HOWE FILM PRODUCTIONS

R.R. #1, Box 185, Rapid City, South Dakota
Phone: 343-6800

Date of Organization: August, 1959

Max & Harriette Howe, Owners & Operators
Charles Henrick Howe, Asst. to Producer
Cynthia Maeder, Story Consultant & Script
Alan Howe, Art Consultant

SERVICES: Public relations, sales and product presentation, livestock photography; stock footage library. FACILITIES: Conference and screening theatre, small sound stage, editing, hot press, art, portable production, Arriflex, 50,000 watts lighting.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *Testing the 90mm Shell* (Black Hills Ordnance Depot); *Father Murray's Skyreach* (Skyreach Foundation); *Woodville Burn* (U. S. Dept. of Agriculture, Forest Service); *Black Hills Power; Power for Good* (Black Hills Power & Light Co.). TV FILM: *The Salt Lake Tabernacle Choir at America's Shrine of Democracy* (S. D. Dept. of Highways).

WISCONSIN

POHLMAN FILM PRODUCTIONS, INC. Division of Pohlman Studios, Inc.

527 North 27th St., Milwaukee 5, Wis.
Phone: Division 2-6363

Date of Organization: 1927

Harvey E. Kiefer, Manager

SERVICES: Sound slidefilms, slides, original photography; color prints, color duplicates. FACILITIES: Not specified.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: 1963 *Promotional*, 1963 *Window Promotional* (Process Display Corporation); SLIDEFILMS: *New Worlds to Conquer* (The Cramer Krasselt Co.); FILMSTRIPS: *First Impression Profits* (General Indicator Corp.); *Earthboring With K-A-MO Tools* (Koebring Co.).

Riviera Productions

340 Westmoor, Brookfield (Milwaukee),
Wisconsin
Phone: SUNset 2-8815

Robert Zens, Midwest Representative

See complete listing under Los Angeles area)

RUDY SWANSON PRODUCTIONS

Empire Bldg., Milwaukee, Wisconsin
Phone: BRoadway 1-5774

Date of Organization: 1939

Rudy Swanson, President

Robert Swanson, Vice-President, Executive Producer

SERVICES: Creators and producers of all elements of 16mm and 35mm sound, color, sales, sales training, documentary, public relations and sound slide and TV films. FACILITIES: Motion picture center with sound stages, offices, projection, recording and editing facilities. Main stage 40' x 60' with standing sets. 16mm and 35mm Arriflex cameras and Magnasync recording; music, script and art facilities. Fearless dolly, gear head, M-R mike boom, 3 channel playback interlock, 3" Magnacorder, blimped Arriflex; 100,000-watt heavy lighting.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *Cutler-Hammer Systems &*

Controls; Cutler-Hammer Push Buttons; Counter Stack (Cutler-Hammer Corp.); *Milk Cartons* (American Can Co.); *Hankcraft* (Hankcraft Co.); *The Light Is Green; Operation Take-Off* (Wisconsin Tel. Co.); *Mark Squire* (Simplicity Mfg. Co.); *Months to Minutes; Quality and Cost Advantages* (Kearney & Trecker Corp.); *Count*

M, How Hot Is Frozen?; *Produce — Problems or Profits* (Marathon). TV COMMERCIALS: for Milwaukee Western Bank (Page Agency); Ariens (Ceer-Murray Agency); Watch My Line (Playtime, Inc.); Esser Paints (Costigan Agency); Treasure Island (Fairman Agency); North Central Air Lines (KVPD Agency).

SOUTHWESTERN STATES REGION

ARIZONA

"AIRLAB FILMS"

2405 Airline Way, Sky Harbor Airport
Phoenix, Arizona

Phone: 275-6162

Date of Organization: 1953

John W. Raymond, Owner-Manager
Virginia R. Raymond, Owner-Manager

SERVICES: Motion pictures, slides, filmstrips, still photography, A-V displays. Complete productions or script, photography, editing, animation, sound supervision, 16mm color or b&w processing, printing. FACILITIES: Office, editing, animation and laboratory; Bolex cameras, lighting and production equipment. Eastman Kodak color processing and printing; automatic printer.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Surgical Correction of Congenital Aortic Stenosis* (St. Lukes Hospital, Dr. E. Baker; Arizona Heart Assn.); *The Search* (U. S. Comm. on Civil Rights; KSC Management Corp.; Phoenix Urban League); *Skyways and Trailways* (Ariz. Devel. Board; Ariz. Game & Fish, Dept. of Aeronautics); *Arizoo* (Ariz. Zoological Society). SLIDEFILMS: *D. D. Castleberry Presents* (D. D. Castleberry Bldg. & Realty). AUDIO-VISUAL DISPLAYS: Maricopa County Hospital Development Assn. Presents (Maricopa Cty. Hosp. Dev. Assn.).



CANYON FILMS OF ARIZONA, INC.

534 N. Seventh Ave., Phoenix 7, Ariz.

Phone: ALpine 2-1715

Date of Organization: 1953

Raymond A. Boley, President
Robert J. Allen, Secretary-Treasurer
David H. Burch, Vice-Pres., National Sales
James Boyer, Editing Department
Roy Du Nam, Sound Department
G. W. Read, Camera Department
William White, Chief Grip
Joy George, Accounting
Pat Templeman, Production

SERVICES: Motion picture producers for industry, television, advertising and education. TV spots; sound slidefilms. Contract shooting or editing for outside producers. Art, animation and script services. FACILITIES: Two sound stages, sound recording facilities (magnetic film or tape); disc cutting. Set lighting and complete portable lighting. Synchronous cameras, recorders and dubbers. Editing dept., including sound cutting. Interlock projection and recording. Set construction. 16mm or 35mm production. Complete location equipment. Complete photographic dept.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Anniversary Cotton* (J. P. Stevens & Co.); *Many Wonders* (Greater Phoenix & Scottsdale United Fund); *Retirement*, U. S. A.; *The Beginning*, revised (Del E. Webb Corp.); *Teach Them to Live* (Ariz. Traffic Safety Foundation); *Dacthal* (Diamond Alkali Co.); *A Day in the Life of Senator Carl Hayden* (Sen. Hayden). SLIDEFILMS: *The Third Eye; Clean Teeth; The Hidden Gap; The Twins Make a New Friend; Yours to Decide; Battleground; Your Teeth — Keep Them* (Elba Corp.). TV PROGRAMS: *Polka Dot the Occlot*, series of 26 (AIHK Production Co.).

MELLONICS A-V, INC.

Route S, Box 923, Tucson, Arizona
Phone: AXtel 8-3339

Date of Incorporation: July, 1960

Branches: 8451 Rathburn Avenue, Northridge, Calif. Eric Burgess, Vice-Pres. in chg.

Jackson W. Granholm, President
Eric Burgess, Vice-Pres., Technical Services
Charles T. Webb, Vice-President Production

SERVICES: Technical consulting and technical communication; research; script preparation. Production of tape slide, filmstrip, slide and 16mm motion pictures, b&w, color, live, animated. Also still photography. FACILITIES: 16mm Osberry animation stand; 16mm Arriflex; custom copy stand and Emby optical printer for 35mm slides, filmstrips; Moviola film edit equipment; Ampex 350, 351 & PR-10 tape recorders.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The Critical Factor* (Technical Measurement Corporation); SLIDEFILMS: *Maintenance Cost & Reliability of Shipboard Machinery* (United Control Corporation); *Computer of Average Transient* (Mnemotron Corp.); *Ampex Capabilities* (Ampex Computer Products Co.); *The B-5000 Computer System* (Burroughs Corp.); *Preparing the Technical Proposal* (Mellonics).

NEW MEXICO

JACONA FILMS CORPORATION

(Formerly Maxwell Ewing Public Relations/
Landen Films)

Box 230, Rt. 1, Santa Fe, New Mexico
Phone: GL 5-2511

Date of Organization: January, 1960
Reorganized: April, 1962

Dorothy S. Ewing, President
Maxwell Ewing, Executive Producer
Tim Glidden, Vice-Pres. & Prod. Supr.
David S. Clidden, Secretary-Treasurer
Gustav E. Landen, Associate Producer

SERVICES: Informational film and visual communications production for public relations. FACILITIES: 16mm blimped Arriflex, sound stage, stage production; 35mm sound filmstrips. Editing services for all 16mm production.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Old McAdam Had a Road* (Steere Tank Lines); *Tierra del Sol* (Mountain States Tel.); *Kachina Lore* (New Mexico Anthropological Society); *What Is Profit* (New Mexico Taxpayers Assn.); SLIDEFILMS: *Destiny Window Rock* (Steere Tank Lines).

Sound Advice for Film Sponsors

☆ A careful study of the prospective producer's listing text is a prerequisite to film buying. See the pictures listed by the company; note the nature of client references. And if the prospective producer isn't listed in these pages visit his facilities; meet permanent staff personnel and view current pictures identified as his own.

TEXAS

Metropolitan Dallas

CARLOCKE/LANGDEN

301 Reliance Life Bldg., Dallas 1, Texas
Phone: RI 1-5239

Date of Organization: June, 1960

Betty Whitlock, *Exec. Vice-President*
Gerald Armstrong, *Technical Director*
Jack Sellers, *Sound*
John Nieto, *Art*

SERVICES: Motion Pictures and slidetfilms for sales, public relations, training, education, TV commercials and productions. Technical script services; color, b&w still photography. Producer services: editing, music scoring, sound recording and mixing. Animation art, design and art facilities or print media. **FACILITIES:** Air conditioned sound stage, 486 sq. ft. Still photography studio and lab, 2500 sq. ft.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Danger! Don't Breathe Here!* (North Chemical Products Co.); *Hurricane Carla* (Texas Insurance Advisory Assn.); *Of Vision and Deafness* (Republic Nat'l Life Insurance Co.); *A Functionally Generated Path in Restorative Dentistry* (Occlusal Rehabilitation Seminar); *Learning to Read* (Dallas Independent School District).

FIDELITY FILM PRODUCTIONS

(Div. of Fidelity Enterprises, Inc.)

3024 Fort Worth Avenue, Dallas 11, Tex.
Phone: FEederal 9-5349

Date of Organization: 1959

Ray McGlothlin, Jr., *President*
John E. Kirk, *Gen. Mgr., Exec. Prod.*
Samuel E. Blackwell, *Asst. Mgr., Prod. Mgr.*
Normal E. C. Naill, *Prod. Super.*
William B. Roper, *Dir. of Photography*
Robert Allison, *Audio Supervisor*
Robert Holton, *Talent Supervisor*

SERVICES: Producers of radio, motion picture, TV and sound slidefilm presentations from original research, writing, production and planning for commercial, industrial, educational, religious, public relations, sales and other purposes. **FACILITIES:** (Dallas): 40' x 70' sound stage, 16mm synchronous cameras and recording equipment, stage and portable lighting equipment, portable camera and sound equipment for location work, complete editing equipment. (Abilene, Texas): complete audio visual and radio recording equipment in 3000 sq. ft. of production space.

RECENT PRODUCTIONS AND SPONSORS

TELEVISION: *Choice Is Yours* (Southern States Life Insurance Co.); *Home in Which I Live*, series of 5 (R. B. Sweet Co.); *Bob Jasper Story*, television (Bob Jasper Insurance Co.); *Are We Really Doing Enough?* (Church of Christ). **TV PROGRAMS:** *Herald of Truth*, series of 15 (Church of Christ); *How Do You Feel?* (Project Image Ads). **TV COMMERCIALS:** for Gnooch Packing Co.

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JAMIESON FILM COMPANY

3525 Bryan Street, Dallas 4, Tex.

Phone: FAylor 3-5155

Date of Organization: 1916

Bruce Jamieson, *President*
Hugh V. Jamieson, Jr., *Exec. Vice-Pres.*
Jerry Dickinson, *Vice-Pres., Television*
Bill Stokes, *Vice-President, Sales*
Lloyd B. Abernathy, *Producer Services Director*
Walter Spiro, *Secretary*
Frank R. Sloan, *Laboratory Manager*
John Beasley, *Art Director*
Robert Bethard, *Production Manager*
David Orr, *Creative Director*

SERVICES: Industrial, educational, training and public relations motion pictures, 16mm and 35mm; filmed television programs and TV commercials; sound recording, laboratory and printing services for industrial, educational, or producer organizations. **FACILITIES:** 15,000 sq. ft. studio, sound stage and laboratory; complete 35mm & 16mm production equipment, RCA 16mm and 35mm sound channels; editing, printing, and processing 16mm and 35mm; color printing with scene-to-scene color correction; 16mm Ektachrome color processing; animation, creative staff

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Copper — The Oldest Modern Metal* (Phelps Dodge Corp.); *From the Wagon to the Bulb* (Moss-Gordin Lint Cleaner Co.); *The Sense of Sight, Tartar* (U. S. Navy); *The Second Hundred Thousand* (Authorized Engine Rebuilders); *Hot Mix Raking Techniques* (Nat'l Bituminous Contractors); *A Better Way* (Committee for Equitable Development of Texas Oil & Gas Resources). **SLIDEFILMS:** *The Perils of Les Dumore*, six episodes (Dr. Pepper Co.); *More Than Three R's* (Tandy Leather Co.); *The Perforating of Maverick McGrew* (Dowell). **TV COMMERCIALS:** for Champion Oil; Pearl Brewing; Rainbow & Colonial Bakeries; Phillips Petroleum; Frito-Lay; Renault; 7-Eleven Stores; Ashland Oil; Continental Trailways; Haggard Slacks; Imperial Sugar; Borden's; Southern Union Gas; Nationwide Insurance; Lone Star Gas; Comet Rice; Bull Dog Malt Liquor; and others.

KEITZ & HERNDON, INC.

3601 Oak Grove, Dallas 4, Tex.

Phone: LA 6-5265

Date of Organization: 1950

Date of Incorporation: 1960

L. F. Herndon, *President*
R. K. Keitz, *Executive Vice-Pres.*
Tom Young, *Vice-Pres. & Art Director*
M. R. Young, Jr., *Producer-Director*
John Bronaugh, *Head of Photography*
Burt Rodriguez, *Asst. Art Director*
Bob Dalzell, *Chief Animator*
Max Summers, *Office Manager*
Jack Bird, *Production Coordinator*

SERVICES: 35mm and 16mm color and b&w motion picture production for sales, training, educational, government agency films and TV commercials. Complete slidefilm production services. **FACILITIES:** Sound stage, optical printing; animation stand; 35mm and 16mm motion picture equipment; sound facilities; editing; animation art staff; location truck equipment.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Atmosphere, for Learning* (Austin College); *Electronic Evangelism* (Baptist General Convention); *Pod Handling: B-58 Delta Wing Bomber* (U. S. Air Force). **TV COMMERCIALS:** for Dr. Pepper Co. (Grant Adv.); Humble Oil & Refining Co. (McCann-Erickson, Inc.); Zesta Salines; Strietmano Biscuit Co. (Ralph H. Jones Agcy.); Kitty Clover Potato Chips (Allen & Reynolds); Clinalene (D'Arcy Adv.).



MUNDELL PRODUCTIONS

1305 Slocum St., Dallas 7, Texas

Phone: RIVERSIDE 5-3021

Date of Organization: May, 1956

Date of Incorporation: October, 1960

Jimmie Mundell, *President, Prod.-Dir.*
Sharon J. Erwin, *Vice Pres., Bus. Mgr.*
Jell Mundell, *Sec.-Treas., Prod. Mgr.*

SERVICES: Production of motion pictures and slidefilms. **FACILITIES:** Complete production facilities under one roof.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Molecular Electronics . . . the Genesis; . . . double sure!* PLUS (Texas Instruments, Inc.); *Competitive — Go* (Security Engineering); *You and Me, Brother* (Texas State AFL-CIO); *Cavalade of Progress* (Gov. Price Daniels); *Dallas Texans — 1961* (Dallas Texans Football Club); *Cotton Bowl, 1962* (Southwest Athletic Conference). **SLIDEFILMS:** *Venture Capital — With a Southwest Brand* (Capital Southwest, Inc.).

LINDA SHULER PRODUCTIONS

192 Meadows Building, Dallas 6, Texas

Phone: EMerson 1-5609; TAylor 4-5940

Date of Organization: 1953

Linda Shuler, *President & Exec. Producer*
Robert C. Shuler, *Vice-Pres. & Treasurer*
Dr. Robert Wheeler, *Petroleum Consultant*

SERVICES: Motion pictures, TV films, 35mm and 16mm; slidefilms and filmstrips for public relations, education, traffic safety and public affairs, industrials. Specialize in multi-purpose TV films for diversified group showings and telecasting. Research; script-to-screen production services. **FACILITIES:** Editing, studio or locating filming, music scoring, creative and technical supervision.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Come to Texas; Come to Mexico*, in work (Humble Oil & Refining Co.); *Search in the Sahara* (Champlin Oil & Refining Co.); *Women's Rights*, two theatrical spots (Business & Professional Women's Club). Location work for various producers.

VISUAL PRESENTATIONS, INC.

3505 Turtle Creek Blvd., Dallas 19, Texas

Phone: LA 6-5435

Date of Organization: May, 1961

Date of Incorporation: January, 1962

H. Pope McDonald, *President*
James M. Guthrie, *Vice-President*
Miles S. Middough, *Secretary-Treasurer*

SERVICES: Production of industrial, sales, services, training motion pictures and slidefilms, TV commercials. Scripts, direction, production of sales and convention meetings. **FACILITIES:** All facilities available.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The Never Will Be's* (Dallas County United Fund); *Work-Over Unit* (Otis Engrg. Corp.). **SLIDEFILMS:** *The Way and the Cross* (Golden Cross Society, Methodist Hospital); *Four to Grow* (Western Hatcheries); *The John Scott Story; The GPM Story* (Government Personnel Mutual Life Insurance Co.); *Fall New Product Presentation* (World Gift Co.); *CONVENTION PROGRAM: 1963 Stairway to the Stars* (World Gift Co.); **TV COMMERCIALS:** for Dallas Power & Light; United Fund of Dallas (Rogers & Smith Agcy.); Lone Star Gas (BBD&O).

(HOUSTON, TEXAS STUDIO LISTING FOLLOWS)

SOUTHWESTERN STATES:

Houston, Texas



TEXAS INDUSTRIAL FILM COMPANY

2525 North Boulevard, Houston, Texas
Phone: Jackson 9-4377

Date of Organization: 1945
Date of Incorporation: 1946

N. Don Macon, *President*
S. Macon, *Secretary-Treasurer*
A. P. Tyler, *Production Manager*

SERVICES: Industrial training and sales promotion motion pictures, 16mm and 35mm sound, color; 35mm sound slidefilms. Science film department specializing in medical films. Sound recording, motion picture printing and processing of motion picture films. FACILITIES: 16mm and 35mm cameras, lighting equipment; air-conditioned sound stage; disc, 16mm magnetic tape and 16mm optical sound recording, picture and sound editing; printing equipment for 16mm motion pictures and 35mm slidefilms. Processing 16mm Eastman original ECO, ER, color negative and positive and all 16mm, b&w films. Animation. Personnel for writing, direction, editing and sound recording. Acme optical printing. Westrex optical sound equipment.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Project Gemini: Mission Concept*, animated; *The Flight of Sigma 7*; *Project Apollo: Lunar Orbital Rendezvous Technique*, animated; *Goals in Progress of the United States Manned Spaceflight Program* (Nat'l Aeronautic & Space Admin., Manned Spacecraft Center); *An Approach to Corrosion Control* (Tubekote); *Southwest Conference Football Highlights -1961* (Humble Oil & Refining); *CONOCO World Wide Operations* (Continental Oil Co.); *Surgical Therapy of Supracardiac Aortic Stenosis; Acute Rupturing of Abdominal Aneurysm into Vena Cava; Phlegmasia Cerulea Dolens: Treatment by Iliofemoral Thrombectomy; A New Approach to Hypotensive Anesthesia in Radical Surgery of the Head and Neck; Open Heart Surgery with Disposable Oxygenator; Resection of Graft Replacement of Ascending Aorta for Aneurysm* (Methodist Hospital); *Uretero-Ileo-Neocystostomy; The Marshall-Marchetti Cysto-Urethropy; Bladder Flap; Aneurysm of the Renal Artery; Microdermagrafting Procedure; Thumb Reconstruction by Fifth Digit Transposition* (Eaton Laboratories); *Why Clean Your Teeth?*; *Surgical Corrections of Development Deformities of the Mandible* (Procter & Gamble); *Homotransplantation of Aortic Valve* (Baylor Univ.); *Scoliosis III* (Paul Harrington, M. D.).

MOUNTAIN STATES: COLO.

DICK DURRANCE FILMS

Red Mountain Road, Aspen, Colorado
Phone: 303-925-7002

Date of Organization: 1947

Associate Producer: Pelican Films, Inc. 292 Madison Ave., New York 17, N. Y. Phone: OR 9-0670. Joe Dunford.

Dick Durrance, *President*
Joe Dunford, *Vice-President*
Margaret Durrance, *Vice-President*

SERVICES: Industrial, promotional, educational films; TV commercials. FACILITIES: Complete 35mm and 16mm motion picture camera equipment.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Aspen - Winter Mood* (Aspen Skiing Corp.); *Potato Profit Secrets: Teamwork to Profit*; *The Resource and The Challenge* (J. R. Simplot Co.); TV COMMERCIALS: Series for Aspen Skiing Corp.

Colorado Springs, Colorado

ALEXANDER FILM COMPANY

Alexander Film Building, Colorado Springs, Colorado.

Phone: 303-633-1771

Dates of Incorporation: 1928; 1955

BRANCH OFFICES

CALIFORNIA: 15 Crane Drive, San Anselmo. Phone: GLENwood 4-1331. Lyle Bramson. Northern Calif. Zone Mgr.

NEW YORK: 500 Fifth Ave., New York 36. Phone: LOnGacre 5-1350. Kenneth Allen Silver, *Vice-President*, Alexander International.

ILLINOIS: 472 Wrigley Bldg. Chicago 11. Phone: WILlithall 4-5950. Terry Hatch. *Res. Vice-President*.

MICHIGAN: 5140 Tootmore Rd., Bloomfield Hills. Phone: MIDwest 4-1212. Don Ringsred. *Res. Vice-Pres.*

MISSOURI: 7108 Vernon Ave., University City 30. Phone: VOLunteer 3-2815. Ted Westcott. *Res. Vice-Pres.*

PUERTO RICO: 104 Paseo Covadonga, Pta de Tierra, Apartado 2926. San Juan 13. Phone: 724-2895. Jay Berry, *President*; Haskell Marshall, *Vice-President*.

OFFICERS AND DEPARTMENT HEADS

D. M. Alexander, *Chairman of the Board*
Keith Munroe, *President*

E. B. Foster, *Vice-President, Treasurer*

Howard Emrich, *Admin. Vice-President*

Cliff Parker, *Vice-President, Theatre*

Don Alexander, Jr., *Vice-President, Media*

Director
A. M. Oaks, *Manager, Alexander Productions*
Victor King, *Director of Photography*

SERVICES: Producers of TV and theatre commercials, slidefilms, stripfilms, training, sales, promotion, documentary films, long-length industrials, educational and government films, domestic and foreign distribution. Syndicated TV packages on banking, bread, dairy and savings and loan. FACILITIES: Mitchell, Arriflex 16mm and 35mm cameras, zoom lens, camera crane and dolly. Mobile units, boom insert car and grip truck, portable sound equipment, two RCA equipped sound studios, 16mm and 35mm Magnasync and 1/2" Ampex tape recorders; RCA six-channel mixer and 35mm optical recorder, Maurer 16mm optical recorder, Custom and library music; interlock screening, Lab processing, 35mm and 16mm color and b&w. Contact, reduction and optical printing, Moviola editing. Still lab for slidefilm processing; art and animation department; stop-motion and time-lapse cameras; Oxberry animation stand.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Untitled* (Boy Scouts of America). THEATRE SCREEN & TV COMMERCIALS: for Amer. Dairy Assn.; Buick; Bulova; Chevrolet; Curlee Clothes; Elgin; Farmers Insurance Co.; GMC Trucks; Keepsake; Lennox; Mercury; Mobil Oil; Oldsmobile; Ohio Bell Tel.; Pangburn Candies; Phillips "66"; Pontiac; Rambler; Ronson; Seven-Up; Shanrock; Standard Oil of Ohio; Swift & Co.; Willys Motors; and many others.

Metropolitan Denver

THOS. J. BARBRE PRODUCTIONS

2130 So. Bellaire St., Denver 22, Colo.
Phone: 756-5353

Date of Organization: 1940

Thos. J. Barbre, *Owner, Manager, Producer*

Anita T. Barbre, *Assistant Manager*

Paul F. Enrich, *Recording Director*

Harold J. Anderson, *Director of Photography*

SERVICES: Complete production of all types of business films, sales, training, public relations,

advertising, educational. Color and black and white. TV commercial and TV entertainer films. Producer services. Complete film distribution service. FACILITIES: Sound stage, theatre editing rooms, voice studio, interlock projector Maurer cameras, 100,000 watts of lighting equipment. Maurer six-track optical recording, Magnetic film recording, Tape recording. Sound track and generator. Editing, animation and titling rooms, equipment and staff. Recorded music libraries. Editors, script writers.

RECENT PRODUCTIONS AND SPONSOR

MOTION PICTURES: *Summit of a Century* (Columbia Univ.); *Choosing and Using a Rifle Scope* (Redfield Gun Sight Co.); *Martin Scape Suit Rendezvous*; *Building Crib Walls with Concrete* (Martin Marietta Corp.); *How the Sheepman Promotes His Products* (Amer. Sheep Producer Council); *A New Concept in Living* (Windsor Gardens, Inc.); *The Big Idea* (Cahners Publishing Co.); *Renal Transplant in Identical Twins* (A. A. Hospital); *Your Outdoor World* (Wyoming Game & Fish Dept.); *The Capitol Plan* (Capitol Cooperative Life Ins. Co.); *On the Move* (Public Service Co. of Colo.); TV COMMERCIALS: for Shwayder Brothers, Inc.; Gates Rubber Co.; Blum, Inc.

CINECOM

(Cinema Communications Corp.)

960 South Birch Street, Denver 22, Colorado
Phone: SKYline 6-3615

Date of Organization: 1962

Associate: Trans-Canada Films, Regina, Sask.
Edward H. Hawkins, *President*
Ben C. Harmon, *Sales Manager*

SERVICES: 16 and 35mm motion pictures for business and industry in sales, sales promotion, public relations, education and scientific field. Personalized sales research in conjunction with film production. Film strips and sound slide films. FACILITIES: 30' x 40' sound stage, recording and mixing booth, editing rooms, Arriflex and Cine Kodak Camera equipment, mobile generator, 30,000 watts J. R. MeAlister lighting, music libraries, script writers, animation facilities.

RECENT PRODUCTIONS AND SPONSOR

MOTION PICTURES: *Involvement Life*; *Escape on Survival*; remakes (Stanley Aviation Corp. *Breaking the Bottleneck*; (Ken R. White Engineering); *Over Jordan*; (New Park Cemetery *Deep River*; (Lakeview Estates); *Drying Tam Town and Country*; *Buildings* 1963; (Behle Mfg. Co.).

J PRODUCTIONS, INC.

5651 North Edison Street, Denver 29, Colorado
Phone: ATlas 5-6092

Date of Organization: 1959

Jack E. Carver, *President*
Jerome P. Vondergeest, *Vice-President*
Dallas P. Boyd, *Secretary*

SERVICES: TV commercials and programs; sport educational, industrial and business motion pictures and sound slidefilm production; all phases of visual communications. FACILITIES: 16mm Arriflex cameras; studio or location, single or double system sound, portable ColorTran lighting; animation, titling, editing rooms; writing, directing, art staff; Chappell background music library; custom music scoring; complete still photography, camera equipment and labs.

RECENT PRODUCTIONS AND SPONSOR

MOTION PICTURES: *IPSRA Ski Races* (Loveland Ski Basin); *Massacre* (Colo. Nat'l Bank). SLIM FILMS: *Portrait of Progress* (Public Service Co. of Colo.). TV PROGRAMS: *Boy Scout Janitor*; *The Ideal Way*; *The Glenwood Story*; *Weekend Warriors* (Public Service Co. of Colo.). *White Papers - Missiles Special* (NBC). TV COMMERCIALS: for Nat'l Ski Patrol; Blum, Inc.; Continental Oil Co.; Bowman Biscuit Co.; Public Service Co. of Colo.; Foundation for Deaf Education.

MOUNTAIN STATES

RIPPEY, HENDERSON, BUCKNUM & CO.
909 Sherman Street, Denver 3, Colo.
Phone: AComa 2-5601

Date of Organization: 1943

Arthur G. Rippey, *Managing Partner*
Gilbert Bucknum, *Partner, Producer*
Clair G. Henderson, *Partner*
Harry A. Lazier, *Partner*
Robert G. Zellers, *Chief Cameraman*
Kenneth C. Osborne, *Film Editor*
Lee Yetter, *Executive Art Director*

SERVICES: Script writing and complete production of 16mm motion pictures, including industrial, business, sales, promotional, public relations, educational and religious subjects. Sound, color or black and white, sound slidefilms. **FACILITIES:** Sound stage, editing rooms, 16mm cameras, interlock projection, four-channel sound mixing equipment, magnetic film and tape recording, complete lighting and electrical equipment, creative staff, art department.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Miracle At Your Doorstep* (The Detroit News); *Direct Distance Dialing* (Southwestern Bell Tel.); *DDD for Montana*; *DDD for Wyoming*; *DDD for El Paso*; *DDD for New Mexico* (Mountain States Tel.); *DDD for Eastern Iowa*; *DDD for North Dakota* (Northwestern Bell Tel.); *DDD for Indiana* (Indiana Bell Tel.).

SONOCHROME PICTURES

2275 Glencoe Street, Denver 7, Colo.
Phone: 322-3192

Date of Organization: 1942

Branch Office: Multichrome Laboratories, 760 Gough Street, San Francisco, Calif.

R. B. Hooper, *Owner-Producer*

George E. Perrin, *Director of Photography*
Herbert McKenney, *Owner, Multichrome Laboratories, San Francisco*

SERVICES: Motion picture and television producers. Sound recording, titles, TV spots, color release prints. **FACILITIES:** Animating machines; synchronous 16mm Magnasync recorders; optical printers; mobile power plant; 16mm and 35mm cameras.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Sierra Pacific Power* (Viscom Studios); *George Carpenter Comes Home* (Mountain States Tel.); *The Royal Gorge* (Royal Gorge ridge Co.); *Dustex Service* (Div. of American Inform Co.); *Vail Ski Country U. S. A.* (Roger L. Brown Prods.).

IDAHO

PAT WELCH PICTURES

2504 Jean Street, Boise, Idaho
Phone: 342-6965

Date of Organization: 1954

Patrick & LaMoyné E. Welch

SERVICES: Writing and production of business films. **FACILITIES:** Professional 16mm motion picture equipment.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Giants at Little Valley* (Atlas Chemical Industries); *Limerock Plus*; *Quarry East #17* (Idaho Portland Cement Co.); *Sun, Oil and Water* (Idaho Bean Commission); *Iran Builds a Giant* (Morrison-Knudsen Co.).

San Francisco and Bay Area

Alexander Film Co.

15 Crane Drive, San Anselmo, Calif.
Phone: GLEnwood 4-1331

Lyle Bramson, *Northern California Zone Manager*

(See complete listing under Colorado)



MARVIN BECKER FILMS

915 Howard Street, San Francisco 3, Calif.
Phone: ENbrook 2-1655

Date of Organization: 1952

Marvin E. Becker, *President*
Ann Becker, *Secretary-Treasurer*
Frank E. Wulzen, *Production Manager*
Jack Halter, *Studio & Striping Dept.*

SERVICES: Industrial, documentary, business, public relations, sports and educational motion pictures and slidefilms. TV films and commercials. newsreel coverage. Motion picture editing. Hi-speed photography. Franchised Reeves Soundcraft magna-stripping service. **FACILITIES:** Creative staff, 16mm and 35mm production equipment and facilities. Sound recording and sound stage, multi-channel dubbing. Music and effects library, lights, sets, art department, animation equipment. Editing and projection service.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Search for the Living Fossil: The Great Indian Rhinoceros* (S. F. Zoological Society); *Mansfield Story*; *Our Plant in Japan* (Argus Camera Corp.); *Micrologics*; *Transistor Technology* (Fairchild Semiconductor). **FILM REPORTS:** *Fibre-Flo*; *Fibrematic*; *Fibre-Pak* (Fibreboard Paper Products Corp.); **TV COMMERCIALS:** for Mag-Power Games.

DAVIDSON FILMS

1757 Union Street, San Francisco 23, Calif.
Phone: TU 5-6553

Date of Organization: 1955

John M. Davidson, *President*
Art Kaye, *Production Director*
Bryan Anderson, *Sales Director*
Warren Zimmer, *Art Director*
Deanna Draper, *Office Manager*
Peter J. Smith, *Technical Director*
George Moon, *Production Assistant*

SERVICES: Complete 16mm and 35mm motion picture production; research and writing; shooting, recording, art and animation. **FACILITIES:** Sound stage, mixing dubbing interlock, editing, projection, b&w processing and printing, still lab, set and construction, animation and art department.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Chemical Families* (Chem Study, Nat'l Science Foundation); *Zenith X-Ray* 5660 (Zenith Radio Research Corp.); *To Bear the Name* (Christian Brothers' Wines); *Virus Series*, animation and time-lapse (KQED-TV & Univ. of Calif.); **TV COMMERCIALS:** for Kaiser Aluminum Foil (Young & Rubicam Advg.).

FILMS FOR INDUSTRY, INC.

970 O'Brien Drive, Menlo Park, Calif.
Phone: DAvenport 5-4453

Date of Incorporation: 1959

Paul Rich, *President*
Dick Haan, *Production Manager*
Ralph Chandler, *Dir. of Photography*
Carol Gillett, *Secretary*
Frank R. Follmer, *Art Director*
Bob Morrison, *Sound Engineer*

SERVICES: Single item or full production of 16mm and 35mm industrial and educational motion

WEST COAST

pictures, including 35mm filmstrips. Personnel and facilities cleared to Secret. **FACILITIES:** Mitchell, Arriflex, B & H and Cine-Special cameras; 1000 sq. ft. shooting space; animation crane, hot press, sound recording and dubbing equipment by RCA, Magnasync, Stancil-Holtman, Ampex.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: 1-2-3 *Total* (IBM Corp.); *Introduction to Shampoo*, *The Professional Shampoo* (Beauty Visions); *Pathfinder*; *Pathfinder*; *747CA Antenna* (Granger Assoc.); *Horizon Sensor* (Advanced Technology); *Flight Simulator* (Carco Electronics). **SLIDEFILMS:** *Planco Pots*; *Pullen Pots* (Collateral Services). **TV COMMERCIALS:** for Nome Co.; Nat'l Multiple Sclerosis Foundation.



FRASER PRODUCTIONS

916 Kearny Street, Columbus Tower,
San Francisco 11, California
Phone: YUkon 2-9955

Date of Organization: 1956

Thomas H. Fraser, *President & Gen. Mgr.*
William A. Guest, *Sales Manager*
Frank V. Robinson, *Production Manager*
Bonnie F. Carley, *Office Manager*

SERVICES: 16mm & 35mm production of business and industrial films for sales, training and public relations, including: research & script writing, story boards, original photography (studio & location), animation, titles, sound recording, music scoring and editing. Production of filmstrips; slides and "finishing operations" for client footage. **FACILITIES:** Editing and interlock projection rooms, art dept., sound stage, recording studios for voice, effects and transfers.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Workability of Aluminum*; *Kaiser Aluminum Culvert* (Kaiser Aluminum Sales); *Big Stir in the Pacific* (American President Lines). **SLIDEFILMS:** *Daddy, Where Do Dollars Come From?* (Fireman's Fund Insurance); *People Are More Than Money* (Bank of America).

GOLDEN STATE FILM PRODUCTIONS

1032 Mariposa Ave., Berkeley, California
Phone: LAndscape 4-6251

Date of Organization: 1950

John L. Siegle, *General Manager*
John E. Pedersen, *Production*

SERVICES: 16mm motion pictures for industry, documentary and training. **FACILITIES:** Production, script writing, editing and sound recording facilities.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Alumni at Large* (Calif. Alumni Assn.); *An Adventure in Learning* (Univ. of Calif.); *Sonora Pass Panorama* (Sonora Pass Vacationland Assn.); *Ski Fun* (Dodge Ridge Ski Slopes, Inc.); 1962 *Football Festival* (Berkeley Jr. Chamber of Commerce).

IMAGINATION, INCORPORATED

222 Kearny Street, San Francisco, California
Phone: YUkon 6-6075

Date of Organization: 1950

Robert J. Mills, *President*
Robert L. Hovorka, *Production Manager*

SERVICES: Production of motion pictures, slidefilms, and filmstrips from script through release prints, specializing in animation and "graphic art on film" for TV and industry. Special services to producers; storyboards, art work, animation

WEST COAST: CALIFORNIA

IMAGINATION INCORPORATED:

and photography (animation and filmstrips). FACILITIES: 1,000 sq. ft. creative and production area; completely equipped art, animation, recording and photography, editing, sound and projection departments. 16mm and 35mm equipment; animation cameras, editing and projection.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Careers in Automation* (Automation Institute of America); *Century 21; Petroleum Century* (Standard Oil Co.); *Sound Control Systems* (Kaiser Gypsum); *Computers and the Mind of Man* (IBM Corp.); TV COMMERCIALS: for Standard Oil Co. (BBD&O); Golden Grain Macaroni; Calif. Chem. Co. (McCann-Erickson); B. T. Babbitt; Garfield, Hoffman & Conner; Harrah's Club (Hofer, Dietrick & Brown); Macy's (Public Relations Counselors).

EVERETT L. INGRAHAM PRODUCTIONS

414 Mason Street, San Francisco, Calif.
Phone: EXbrook 7-4286

Date of Organization: 1950

Everett L. Ingraham, *President*
Mary Lou Larson, *Controller*
Hilda Pollice, *Secretary*
Walter Schenk, *Cinematographer*
Jeanne Robinson, *Writer*

SERVICES: Industrial, documentary, business, public relations, TV, conservation, educational motion pictures and slidefilms. FACILITIES: Creative staff, 16mm and 35mm production equipment, sound stage, lights, sets, music library, sound recording studio, multi-channel dubbing, time-lapse macro and microscopic photography equipment; editing and projection rooms.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The World of Insects, Vegetable Insect Control, Merchandise Your Hardware Shop, Ortho Dealer Story, Program Selling, Tale of Three Cities, Project Phosphamidon* (California Chemical Company).



MOTION PICTURE SERVICE COMPANY

125 Hyde Street, San Francisco 2, California
Phone: ORdway 3-9162

Date of Incorporation: 1935

Gerald L. Karski, *President, Gen. Manager*
Harold A. Zell, *Vice-Pres. in Chg. of Prod.*
Boris I. Skopin, *Title & Trailer Dept.*
Gerald Patterson, *Mgr. Laboratory Dept.*

SERVICES: Industrial, commercial and public relations films; special announcement and advertising trailers for theatres, business, TV films, spot commercials. FACILITIES: Maurer & Cine Special 16mm cameras; 3 studio 35mm cameras; 2 title 35mm cameras; 16mm & 35mm laboratory (developing, printing, reduction and enlarging); art dept., magnetic & optical recording; dubbing equipment; sound stage; editing equipment; title & animation equipment; script-to-release print service; screening room equipped for Cinema-Scope, 35mm and 16mm projection.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Petroleum Research*; 5 public relations film introductions: (Standard Oil Co. of Calif.); *Forest, Lumber & Flakewood* (Collins Pine Co.); TV COMMERCIALS: for Standard Oil Co. of Calif.; Bay Area Dodge Dealers (BBD&O); Oakland Tribune (James R. Lunke & Assoc.); Margo Wines (Honig, Cooper & Harrington); Spray Craft (Richard Meltzer Advg.); Mayflower Van Lines (Gerth, Brown, Clark & Elkus); Bay Area Rapid Transit (Henry W. Alexander); Bay Area Rambler Dealers, series (Beaumont, Hohman & Durstine); Kilpatrick's Bread and Williams' Bread, series (Reinhardt Advg.); San Francisco Chronicle.

PACIFIC PRODUCTIONS, INC.

414 Mason Street, San Francisco 2, California
Phone: YUkon 2-3956

Date of Organization: 1935

Donald M. Hatfield, *President*
Fred P. Baker, *Vice-President*
M. R. Hatfield, *Secretary-Treasurer*

SERVICES: Sponsored public relations, sales, educational and training films; documentaries; sound slidefilms; filmstrips; slides; distribution. FACILITIES: Arriflex, Acme, Auricon and Eastman cameras; complete still photographic facilities; synchronous and 1/4" tape professional recording; lighting; sound and silent stages; 35mm and 16mm animation facilities; art department; script writing.

RECENT PRODUCTIONS AND SPONSORS

SLIDEFILMS: *Introducing P & O Orient Lines* (P & O Orient Lines); *Color the Year Around - In the West; How to Win the West with a Profit* (Sunset Magazine); *Unit Food System* (Calif. Packing Corp.). LIVE PRESENTATION: Sales Presentation for Dealer Sales (Standard Oil, Calif.).

ALFRED T. PALMER PRODUCTIONS, INC.

Discovery Studios

52 Beale Street, San Francisco, Calif.
Phone: YUkon 1-1620

Date of Organization: 1931

Date of Incorporation: 1960

Alfred T. Palmer, *President*
Alexa H. Palmer, *Vice-President, Treasurer*
Donald A. Palmer, *Vice-President, Associate Producer*

Mrs. Arthur Gist, *Educational Film Director*
David Barrett, *Writer-Director*
Thomas A. Dailey, *Cameraman-Director*

SERVICES: Industrial, educational and documentary films. Specialize in production of maritime and overseas subjects related to the promotion of human understanding through trade and travel. TV and radio commercials. Production and film consultation. FACILITIES: Production and sound studios, drive-on sound stage, two preview theatres, 35mm & 16mm, Wurlitzer theatre pipe organ, interlocked recording facilities, b&w & color printing and processing, art department; still photographs and 16mm color film library on world subjects. Camera associates abroad.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Ohayo, San Francisco* (first complete film on Sister City Project); *Hope in Peru* (Project Hope). TELEVISION FILMS: *Doctors at Work* series (13 new titles), (Lawren Prod. for California Medical Association). Two new series in current production.

Sonochrome Pictures Multichrome Laboratories

(A Division of Sonochrome Pictures)
760 Gough Street, San Francisco, California
Herbert McKenney, *Owner, Multichrome Labs*
(See complete listing under Colorado)

VISTA PRODUCTIONS UNLIMITED, INC.

675 Howard Street, San Francisco 5, California
Phone: YUkon 2-4180

Date of Incorporation: August, 1959

Florence Dienes Fowler, *President*
Richard M. Fowler, *Vice-President*
Jeanne Dalton, *Production*

SERVICES: Communications for business, industry, education and TV through 16mm and 35mm color and b&w motion pictures, TV spots and sound slidefilms. Production services for out-of-town producers. FACILITIES: Production and sound studios and laboratory facilities available.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Port of Call, San Francisco*

(Port of San Francisco); *One to One* (Bank of America NT&SA); *Man on the Spot; Traveler's Cheques* (Johnson & Lewis, Inc. & Bank of America NT&SA); *Careers in Business Automation* (Automation Institute of America); *The Test of Time* (Hewlett-Packard); *The Best in the West for '62* (Advg. Assn. of the West); *One Gift Works Many Wonders* (United Bay Area Crusade). SLIDEFILMS: *Lactose - The Amazing Sugar of Milk* (Foremost Dairies, Inc.); *Careers for Men in Business Automation* (Automation Institute of America); *The Piston* (E. B. Schwinger Co.); *Proper Methods of Handling Cash* (Bank of America NT&SA). TV COMMERCIALS: for various clients through major agencies.



Wilding Inc.

109 Stevenson St., San Francisco 27, California
Phone: DOuglas 2-7789

H. B. Butler, *Vice-President*

(See complete listing under Chicago area)

JOHN WOLFE & COMPANY

345 Sutter Street, San Francisco, Calif.
Phone: YUkon 6-5040

Date of Organization: 1945

John Wolfe, *Partner*
Howard Riddell, *Partner*
Bob Gleason, *Partner*
Harry Murphy, *Sales Manager*
Kathleen O'Shea, *Secretary*

SERVICES: Covering the entire audio-visual field. Motion pictures, strip-films, slidefilms, musical spots for radio, TV; TV writing, casting and production. FACILITIES: Two modern sound stages, completely equipped for motion pictures, and sound recording. Ampex recorders, Stineway Grand, extensive sound effects, and musical library. Auricon cameras, Maurer film recorder, Stancil-Hoffman tape recorders.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Western on the Move* (Standard Oil of California); *Clinac* (Varian Assoc.); *Man with Broad Shoulders* (Filreboard Products, Inc.); *Riverside Grand Prix* (Harrah's Club); *Redwood Romance* (Pacific Lumber Co.) in production. SLIDEFILMS: *The Parkview Story* (Parkview Cemetery Assn.); *The 1710 System* (IBM); *The Voice of Malaya* (Bentley-Markey); *Modern Oil Seals* (National Seal); *Unified Dial System* (Pacific Telephone Co.). TV COMMERCIALS: for Michaelson Advertising for Pacific Plan.

Other California Cities



Chapman 5 Productions, Inc.

1605 West Celeste Ave., Fresno, California
Phone: BA 7-0500

Frank E. Gaire, *Vice-President & Manager*
(See complete listing under Los Angeles)

San Diego Area

ARJAN MOTION PICTURE PRODUCTIONS, INC.

522 Eighth Ave., San Diego 1, California
Phone: 232-5559; 232-1031

Date of Organization: July, 1962

Date of Incorporation: January, 1963

D. David Bash, *President, Director of Photography*
William E. Brown, *Vice-Pres., Prod. Mgr.*
Richard Skinner, *Laboratory Manager*
Joseph Morosini, *Laboratory Assistant*

SERVICES: Production of 8mm and 16mm motion pictures and 35mm slidefilms and sound filmstrips

ARJAN MOTION PICTURE PRODUCTIONS:

for industry, public relations, education and business sales meetings. FACILITIES: Laboratory facilities including b&w and color printing. Camera equipment for 16mm filming, silent and sound; optical and magnetic sound.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *TSX: Advent* (Advanced Structures); *Construction Progress Report* (U. S. National Bank); *Homecoming 1962* (Calif. Western Univ.); *Ruffe's Floor Covering* (Telic for Armstrong Cork); TV COMMERCIALS: for Art's Roaring 20's; City Motors Ford; San Diego County Lincoln Mercury Dealers.

D. DAVID BASH PRODUCTIONS

522 Eighth Ave., San Diego 1, California
Phone: 232-5559

Date of Organization: 1958

D. David Bash, *Owner-Producer*
Jean A. Bash, *Secretary-Treasurer*

SERVICES: Motion pictures for TV, programs and commercials. Specialty: News film service for TV. FACILITIES: Bell & Howell and Auricon cameras; negative processor; editing and projection rooms.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Two Worlds of Doctor Turpin* (Project Concern); *Elephant Enclosure* (San Diego Zoo); *News Now* (Bay City TV, Inc.); *DeLassops Morrison* (Committee for a Unified Port); *Swimming Pool Construction* (Associated Swimming Pool Industries, Inc.); *Information Center Supplemental Directory*; 1962 County Fair Exhibit; *Mouth to Mouth Resuscitation*; *United Community Services* (Pacific Tel.). TV COMMERCIALS: for Van Deerlin for Congress Campaign.



COPLEY PRODUCTIONS

7776 Ivanhoe Ave., La Jolla, California
Phone: GL 4-0311

Date of Organization: April, 1956

Branch Office: 434 Downer Place, Aurora, Ill.
Mrs. Helen Hanson, *Branch Manager*

Howard Matson, *Producer - Manager*
Arthur Pabst, *Director*
Frank Willey, *Film Editor*
Donald Hubbard, *Cameraman*
Paul Holz, *Production Assistant*
Sally Hill, *Secretary*
Maryls Seder, *Film Librarian*

SERVICES: Free 16mm movies on newspaper operations and promotional pictures of the general San Diego area. FACILITIES: Sound recording facilities; studio, and editing department. Two film libraries in California and Illinois.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *What Greater Challenge*; *Newspaper Retail Advertising*; *Partial Page Stereo Color*. (Copley Productions); SLIDEFILMS: *The Second Greatest Market*; *Fighter for Freedom*. (Copley Productions).

ROGER TILTON FILMS, INC.

5023 San Aquario, San Diego, California
Phone: BR 4-6439

Date of Organization: 1955

Roger Tilton, *President*
Robert Sherry, *Production Manager*
Patricia Tilton, *Secretary*

SERVICES: Complete motion picture and filmstrip production. Comprehensive communication programs for government and industry. FACILITIES: Office, insert studio, cutting rooms; all equipment for 35mm, 16mm and 8mm sound motion picture and two or three-dimensional filmstrip production. (Continued above)

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Moment to Act* (Nat'l Council of Churches); *Fairlane Travelogue* (Ford Motor Co.); *Something for Everyone* (Santa Barbara Semina Nautica Assn.); *Rough Road to La Paz* (Home Federal Savings & Loan Assn.); *Modular Components for Naval Tactical Data*

System (Sperry-Rand, UNIVAC). FILMSTRIPS: Untitled educational series of 6 (San Diego County Dept. of Education). TV PROGRAMS: *Sports Unlimited*, series of 39 (Home Federal Savings & Loan Assn.). TV COMMERCIALS: for San Diego Gas & Electric; Union Tribune Pub. Co.; and others.



ALL SCOPE PICTURES, INC.

Commercial Film Division
20th Century Fox Television

1417 N. Western Ave., Hollywood 27, Calif.
Phone: HOLlywood 2-6231

Date of Incorporation: 1946

Gordon S. Mitchell, *President*
C. D. Owens, *Vice-President*
La Nell B. Mitchell, *Secretary-Treasurer*
Bud Hayes, *Film Editor*

SERVICES: Industrial, public relations, educational and training films. TV commercial and theatre ad films. Live action, animation and/or stop motion picture productions. FACILITIES: Studios of 20th Century Fox (both Western Ave. and Foxhills).

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Untitled* (Sunset Growers, Inc.). TV PROGRAMS: *Polka Dot*, series of 26 (no sponsor indicated). TV COMMERCIALS: for Kaiser Aluminum & Chemical Corp. (Young & Rubicam); Lux Soap (J. Walter Thompson); Gallo Wine (BBDO); Porta Shop.

ANIMATION, INC.

736 North Seward St., Hollywood 38, Calif.
Phone: HOLlywood 4-1117

Date of Organization: April, 1955

Branches: 791 Seminole, Indian Village, Detroit 14, Mich. Phone: 824-3113. Fred Frink, 221 North LaSalle St., Chicago 1, Ill. Phone: 372-2628. Joseph W. Edwards.

Earl Klein, *President*
Shirley Hartman, *Secretary & Head of Administration*
Helen Hansen, *Production Manager*
Ed Barge, Don Piccolo, Bob Kurtz, *Creative Directors*
Max Ising, *Head, Camera Department*

SERVICES: Producers of animated and live action TV commercials, training and industrial films, slidefilms. FACILITIES: Stage, animation cameras; all live action equipment. Ampex recorder and editing equipment.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Return of Hirschfeld Hooper* (Amer. Medical Assn.); *Bourne* (Bourne Electronics, Inc.); *Untitled* (Schick Eversharp). TV COMMERCIALS: for over 100 major firms.



CHARLES CAHILL AND ASSOCIATES, INC.

5746 Sunset Blvd., Hollywood 28, Calif.
Phone: HOLlywood 4-2131

Date of Organization: 1956

Charles H. Cahill, *Owner*
Homer O'Donnell, *Production Manager*

SERVICES: Industrial, educational and TV commercial film production. Distribution, traffic safety and law enforcement training films. FACILITIES: 16mm and 35mm studio facilities. KTTV sound stages, etc.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Routine Stops* (Calif. Highway Patrol); *Clouds of Venus* (Nat'l Aeronautics & Space Admin.); *Stop, Look and Think* (N.A.);

Safety Belt for Susie (UCLA & U.S. Public Health Service). TV COMMERCIALS: for Bardahl Oil; Consumer Labs; Natumex; Aeronaves de Mexico.

CATE & MCGLONE FILMS

1550 North Whitley, Hollywood 28, Calif.
Phone: HOLlywood 5-1115

Date of Organization: 1950

E. D. McGlone, *President*
T. W. Cate, *Writer-Director*
Paul F. Long, *Writer-Director*

SERVICES: Motion pictures for industrial relations, sales promotion, sales training, travelogues, TV productions and commercials. Color stock library including U. S. and Hawaiian aerial coverage. FACILITIES: 16mm photographic equipment, camera car, creative staff for writing, photographing, directing, editing and scoring. Portable sound and lighting equipment.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Hawaii Calls* (Hawaii Visitors Bureau, Pan American, Matson, Japan Air Lines); *Hawaii - Pacific in Miniature* (Hawaiian Airlines); in Japanese (Hawaiian Airlines, Japan Air Lines); *Yosemite Is My Home* (Yosemite Park & Curry Co.); *High Road to Yosemite* (Humble Oil & Refining Co.); *Jet Age Airport*; *#1 World Way* (Los Angeles Dept. of Airports); *Western Wonderland Travel Introduction* (Western Airlines). TV News Film Clips for Yosemite Park & Curry Co.



CHAPMAN 5 PRODUCTIONS, INC.

1412 West Glenoaks Blvd., Glendale 1, Calif.
Phone: CHapman 5-9111

Date of Organization: 1960

Date of Incorporation: 1961

Branches: 7813 Atwood St., District Heights, Md. Phone: 735-0415. Carl Fowler, *Mgr.* 1104 Linda Vista Lane, Birmingham 12, Ala. Phone: LYric 2-4716. Robert G. Thomas, *Mgr.* 1605 West Celeste Ave., Fresno, Calif. Phone: BA 7-0500. Frank E. Guire, *Vice-Pres. & Mgr.*

James H. Flint, *President & Gen. Mgr.*
Robert A. Lieban, *Vice President & Prod. Mgr.*
Frank E. Guire, *Vice President*

Harriet Lieban, *Treasurer*
Wayne Mitchell, *Director M. P. Photography*
William Garnet, *Director Still Photography*
Stod Herbert, *Director, Art & Animation*
Sid Mandel, *Director Creative Writing*

SERVICES: Complete services for audio-visual productions; writing, planning, creating, photography, editing, sound, idea development, programming, distribution for all types of motion pictures, and sound slidefilms; including documentary, educational, training, public relations, sales promotion, industrial, TV spots and commercials. Services available either complete or partial. FACILITIES: Fully equipped for photography, lighting and editing facilities and equipment, location sound equipment; fully staffed. Birmingham, Ala. Office: Staffed with writers, cameramen and limited production facilities and equipment. Fresno, Calif. Office: Staffed with writer and production director.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Hollywood Bird Hop* (Jaybird

METROPOLITAN LOS ANGELES

CHAPMAN 5 PRODUCTIONS:

Prods.); Special production assignment (New Holland Machinery Co.). **SLIDEFILMS:** *Mr. California Turkey*; *The Boneless Turkey Roll* (Calif. Turkey Promotional Advisory Board); *The Road to Profit and Independence* (The Romar Corp.); *Lightning Strikes the Office* (David Olen Adv. Agcy.); *Skyroad* (Hixson & Jorgensen); *Lifeline* (Glendale Sanitarium & Hospital); *Gold Foil* (Dr. Rene Eidson). **SLIDE & MEETING PRESENTATIONS AND LIVE SHOWS:** for Hoffman Electronics Corp.; Citizens National Bank; Western States Adv. Agcy. Assn.; Jessup Breeders, Republican Party; Committee to Re-Elect Thelin; Nat'l Ayrshire Breeders Assn.; Northrop (West Assoc.).

R. B. CHENOWETH FILMS

8021 East Second, Downey, California
Phone: TOpaz 1-9909

Date of Organization: 1955

Robert B. Chenoweth, *Owner*
Charles Rapp, *Associate Producer*
Ralph Curtis, *Photography*

SERVICES: Motion pictures and slidefilms for public relations, sales, training, TV and education. Sub-contract partial productions — photography, editing and cutting. **FACILITIES:** Complete 16mm editing; location lighting; Arrilux and Cine-Special cameras. Use of sound stages and dubbing facilities in Hollywood area.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *Your Health*, series (Allen Colloids); *Seven Weiser Standards for Highest Quality* (Weiser Co.); partial productions (Autonetics Div., North Amer. Aviation, Inc.). **TV COMMERCIALS:** for Water Broom Mfg. Co.

CINE-TELE PRODUCTIONS

6325 Santa Monica Blvd., Hollywood 35, Calif.
Phone: HOllywood 5-3376

Date of Organization: 1945

Harry J. Lehman, *President*
Jacques R. Lehman, *Vice President*
Jesse Davis, *Production Supervisor*
Clayton McKiddy, *Unit Manager*

SERVICES: Training, public relations, industrial, business films. **TV commercials,** live and animated; slidefilms, 35mm and 16mm, b&w and color. **FACILITIES:** Mitchell, Auricon 1200 and Bell & Howell cameras; Master lights, studio art, dry lab, location filming equipment, 16mm Westrex tape recorder; editing rooms and Moviola equipment; projection theatre.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *San Fernando Rey* 1962 (Redwood-Calif. Ltd.); *Untitled traffic training film* (Highway Patrol). **TV PROGRAMS:** *Out of the Past*, pilot series (Cine-View, Inc.). **TV COMMERCIALS:** for Helms Bakeries.

COLUMBIA PICTURES CORPORATION

Commercial & Industrial Films Division

Columbia Pictures Studios, 1435 North Gower Street, Hollywood 28, Calif.

Phone: HOllywood 2-3111

Date of Organization: 1923

Joe Swavely, *Director, Industrial Film Div.*
Richard Kerns, *Executive Producer*
Roy Hollingsworth, *Production Manager*
Edward Rinker, *Account Executive*
Robert Bennett, *Creative Director*
Jack Daniels, Edgar Beatty, Phillip Patton, *Staff Directors*
Thomas Conlon, *Editorial Director*
Robert Baldwin, *Art Director*
Janet Crumley, *Office Manager*

SERVICES: Complete production of films for public relations, sales training and promotion, TV commercials, etc. **FACILITIES:** Three production centers consisting of 23 stages; thousands of interior and exterior sets including entire village, period and city streets, swimming pool, park, roads, warehouse of props, art, casting, camera, sound, hair style, makeup departments, rear projection, blue backing and infrared matte photography. Foreign production facilities available.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The Sales Meeting* (Owens-Corning Fiberglas Corp.); *Fantasy in Fortrel*; *Star in Crepe* (Celanese Corp.); *No More Wednesdays*; *The Hurrying Kind* (U. S. Army); *Eddie, Inc.* (The Maytag Co.). **TV COMMERCIALS:** for major firms through such agencies as J. Walter Thompson Co.; Saul Bass & Assoc.; Compton Adv.; Kenyon & Eckhardt; BBD&O; Young & Rubicam; Leo Burnett; Campbell-Ewald; Wade Adv.; Needham, Louis & Brorby; Honig-Cooper & Harrington; Benton & Bowles; McCann-Erickson; Dancer-Fitzgerald-Sample; D'Arcy; Reach, McCClinton; Ted Bates; Foote, Cone & Belding; N. W. Ayer & Son; Gardner Adv.; Tatham-Laird; Bauer & Tripp; Guild, Bascom & Bonfigli; Mathisson & Assoc.



DUDLEY PICTURES CORPORATION

AND CINERAMA (Commercial Films Div.)

666 North Robertson Blvd., West Hollywood, Calif.

Phone: OLYmpia 7-0501

Date of Organization: 1944

Carl W. Dudley, *President*
Eleanor M. Dudley, *Vice President*
Alyce Ash, *Secretary-Treasurer*
R. W. Barnes, *Comptroller*
Ernest Flook, *Editorial Supervisor*
Otto Lang, *Producer-Director*
Herman Boxer, *Script Dept.*

SERVICES: PRODUCERS of theatrical, television, industrial and educational motion pictures and filmstrips. **FACILITIES:** Offices, editorial and dubbing; complete camera, lighting and production equipment for studio and location work.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Superjet to Europe*; *Superjet to the U. S. A.* (Trans World Airlines); *Across the South Pacific* (P&O-Orient Lines); *Alpine Holidays* (Alpine Tourist Commission); *Annual Report* (Southwestern Public Service Co.); *Grand Tour-Europe* (B. O. A. C.); *A Place Called Home* (Boys' Town); *Adventure in Scandinavia* (Scandinavian Tourist Commission); *Grossglockner Road* (Austrian State Tourist Dept.); *World in Miniature* (New Zealand Govt. Travel).

Elliot, Unger & Elliot

c o Columbia Studios, 1435 N. Gower, Hollywood, California

Phone: HOllywood 2-3111

Joe Swavely, *Division Supervisor*
Richard Kerns, *Division Supervisor*
(See complete data under New York City)

A Majority of Film Awards

Producers whose listings appear in these pages have consistently won the vast majority of awards given to outstanding films through the years. Their experienced staffs, superb facilities and dedication to this medium is evident in the quality of pictures produced by companies listed in this 13th Production Review.



JERRY FAIRBANKS PRODUCTIONS OF CALIFORNIA, INC.

1330 North Vine Street, Hollywood 28, Calif.

Phone: HOllywood 2-1101

Branches: in Chicago, 952 N. Michigan Ave., Whitehall 4-0196, Frank J. Westbrook, *President*, Jerry Fairbanks Productions of Illinois, in Detroit: 10432 McNichols Road, Phone: UNiversity 4-0770.

Date of Organization: 1929

Jerry Fairbanks, *President & Exec. Producer*
Charles Salerno, Jr., *Vice-President*
Don Taylor, *Staff Producer*
Leo Rosencrans, *Creative Director*
Robert Larsen, *Staff Director*
Donn Greer, *Art Director*
Robert Scrivner, *Production Mgr.*
Grant Spicer, *Studio Manager*

SERVICES: Industrial, theatrical and TV motion pictures. **FACILITIES:** Full studio facilities; sound stage; 15 camera units; 16mm and 35mm including MultiCam process; 16mm, 35mm and magnetic sound recording and re-recording; editing; opticals; blue screen, film and music libraries; technical art, creative and music staffs.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Century 21 Calling* (American Telephone & Telegraph); *Styled in California* (Montgomery Ward); *We Hold These Truths* (Harding College); *Take a Good Look* (Oldsmobile); *What Is Communism?*, *The Difference Between Communism and Socialism*, *What Can We Do About It?* (National Education Program); *The Invisible Force* (Insurance Information Institute). **TELEVISION COMMERCIALS:** for Adom, Toni, Bell & Howell, Oldsmobile, Ovaltine, Stroh's Beer, Helene Curtis and others.

GEORGE FENNEMAN PRODUCTIONS, LTD.

6269 Selma Avenue, Hollywood, California

Phone: HO 6-3544

Date of Organization: July, 1962

George Fenneman, *President*
Charles H. Keilus, *Vice Pres., Prod. Mgr.*
David Licht, *Secretary-Treasurer*
John C. Orr, *Head of Sales*
Norman Suffern, *Chief Editor*

SERVICES: Production of TV commercials for advertising agencies; production of industrial and training films; creative supervision and consultation on TV campaigns or single commercials. **FACILITIES:** Use full facilities at MGM and Allied Artists Studios, including back lots.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Modern Way to Build* (Douglas Fir Plywood Assn.); *Hidden Values* (Cole & Weber). **TV PROGRAMS:** *David Brinkley's Journal* (NBC); *House of Living Light* (Cole & Weber); *The Bartender* (Douglas Fir Plywood Assn.).

FIDELITY FILMS, INC.

1450 North Seward St., Hollywood 28, Calif.

Phone: HOllywood 2-7454

Date of Organization: 1951

Date of Incorporation: 1958

Ed Johnston, *President, Production Manager*
Jacqueline V. Bulloch, *Assistant Production Manager*
Ernesto Cervera, *Sound Technician*
Libby Wright, *Art Director*

SERVICES: Art, animation, still and live photography. Complete production of live and animated TV commercials, business films, sound slidefilms. Equipment distributor. **FACILITIES:** Art, animation, editorial departments; sound insert stage.

FIDELITY FILMS

dressing rooms, sound booth with Ampex equipment; 16mm and 35mm motion picture equipment; 16mm animation crane; still photography studio and equipment.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: Three 35mm color sound theater commercials. (Green Spot Inc.); SLIDE FILMS: *SongFest Series*, (self-sponsored); *Calavo*, (Anderson-McConnell); *Freezer Plan and Referral Plan*, (Youngsware); *Guarantee Nutone*, (Lester Distributing); *Your Third Telephone*, (Pacific Telephone); *The New World of Living*, (Marquette Corporation); *The Big Thirst*, (Green Spot Inc.); TV COMMERCIALS: Animated Titles (Consolidated Film Industries); Hudson Shoes; Karl's Shoes (Space & Time Advertising); 7 animated commercials Ralph's Grocery Co., (Glasser-Gailey); Delta Savings (Ron Bland Advertising); Welch's Candy (Beckman-Koblitz).

FILMFAIR

1040 North McCadden Place, Hollywood, Calif.
Phone: HO 4-8195

Date of Organization: 1960

August A. Jekel, *President & Exec. Prod.*
William D. Jekel, *Vice President*
Kenneth Champin, *Vice Pres. & Anim. Dir.*
Dick Van Benthem, *Vice Pres. & Art Dir.*
Kay Himes, *Secretary-Treasurer*
Bob Sage, *Live Action Supervisor*
George Alch, *Sound*
Jacques Dury, *Editor*

SERVICES: Live action and animated films for commercial and industrial accounts. FACILITIES: Complete studio in two-story 10,000 sq. ft. building, includes art rooms, theatre, animation crane, sound editing and transfer equipment, editing rooms and live action insert stage.

RECENT PRODUCTIONS AND SPONSORS

TV COMMERCIALS: for Chilton (Foote, Cone & Belding), Max Factor (Direct); Max Factor (Carson-Roberts, Inc.); Bank of America (Johnson & Lewis); Malt-O-Meal (Campbell-Mithun); Northwestern Mutual Insurance (Miller, Mackay, Hoeck & Hartung); Foremost Milk (Guild, Bascom & Bontigli); McCulloch (Fuller & Smith & Ross), Ruth (Earle Ludwig).

FINE ARTS PRODUCTIONS, INC.

7417 Sunset Blvd., Hollywood 46, California
Phone: HO 7-7107

Date of Organization: 1953

Date of Incorporation: 1960

John Wilson, *President*
Steven S. Glick, *Comptroller*
Robert L. Curtis, *Animation Director*
Ronald E. Maidenberger, *Designer*
Sam M. Cornell, *Animation*
Eugene Borghi, *ASC, Camera*

SERVICES: Animation, including art, storyboard, script, and titles for TV, educational and theatrical motion pictures. Development and production of cartoon shows, TV programs and specials. Scientific advisory board for space films. FACILITIES: Complete studio including animation camera for 16mm and 35mm. Large sound stage and complete 4 channel recording facilities.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Journey to the Stars* (Boeing Airplane Co. - Seattle World's Fair); *Orange Blossom Wedding Rings* (Traub Mfg. Co.); *Hailstones and Halibut Bones*; *The Emperor's Oblong Pancake* (NBC); *The Two of Us* (Desilu Prods.).



this symbol, appearing over a producer's listing, indicates that display advertising containing additional and useful reference data appears in other pages of this 13th Annual.

FLAGG FILMS, INC.

6345 Fountain Ave., Hollywood 28, Calif.
Phone: HO 2-0902

Date of Organization: 1948

Don Flagg, *President*
Toni Flagg, *Vice President*
Anne Schwartz, *Secretary-Treasurer*
Glenn Smith, *Production Manager*
Mildred Atkinson, *Office Manager*

SERVICES: TV commercials, sales films, industrial films; 35mm, b&w and color. FACILITIES: Complete production and creative facilities including stage.

RECENT PRODUCTIONS AND SPONSORS

TV COMMERCIALS: Series for Interstate Bakeries; Ralston-Purina Co.; Enco Co.

FORMAT FILMS, INC.

4741 Laurel Canyon Blvd., North Hollywood, California

Phone: PO 9-3610

Date of Organization: October, 1959

Branch: 360 N. Michigan Ave., Chicago 1, Ill. Phone: Financial 6-3555. Jerry Abbott, *Vice President*.

Herbert Klym, *President*
Bud Getzler, *Executive Vice President*
Jules Engel, *Vice President*
Leo Salkin, *Vice President*
Henrietta Jordan, *Vice President*
Julie Boyer, *Secretary*

SERVICES: Producers of animated and live action films for TV commercials, TV programming, theatrical shorts; feature and industrial films. FACILITIES: Self-contained animated film studio including creative departments, cameras, editing, sound recording and dubbing.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Icarus Montgolfier Wright* (no sponsor indicated). TV PROGRAM: *The Alvin Show*, series (CBS-TV); *The Shrimp* (no sponsor indicated). TV COMMERCIALS: for Max Factor; Gallo Wine; General Foods; Foremost Dairies; Folger's Coffee.

GALLANT PRODUCTIONS, INC.

5746 Sunset Boulevard, Hollywood 28, Calif.
Phone: HO 6-1314

Date of Incorporation: July, 1962

Jack Scellato, *President*
Donald Koppang, *Vice-President*
Fredric Bay, *Secretary-Treasurer*

SERVICES: Industrial and special purpose films including sound filmstrips, TV and radio commercials. Public and industrial relations consultation and marketing programs. Market, audience and media research; storyboards, scripts, art and animation services. FACILITIES: Film production, art, and animation, music, graphics and editorial departments and equipment.

(New company organized July, 1962)

DOUG GEORGE ASSOCIATES

1137 North Cole Avenue, Hollywood 38, California

Phone: HO 2-2450

Date of Organization: 1951

Douglas F. George, *Owner, Producer*
Pete Butzen, *Art Director*
Margaret McGarrigle, *Photography*
Bob Burbridge, *Photography*
Ken Gross, *Titles & Visuals*
Milt Transchell, *Writer*
Betty Billings, *Scripts*
Cameron McKay, *Sales*

SERVICES: Motion pictures, slidefilms, slides, sales and meeting presentations; presentation equipment rentals. FACILITIES: Fully equipped pho-



tography, lighting, editing; Ampex tape recording; art department.

RECENT PRODUCTIONS AND SPONSORS

SLIDE FILMS: *Farming's New Face* (Successful Farming Magazine); *Year of Opportunity* (Max Factor); *Quality Grows on Trees* (Squirt Co.); *You're in the Picture* (So. Calif. Edison); *It Takes People* (Union Bank). LIVE SHOWS: for Max Factor; Squirt Co.; So. Calif. Edison; Union Bank.

Grantray-Lawrence Animation, Inc.

716 North La Brea, Hollywood 28, Calif.

Phone: WE 6-8158

Teletype: LA 1463

Ray Patterson, *President*
Robert L. Lawrence, *Vice-President*
Grant Simmons, *Secretary-Treasurer*
(See complete data under Robert Lawrence Productions, Inc., listing, New York City)

GRAPHIC FILMS CORPORATION

916 N. Citrus Avenue, Hollywood 38, Calif.
Phone: HO 7-2191

Date of Organization: 1941

Lester Navros, *President*
James Connor, *Chief, Camera Division*
J. Gordon Legg, *Chief, Animation Division*

SERVICES: Production of animated and live action films for industry and government. Design and publication of booklets, brochures and visual presentations. FACILITIES: Animation department including stand for 16mm and 35mm; 35mm Bell & Howell Standard camera; 16mm & 35mm Arriflex camera; 16mm & 35mm Movielas; cutting and screening rooms; permanent animation and live action staffs.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Lifeline - Aerospace Logistics Today*; *Lifeline - Aerospace Logistics Tomorrow* (Logistics Command, U. S. Air Force); *Delta Wing Bomber*, live films (U. S. Air Force); *Chemical Man* (Abbott Labs); *Pyramid to Polaris*, animation (Lockheed Missile & Space).



The Jam Handy Organization, Inc.

1650 North Vine St., Hollywood 28, Calif.
Phone: HO 3-2321

Thomas G. Johnstone, *in charge*

Service office and production.

(See complete listing under Detroit area)

HARRIS-TUCHMAN PRODUCTIONS, INC.

751 North Highland, Hollywood 38, Calif.
Phone: WE 6-7189

Date of Organization: 1950

Ralph G. Tuchman, *President & Gen. Mgr.*
Fran Harris, *Vice President*

SERVICES: Creative writing, planning, production of motion pictures and sound slidefilms for sales, training, public relations, sales talks on film, sales meetings. TV commercials, live action or animation. FACILITIES: Staff writers and artists, fully equipped stage, complete working kitchen, all editing facilities for 35mm and 16mm, animation department, projection, music library, stock film library.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Maintaining Your Home* (Red-E-Crete). SLIDE FILMS: *Serving Industry From A to Z* (Anin Co.); *The Story of Profits* (Acme Hardware Mfg.); *The Sizzle that Sells Mobile Homes* (Plywall); *Greedy Hands*, syndicated.

METROPOLITAN LOS ANGELES

ALFRED HIGGINS PRODUCTIONS

9100 Sunset Blvd., Hollywood 69, Calif.
Phone: TRemont 5-0330
Date of Organization: 1958
Alfred H. Higgins, *President*
Foster Denker, *Production Manager*
Dorothy Prosser, *Administration*
Lyle Robertson, *Senior Writer*

SERVICES: Complete production service from script to screen for motion pictures and sound slidefilms; public relations, industrial, training and sales films. FACILITIES: Equipped for all phases of production; mobile lighting and location equipment.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Every Litter Bit Hurts*; *Count that Day Lost*; *Oasis in the Desert*; general sales meeting films (Richfield Oil Corp.); *The Prefabricated House* (Lockheed Airport Service, Inc.); *This Is Bullpup*; *Bullpup Handling Procedures* (U. S. Navy).

TOM HOTCHKISS COLORFILM PRODUCTIONS

817 South Glenoaks Blvd., Burbank, Calif.
Phone: Vletoria 9-3660
Date of Organization: 1950

Tom Hotchkiss, *Executive Producer*
Evelyn Hotchkiss, *Business Manager*

SERVICES: Complete 16mm production. FACILITIES: Mobile photography and sound unit, 16mm editorial rooms and vault storage; sound recording and mixing.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The Making of Brummy* (Calavo Growers of Calif.); *San Francisco Calling* (Olive Advisory Board); *Winning of the West* (Calif. Interstate Tel. Co.); *Out of the Arctic* (Arctic Missions, Inc.); *World Fellowship* (Missionary Board, Free Methodist Church).

INTERNATIONAL VIDEO TAPE, INC.

5907 West Pico Blvd., Los Angeles 35, Calif.
Phone: WE 7-2323

Date of Incorporation: 1959

William F. Wallace, *President*
Richard M. Rosenbloom, *Vice President*
Daniel F. Brewer, *Mgr., Tech. Operations*

SERVICES: Complete creative and production services; specialists in videotape to film techniques for business, industry, government, television commercials and programs. FACILITIES: Complete studio and location videotaping facilities including 4 Marconi cameras, 2 Ampex video-tape recorders with amtec and intersync. Special effects and matting amplifier.

RECENT PRODUCTIONS AND SPONSORS

TV PROGRAMS: *From This Moment On* (Muscular Dystrophy Assn.); *Wide World of Sports*, series; *Roy Rogers Show*, series (ABC-TV); *California Campaigns 1962* (Gov. Brown). TV COMMERCIALS: for Snowball (BBD&O).



Robert H. Klaeger Associates of California, Inc.

4024 Radford Ave., North Hollywood, Calif.

Robert H. Klaeger, *President*
Robert A. Drucker, *Vice-President*

(See complete listing under New York City)



this symbol over a producer's listing in these pages refers to display advertisement within this Production Review issue.

KLEIN/BAZMAN

706 North LaCienega Blvd., Los Angeles 69, California

Phone: OL 5-6565

Date of Organization: November, 1960

Bob Klein, *Partner*
Alan Bazman, *Partner*

SERVICES: Creation and production of advertising campaigns, commercials, specializing in humor, Radio, TV, live action and animation, and print media. Also integration into marketing, promotion and merchandising. FACILITIES: Full animation and live action facilities producing and recording. Also TV program production.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Gov. Pat Brown Re-Election Campaign*; *Lt. Gov. Anderson Re-Election Campaign* (Demo. Party - Calif.); *Two for the Seesaw* (Mirisch Co. - United Artists); *Flight Exhibit* (Calif. Museum of Science & Industry); *Get-Out-The-Vote*, animation (Teas for TV).

LYTLE PRODUCTIONS

4121 Redwood Ave., Los Angeles 66, Calif.
Phone: Upton 0-3955; EXmont 1-5261

Date of Organization: 1951

Ralph M. Hall, *Manager*
Robert Hyskell, *Animation Art Director*
Christopher Bristol, *Dir. of Production*
Loren L. Summers, *Chief Cameraman*

SERVICES: Complete motion picture and sound slidefilm production. 16mm and 35mm motion pictures for industry, TV and government, including writing, animation, camera and sound recording and editing services for partial or complete production; in-house animation. FACILITIES: 28,000 sq. ft. with 8,000 ft. fully equipped sound stage, set construction; seven-channel Magnasync sound system, recorders, dummies and console; projection rooms, vaults, editing rooms, still photo labs; cleared to Top Secret.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The Common Ground* (Amer. Institute for Foreign Trade); series of classified films for various agencies of government. SLIDEFILMS: *Civil Defense in Industry*, series of six (OCD - Dept. of Defense); *Civil Defense Hospital Training*, series of four (Dept. of Health, Education & Welfare). TV PROGRAMS: *San Diego - City in Motion* (City of San Diego).

McNAMARA PRODUCTIONS, INC.

8230 Beverly Blvd., Los Angeles 45, Calif.
Phone: OLive 1-2510

Date of Incorporation: October, 1956

Don Driscoll, *President*
Duffe Keller, *Vice President*
Don Killian, Jr., *Secretary-Treasurer*
Lois K. Perry, *Assistant Secretary*
Don L. Sykes, *Vice President, Editing & Prod.*

SERVICES: 16mm and 35mm industrial, sales promotion, public relations, educational, medical, scientific and training films; TV commercials; slidefilms, color, b&w. FACILITIES: Creative, production, animation, editorial facilities; 16mm and 35mm photographic and editing equipment; 16mm projection and interlock equipment.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Assignment - LSI* (Leas-Siegler, Inc.); *Northrop in Space* (Northrop Corp.); *Civil Engineering in Aerospace Defense* (U. S. Air Force); *The Case of the Fantastic Plastic* (Naugatuck Chemical Div., U. S. Rubber); *Opportunities Unlimited* (Santa Maria Chamber of Commerce).

Mode-Art Pictures, Inc.

1904 Preuss Road, Los Angeles 34, Calif.

J. L. Baker

(See complete listing under Pittsburgh, Pa.)



MPO Productions, Inc.

500 North Seward St., Hollywood, Calif.
Phone: HOLlywood 6-3341

Mel Dellar, *Vice-President*
(See complete listing under New York City)



Fred A. Niles Communications Centers, Inc.

650 North Bronson, Hollywood 28, Calif.
Phone: HOLlywood 3-S154

Lionel Grover, *Vice President*
Ed Morgan, *Executive Producer*
Marion Whaley, *Admin. Editing*
(See complete listing under Chicago area)



PARTHENON PICTURES

Hollywood

2625 Temple Street, Hollywood 26, Calif.
Phone: DUNkirk 5-9311

Date of Organization: 1954

Charles (Cap) Palmer, *In Charge*
John E. R. McDougall, *Producer-Director*
David Bowen, *Producer-Techfilms Div.*
Don Livingston, *Assoc. Prod., Director*
Guy Adenis, *Assoc. Prod., Director*
Ron Hagerthy, *Assoc. Prod., Director*
Ted (W. T.) Palmer, *General Manager*
John Berneau, *Production Manager*
Jack Meakin, *Music Director*
Marge Benson, *Casting Director*
Glen Holse, *Art Director*

SERVICES: Films for business-documentary and "photoplay." *Techfilms Division* makes technical and "report" films. *Datafilms Division* makes short films for individual instruction. FACILITIES: Sound stages with offices, craft rooms, and projection theatre adjoining. Usual full professional equipment in camera, lighting, sound, editorial and projection; 35mm and 16mm. Access to all Hollywood resources.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The File on Henry Royall*; *The Lending Officer* (Bank of America); *Television in Education*; *The Information Operator*; *Communications Services for ETV*; *TV in Education and Closed Circuit ETV System*, capsule versions (Amer. Tel. & Tel.); *Happy Holidays . . . Along the Potomac* (American Oil); *Competence In Depth* (Gen. Tel. & Electronics & Sylvania); *Facilities & Capabilities - Weston Hydraulics* (Borg Warner); *The Hardesty Case* (Ford Motor, Marketing Institute). SLIDEFILMS: *The Lending Officer*; *That Vital First Impression* (Bank of America).

PICTURES FOR BUSINESS

Box 2309, Hollywood 28, Calif.
1260 North Wilcox Ave., Hollywood 38, Calif.
Phone: 467-7009

Date of Organization: 1951

Bill Deming, *Executive Producer*
Ann Deming, *Slidefilm Producer*
A. H. Holywell, *Administration*
Art Moore, *Animation*
Sanford Strother, *Animation*

SERVICES: Motion pictures and slidefilms for business and government. TV program production and packaging (live and film). Animated and live TV spot production. Consultation and creative planning services. FACILITIES: Studio and location equipment; animation department, complete from planning through photography.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Wally Wins His Wings* (L. M. Cox Mfg. Co.); *Electronic Vote Tally Sys-*

PICTURES FOR BUSINESS:

em (Coleman Systems); *Hollywood Film Museum Report* (Hollywood Film Museum); *Infinite Capability*, script (Lockheed-Calif.). **SLIDEFILMS:** *Dataphone*; *Lockheed Communication System*; *Los Angeles County Communication System*; *Centrex Instruction* (Pacific Tel.); *Ansa Fone Sales*; *Ansa Fone Sales Instruction*, film and record (Ansa Fone Corp.); *American Merchant Aids Presentation* (Amcr. Merchant Aids); *A Close Look* (Hydraulic Research & Mfg. Co.); *Sportsmen's Travel*, script (Recreation Industries). **TV COMMERCIALS:** for Perma Lip (Hes Co.); *Bathe 'N' Glow* (Trylon Co.); *Creme Nail Treatment* (Jerant Co.).

PLAYHOUSE PICTURES

1401 North La Brea Ave., Hollywood 28, Calif.
Phone: HOllywood 5-2193

Date of Organization: 1952
Date of Incorporation: 1957

Adrian Woolery, *President*
Bill Melendez, *Vice Pres., Director*
Mary Matthews, *Secretary-Treasurer*
H. A. Halderson, *Business Manager*
George W. Woolery, *Public Relations Dir.*
Frank Smith, *Director*
Irene Wyman, *Production Supervisor*
Bernard Gruver, *Creative Story Director*
Hugh Kelley, *Film Editor*
Alan Childs, *Head Cameraman*

SERVICES: Animation specialists in business, public relations, entertainment, educational films and TV commercials. **FACILITIES:** Complete creative staff and facilities for production of color and new films from story through camera, including three 16mm and 35mm crane cameras, three Moviolas, ink and paint, projection theatre, editing, etc.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Boy's Night Out*, main titles in Spanish, French, German and Italian (MGM - Filmways). **TV & THEATRE TRAILERS:** *Football: Aimless*; *Navy Blues*; *Rock & Roll*; *Kaleidoscope*; *Fashion*; *Smalltown Ballad*; *Wings of Gold*; *Admiral*; *N.R.O.T.C.*, recruiting trailers U. S. Navy). **TV COMMERCIALS:** for Falcon; Ford Motor Co.; Ford Dealers Assn. (J. Walter Thompson); Autolite; Dodge; Western Airlines; Pacific Tel. (BBDO); Friskies; Carnation; Stauff (Erwin Wasey, Ruthrauff & Ryan); Ballantine's; King-Stir (Wm. Esty Co.); Falstaff; Lit-burg Campaign (Dancer-Fitzgerald-Sample); Foremost Dairies; Ralston-Purina (Guild-Bascom-Donfigli); Rival Dog Food; Betty Crocker (Needham, Louis & Broby); Del Monte (Fred Niles - McCann-Erickson); Pontiac Dealers Assn. MacMannus, John & Adams); Sunkist Oranges Foote, Cone & Belding); American Bakeries Young & Rubicam); Lovera Cigars (Compton Adv.); General Mills (Knox Reeves Adv.); Interstate Bldg. Assn. (VaoSant, Dugdale); VIN Ogilvy, Benson & Mather); Diamond Crystal Salt (Duffy-McChure & Wilder); Treesweet Orange Juice (Eisaman-Jones); Plumbing, Heating & Air Conditioning Assn. (David Olen Adv.); Conoco Oil (Clinton E. Frank); Weber's Bread Honig, Cooper & Harrington); Post Alpha Bits Ed Graham Prods.).

PYRAMID FILM PRODUCERS

P. O. Box 1045, Santa Monica, California
Phone: EX 6-2242

Date of Organization: April, 1960
David Adams, *President & Exec. Prod.*
Fred Hudson, *Writer-Director*

SERVICES: Motion pictures for training and education particularly in safety and preventive medicine. **FACILITIES:** Photography and editing equipment.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *That They May Live* (Univ.

of Saskatchewan); *California Gray Whale* (Marine Heart Foundation); *Pulse of Life* (Lovelace Clinic & Foundation); *Leaf, River* (Self-sponsored).

QUARTET FILMS, INC.

5631 Hollywood Blvd., Hollywood 28, Calif.
Phone: HOllywood 4-9225

Date of Organization: July, 1956

Arnold B. Gillespie, *President*
Stanley L. Walsh, *Vice Pres. & Secretary*
Michael R. Loh, *Vice Pres. & Treasurer*
Leslie A. Goldman, *Vice President*

SERVICES: Motion picture animation; industrial, educational and public relations films, TV commercials, story development, full production. **Cartoon shows:** development and syndication of TV programs and specials. **FACILITIES:** Full creative staff, artists, recording, sound and insert stage, character development and point of purchase tie-ins.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Weatherbird Magician* (International Shoe Co.); *Butternut Genie* (Interstate Bakeries Corp.); *Laurel Groom Ponsonby* (Ortho Chemical Co.); *Borateam Demonstration* (20 Mule Team Borax); *Kroger Train/Ship*, etc. (Kroger Grocery Co.); *Rice Krispies Jazz Combo* (Kellogg's); *National Beer Hydroplane* (National Brewing Co.); *NSP Tennis Anyone?* (Northern State Power); *Skippy Elephant* (Skippy Peanut Butter); *Dinah Shore Show*, main titles (S & H Green Stamps).

BEN RINALDO COMPANY

6917 Melrose Avenue, Hollywood 38, Calif.
Phone: WEbster 5-S541

Date of Organization: 1946

Ben Rinaldo, *Producer*
Fred Irwin, *Associate Producer*
Saki, *Art Director*
Geri Stone, *Office Manager*

SERVICES: Motion pictures and sound slidefilms for business, sales training, TV commercials and programming, live action or animation. **FACILITIES:** Staff including writing, art and layout, production planning, studio or location and all facilities.

RECENT PRODUCTIONS AND SPONSORS

SLIDEFILMS: *You Are the Difference*; *Case of the Haunted Salesman*; *A Sale a Day - Keeps...* (National Wholesale Hardware Council); *Restaurant Attitudes*; *Hi Folks*, special presentation (Carnation Co.); *There's Lots to Sell* (Valley Land Co.); *The Open Door* (S. C. Specialties Co.). **TV COMMERCIALS:** for the Table Mountain Ski Area.

RIVIERA PRODUCTIONS

6610 Selma Ave., Hollywood 28, Calif.
Phone: HOllywood 2-8555

Date of Organization: 1947

Branches: 3304 Rumson Road, Cleveland Ohio.
Phone: REdwood 1-6076. Pat Rancati, *Eastern Repr.* 340 Westmoor Blvd., Brookfield (Milwaukee), Wis. Phone: SUiset 2-8815.
Robert Zeus, *Midwest Repr.*
F. W. Zeus, *Executive Producer*
Leif Rise, *Associate Producer*
Cliff Bertrand, *Production Manager*

SERVICES: Complete motion picture production from script to final prints for industrial, educational, public relations, advertising, sales, religious, technical motion pictures, TV programs and spots. **FACILITIES:** Executive offices; studios; editing rooms; projection room; sound recording and mixing. Location equipment, musical and sound effects library, complete departments for film production.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Religious of Sacred Heart of*



Mary (Religious of Sacred Heart); *The Look of Luxury* (Case Mfg. Co.); *Emerson Story* (Emerson Electric Co.); *The Starfighters*; *Emergency Sortie* (self-sponsored).



ROCKET PICTURES, INC.

6105 Santa Monica Blvd., Hollywood 38, Calif.
Phone: HOllywood 7-7131

Date of Incorporation: 1943

Dick Weston, *President*
Don Bartelli, *Vice-President, in Charge of Production*
Kay Shaffer, *Secretary-Treasurer*
Robert D. Woody, *Director of Sales*

SERVICES: Producers of ready-made and custom-made audio-visual films and complete programs in the areas of sales training, personnel recruiting, indoctrination, management development and consumer selling - for business and industry. Programs for sales promotions (including booklets, manuals, sound slidefilms); complete meetings, training easels, charts. Single-step services from ideas to results. **FACILITIES:** Shooting stage, sound recording, art and animation, creative writing staff, camera dept., editing.

RECENT PRODUCTIONS AND SPONSORS

SLIDEFILMS: *Doing Well* (A. I. D. - United Givers); *New World Project '62* (Farmers Insurance Group); *How to Sell Batteries* (Union Oil Co.); *Which Way?*; *Can You Decide?* (Better Selling Bureau). **MELTING PRESENTATIONS, Dealer Training; Retail Sales Supervisor; Car Conditioning Service (Union Oil Co.).**



F. K. ROCKETT PRODUCTIONS

6063 Sunset Blvd., Hollywood 28, Calif.
Phone: HOllywood 4-3183

Date of Organization: November, 1926

Arthur J. Sowers, *President*
Stanton Webb, *Vice-President*
John J. Hemmery, *Executive Producer*
Joseph P. Denove, *Prod. Coordinator*
Ed Norton, *Music Director*
Jerome Lipari, *Stage Manager*
James Fullerton, *Sound Engineer*
Iona Guyer, *Office Manager*

SERVICES: 16mm and 35mm motion pictures and slidefilms; industrial, documentary, public relations, training, sales promotion, religious and educational; TV commercials and programs. **FACILITIES:** Sound stage 85' x 55'; Westrex sound system; complete carpenter shop for set construction; three dressing rooms; 16mm and 35mm cameras; complete lighting equipment, portable generators, camera truck; screening room, three editing rooms; 16mm and 35mm Moviolas; music library; large stock footage library; art and animation equipment; client office facilities.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The New Millionaires* (Trailers Coach Assn.); *Target You* (Martin Marietta Corp.); *As They Really Are* (Univis, Inc.); *Great River* (Dept. of the Interior); *Memorable Moments* (Pasadena Tournament of Roses Assn.).

RICHARD J. SOLTYS PRODUCTIONS

1550 Cross Roads of the World,
Hollywood 28, California
Phone: 464-4642

Date of Organization: 1960

Richard J. Soltys, *Owner*

SERVICES: Complete and supplemental motion picture services. 16mm and 35mm. Emphasis on

METROPOLITAN LOS ANGELES

RICHARD SOLTYS PRODUCTIONS:

public relations, advertising, training and documentation films. **FACILITIES:** Production offices, projection, camera and editorial equipment.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *The Story of Sugar in Hawaii* (Hawaiian Sugar Planters' Assn.); *The GX Terminal*; *Main Cable Planning* (General Tel. Co. of Calif.); *Wescon '62* (Micro Gee Div., Menasco).
TV PROGRAMS: *Animal Tales*, series (syndicated).



SONAFILM PRODUCTIONS CORPORATION

7461 Beverly Blvd., Los Angeles 36, Calif.
 Phone: WE 3-7900

Date of Organization: 1959

C. T. Fetterly, *President*
 D. L. Dosch, *Treasurer*
 P. Z. Stuart, *First Vice-President*
 R. W. Ballard, *Account Executive*
 E. L. Scott, *Production Dept.*
 I. C. Ingersoll, *Art Director*

SERVICES: Create and execute motion picture and sound slidefilm programs for business, industry and foundations; training programs, sales presentations, product demonstrations, public relations messages. **FACILITIES:** Completely self contained from research and script department to photographic studios and art department.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *A World Apart* (Yellowstone Park Co.); *Drums* (Southern Rhodesia Tourist Bureau). **SLIDEFILMS:** *Leasing Your Future* (Fleetway Corp.); *America's Secret*; *The True Revolution* (Knott's Berry Farm); *The Picture of Health* (Alta Dena Dairy); *You Are Important - An Invitation to Life* (L. A. School Systems); *A Short History of Milk* (Certified Dairy Assn.); *The Garrett Story* (Garrett Corp.); *Our American Heritage* (Calif. Free Enterprise Assn.); *Progress Through Service* (American Sign & Indicator Corp.).



JOHN SUTHERLAND PRODUCTIONS, INC.

201 No. Occidental Blvd., Los Angeles 26, California

Phone: 213-355-5121

Date of Incorporation: 1943

Branch Office: 44 East 67th St., New York, N. Y. Phone: UN 1-2000.

John E. Sutherland, *President*
 Ross M. Sutherland, *Executive Vice-President, Treasurer*
 Theodore A. Goetz, *Vice-President*
 Carl Urbano, *Director, Animation*
 George Gordon, *Director, Animation*
 Sue Muffler, *Corporate Secretary*

SERVICES: Complete production of live-action and animation films from research and script development through release printing. Industrial, documentary, public relations, sales promotion and educational films. **TV commercials.** **FACILITIES:** Motion picture studio. Completely staffed animation department, fully equipped, including two animation cameras and cranes. Live-action stage with electrical, grip and sound equipment. Set inventory, mill, paint shop, etc. Editorial department equipped with 35mm and 16mm. Projection theatre equipped for 35mm and 16mm.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *A Missile Named Mae* (Americo Tel. & Tel.); *Safe Handling of Light Ends* (E. I. du Pont de Nemours & Co.); *The Famous Family* (U. S. Steel Corp.); *The Tire Story* (B.

JOHN SUTHERLAND PRODUCTIONS:

F. Goodrich Co.); *Nitric Acid*; *Catalysis* (Mfg. Chemists' Assn.).



Techfilms Division, Parthenon Pictures

2625 Temple Street, Hollywood 26, Calif.
 Phone: DUnkirk 5-3911

David Bowen, *Producer*

(See complete listing under Parthenon Pictures, this section)

TECHNICAL COMMUNICATIONS, INC.

10340 Santa Monica Blvd., Los Angeles 25, California

Phones: CR 3-1440; TR 8-1440

Date of Incorporation: April, 1955

Leon Vickman, *Pres. & Prod. Supvr.*
 Fred E. Miller, *Vice-President, Animation & Art Director*
 Harold Willard, *Writer-Director, Animation Camera Supvr.*

SERVICES: 16mm and 35mm motion pictures, sound filmstrips and slide presentations for business and industry, with specialization in technical engineering films and military briefing aids; animation. **FACILITIES:** Complete creative and production facilities including 5000 sq. ft. building; stage; complete animation and art dept. including animation crane; motion picture script writing; all necessary production equipment.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Solid Fuel Propulsion Capabilities* (North American Rocketdyne); *Displays for the Space Age* (Hughes Aircraft Co.); *Ion Propulsion Capabilities* (Electro-Optical Systems, Inc.); *Maintenance of High Performance Aircraft Tires* (U. S. Air Force); *The Science of Cryogenics* (AiResearch, The Garrett Corp.).

TECHNIFILMS, INCORPORATED

716 N. LaBrea Ave., Hollywood 35, Calif.
 Phone: WEbster 4-4011

Date of Incorporation: 1954

John Burton Salisbury, *Board Chairman*
 William B. Adams, *President*
 Lawrence G. Getz, *Producer-Director*
 J. M. Adams, *Editorial Supervisor*

SERVICES: Motion picture production. Script writing; film editing; planning for programs, promotion and propaganda. **FACILITIES:** Complete production facilities.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *NFS-104 Aerospace Trainer* (Lockheed Aircraft Corp.); *The City of the Angels* (Herrick L. Johnston Co.); *Togetherness*; *March Sales*; *Rexall Partners* (BBD&O).

UNIT ONE FILM PRODUCTIONS, LTD.

5256 Mannix Drive, Hollywood, Calif.
 Phone: HOLlywood 6-1331

Date of Organization: 1959

Foreign Reps: J. M. Rosello, Box 3116, Lima, Peru. Scandia Films, P. J. Farding, Steen Blichers Vej 1, Copenhagen, Denmark. Dansk Filmjournal, Frank Poulsen, Vigerslevvej 2, Copenhagen Valby, Denmark. G. Roze, 15 Avenue de Segur, Paris 7, France. Ted Zarpas Prods, 14 Amalias Ave., Athens 118, Greece. Svekon Film, Sverre Sandberg, Seiersbjerget 7, Bergen, Norway. F. Macian, Ribla, Cataluna 92, Barcelona, Spain. John C. Gee, Box 8290, Nairobi, Kenya, Africa.

J. C. Fraudsen, *Producer-Director*
 Bill Farriss, *Director*
 Sven Walnum, *Photography*
 Leroy Robbins, *Recording*

UNIT ONE FILM PRODUCTIONS:

SERVICES: Complete or partial production of motion pictures. Writing, storyboards, dialog, narration, editing action and sound; recording, sync, music, effects. **FACILITIES:** 35mm, 16mm, color, b&w photography; rental stage; location, lighting, dubbing, lipsync, etc. equipment and facilities.
RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *I.P.L.* (Calif. Chemical Div., Standard Oil); *The General and Jayne* (General Concrete Products); *Tahiti*, short subject (no sponsor indicated). Untitled sequences and TV commercials for various clients.



Van Praag Productions, Inc.

6269 Selma Ave., Hollywood 28, Calif.
 Phone: HOLlywood 2-2341

J. Vallier, *General Manager*

(See complete listing under New York City)

W C D, Inc.

750 North Gower St., Hollywood 35, Calif.
 Phone: HO 3-3113

Robert Carlisle, Jr., *Supervisor*

(See complete listing under New York City)



Wilding Inc.

532 North Lillian Way, Hollywood 35, Calif.
 Phone: HOLlywood 9-5335

Robert Rosencrans, *Manager*

(See complete listing under Chicago area)

RAPHAEL G. WOLFF STUDIOS, INC.

1714 North Wilton Place, Hollywood 25, Calif.
 Phone: HOLlywood 7-6126

Date of Organization: 1931

Raphael G. Wolff, *Chairman of the Board*
 William S. Gerrie, *President*
 Hoyt Curtin, *Music Director*
 D. Rodney Lee, *Creative Director*
 David Lurie, *Production Manager*

SERVICES: Sales promotion, industrial, business, technical, training and institutional motion pictures; TV programs and TV commercials. **PHOTOGRAPHICS INTERNATIONAL**, a division of Raphael G. Wolff Studios, Inc. Cameramen in 72 foreign countries and U. S. Film requirements photographed on assignment throughout the world. Complete library of foreign and domestic film. Extensive musical library. **FACILITIES:** Stages and complete production facilities; lighting equipment, generators, camera equipment. Mobile units for nationwide production; staff of editing, animation, animation, music and creative personnel. Stereo motion picture cameras, 16mm and 35mm for 3-dimensional films. Available for rental. Cleared for complete security for all types of classified production work for national defense.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *San Luis Dam Project* (Bureau of Reclamation); *The Buick 1963 Show* (Buick Div., General Motors Corp.); *Fund Raising* (Cal Tech Show); *The Investment Is Yours* (Y. M. C. A.); *Focus on Selling* (Palmer Corp.).

NORMAN WRIGHT PRODUCTIONS

1836 Hyperion Ave., Hollywood 27, Calif.
 Phone: NO 5-1191

Date of Organization: 1945

Date of Incorporation: 1951

Norman H. Wright, *President*
 Michael M. Wright, *Vice President*
 Peter Wright, *Vice-President*
 Pat Shields, *Production Manager*
 Gilbert Wright, *Writer-Director*

NORMAN WRIGHT PRODUCTIONS:

SERVICES: Production of industrial live action or animation films, public relations corporate image, slidefilms, training and educational films. FACILITIES: Both sound stage and location facilities for all types of live action and animation motion picture production.

THE PACIFIC NORTHWEST AND HAWAII

OREGON

ALL STAR FILM PRODUCTIONS

1226 S. W. Broadway, Portland 5, Oregon

Phone: 225-6046

Date of Organization: April, 1956

Rex E. Pruitt, *Owner-Manager*

SERVICES: Production of motion pictures, filmed TV shows, sound slidefilms, TV commercials, slide presentations. FACILITIES: Editing, viewing, animation, motion picture camera work, still camera work for slidefilms. Sound studio rented.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *TV Show of Homes* (Real Estate Brokers Television Show); *Fred Meyer Town* (KGW-TV and Fred Meyer, Inc.); SLIDEFILMS: *Pak-Well Color Packaging Story* (Pak-Well Paper Products); *Oregon Benefit Rights Interview* (State Dept. of Employment); TV COMMERCIALS: for Portland General Electric Co.

DON HORTER PRODUCTIONS, INC.

925 Northwest 19th Ave., Portland 9, Oregon
Phone: 503-227-0601

Date of Organization: 1955

Don Horter, *President*

Eric Horter, *Secretary-Treasurer*

Harry Hogan, *Director*

Fred Miller, *Production Supervisor*

Ray Angus, *Sound Consultant*

Hildegard Peterson, *Office Manager*

SERVICES: Complete creative production in 35mm and 16mm, b&w and color. Specializing in documentary, progress report, sales, training, public relations, travelogue, educational, adventure, wildlife, natural history and advertising motion pictures. FACILITIES: Camera, lighting and sound crews available for worldwide assignments. Fully equipped editing rooms and interlock projection; 35mm and 16mm studio theatre and business offices.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Out of the North* (Navigen Co., sub of U. S. Steel); *October 12, 1962* (Pacific Northwest Bell Tel.); *Monotrol*; *Folding Gooseneck Trailer* (Hyster Co.); *Probing the Yukon* (U. S. Army, Corps of Engineers); *Olympics-Portland*, U. S. A. (Portland Olympic Committee); *Flaming Gorge* (Allied Chemical Corp.); *A Face of America* (Chelan County P. U. D.); *Oregon Today* (State of Oregon).

NORTHWESTERN INCORPORATED, MOTION PICTURES & RECORDING

411 Southwest 13th Ave., Portland 5, Ore.

Phone: CApitol 3-4107

Date of Organization: 1953

Robert M. Lindahl, *President*

Sheldon Goldstein, *Vice-President*

William H. Sturdevant, *Production Super.*

Jodell Covell, *Office Manager*

SERVICES: Public relations, sales, industrial and training motion pictures. Medical photography, TV commercials, sound slidefilms; scripting, artwork, animation and titling. Complete production service from script to screen. FACILITIES: Sound stage for 16mm and 35mm b&w and color photography, remote services, lighting and generators,

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Magnetic Mines*, (U. S. Navy); *And On Beyond*, (Lear Inc.); *Around the World with Halliburton*, (Halliburton Oil Well Cementing); *Precise Power*, (Continental Motors Corporation); *Rich Harbor*, (Gov't Development Bank of Puerto Rico).

Westrex editor, cutting room, animation camera and stand. Music and sound effects library, interlock projection, hot press titles. Recording for motion pictures and radio, still photography, 16mm and 35mm screening.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Effigy of Love* (United Good Neighbors); *A Day with Debbie* (Wash. State School for Blind); *Open Heart Surgery*, series of 8 (Univ. of Oregon Medical School); *Beef-O-Rama* (Oregon Beef Growers); SLIDEFILMS: *O. E. A.* (Oregon Education Assn.); *List 26 Ball Valve* (Willamette Iron & Steel Co.); *Credit Bureau* (Oregon Credit Bureau); TV PROGRAMS: *Men Who Make Rodeo*; *Ghosts of the Columbia*; *The Horse Hunters*, pilot TV series (Bestron Prods.); TV COMMERCIALS: Series for Franz Bread; First National Bank; N. W. Natural Gas Co.; Oregon Journal (Cole & Weber Advg.); Pacific Power & Light; Georgia Pacific Corp. (McCann-Erickson); Mayflower Dairy (Miller Mackay, Hooek & Hartung); Retail Clerks Union; Paulsons; Binyon Optical (Heims & Turtledove); Meadows Pontiac; Rancho Rambler; Kittridge for Senator (Ad Factors); Oil Heat Institute; Hatfield for Governor (Dawson & Turner); Unander for Senator; Volkswagen (Nelson, Pedersen & Allen); Uniform Daylight Time (Gerber Advg. Agency).

PHOTO-ART COMMERCIAL STUDIOS

420 S. W. Washington Street, Portland 4, Ore.
Phone: CApital 7-5411

Date of Organization: 1925

Claude F. Palmer, *Producer*

J. W. Bishop, *Controller*

Lewis C. Cook, *Technical Director*

Dave Baird, *Chief Cameraman*

SERVICES: Complete production 16mm color and sound films; 35mm filmstrips. Still photography in b&w and color. Production of viewgraph and all other slide presentation. FACILITIES: Full 16mm camera equipment & lights. Animation, editing, set building, sound stage, etc.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Operation Deep Freeze* (Omark Industries); *Sales Promotion Program* (Georgia-Pacific Corp.); *Cascade Attachments with Hysters* (Cascade Mfg. Co.); *Wax Carton Containers* (Weyerhaeuser & Tideland); SLIDEFILMS: *Specifiers Market* (Western Pine Assn.).

WASHINGTON

Metropolitan Seattle

FORDE MOTION PICTURE PRODUCTIONS

306 Fairview Avenue North, Seattle 9, Wash.

Phone: MAln 3-4100

Date of Organization: 1955

Richard W. Cameron, *Producer*

Fred deArmond, *Writer-Director*

Ludwig Zwilgmeyer, *Director-Chief Editor*

Donald Egerstrom, *Chief Cameraman*

Burleigh Wartes, *Special Effects-Animation*

Edward Watton, *Sound Engineer*

John Hardin, *Still Department*

SERVICES: 16mm and 35mm motion picture and slidefilm production. FACILITIES: Sound studio,



40' x 60' shooting stage; 16mm sound recording and mixing, music library; animation art and camera; color and b&w 16mm processing and printing.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Long Thrust*, *The Farthest Reach* (The Boeing Co.); *Thursday's Child* (Spastic Aid Council); *State of Washington Youth Corps* (Wash. State Parks & Recreation Commission); *Alweg Seattle Monorail* (Alweg Corp. of Wash.); *History of the Seattle World's Fair* (Century 21 Exposition, Inc.); TV COMMERCIALS: for Phillips 66 (Lambert & Feasley); Ford Motor Co. (J. Walter Thompson); Alaska Air Line (Burke & Thomas); Alberta Telephones (Jas. Lovick, Ltd.); General Baking Co. (Sage Adv. Service).

LOUIS R. HUBER PRODUCTIONS (Affiliate: Northern Films)

Box 98 — Main Office Station, Seattle 11, Wash.

Phone: ATwater 2-6362

Date of Organization: 1952

Louis R. Huber, *President*

Hazel L. Huber, *Vice-President*

Helen Bertram, *Secretary*

SERVICES: Educational, promotional and public relations motion pictures, 16mm color and b&w; qualified and equipped for Alaskan and field production; film researching, planning, editing, script writing and animation. FACILITIES: Bell & Howell, Cine Special II, Bolex, Hasselblad, Roliflex and Contax still cameras. Lenses and attachments for all cameras; camera and equipment truck, Magnasynch Model X-100 magnetic-film recorder; two-channel sound editing; hi-fidelity field magnetic-tape recorder, two studio transfer tape recorders; music and sound effects libraries; extensive stock film library.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Through This Door* (Research Assn.); *Land of Wings* (Alaska Coastal-Ellis Airlines); *Eskimo River Village*; *Road of Life*; *Totems* (Northern Films).

MARINER FILMS, INC.

500 Aurora Ave. North, Seattle 9, Wash.

Phone: MA 4-6565

Date of Organization: 1962

Branch: Mariner Films, Ltd., 1161 Melville St., Vancouver, British Columbia.

E. D. Jones, *Officer in Charge*.

E. D. (Bud) Jones, *President*

John P. Heverly, *Vice-President, Manager*

Maurice Embra, *Production Supervisor*

SERVICES: Industrial, educational, training films, TV commercials. FACILITIES: Complete 16mm and 35mm production for camera, sound, editing, screening.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *A Day at the Seattle World's Fair* (C-21 Corp.); *Billy Graham at C-21* (Billy Graham-World Wide Pictures); *Brazilian Pavilion at C-21* (Brazilian Govt.); *Dr. Salk at C-21* (March of Dimes); TV COMMERCIALS: for Good-year (Young & Rubicam); Reynolds Aluminum (Clinton E. Frank).

Facts You Need to Know

Concise, accurate data on film production sources throughout the world appears in these pages. The buyer is invited to preview current pictures made by listed companies; the nature of their experience is noted under Client References under each company's listing text.

PACIFIC NORTH WEST:



RARIG'S, INC.

(Film Production Division)

5510 University Way, Seattle 5, Wash.

Phone: LAkeview 2-0707

Date of Incorporation: 1946

Associates: Griffon-Graphics, Inc., 2100 North 45th St., Seattle 3, Wash. Phone: ME 3-3875. B. C. Films, Ltd., 1403 The Burrard Bldg., 1030 West Georgia St., Vancouver 5, British Columbia, Canada. Phone: MU 5-8521.

Max H. Rarig, *President*

Edith A. Rarig, *Vice-President, Treasurer*

Carolyn Dickson, *Secretary*

James H. Lawless, *Dir. of Contract Prod.*

Joe F. Nelson, *Dir. of Production Services*

John H. Dubuque, *Sound Engineer*

SERVICES: Public relations, sales promotion, industrial and training films, TV programs and commercials. Complete productions from idea to prints. Special services include: writing, directing, editing, recording, studio facilities, animation, mixing and original music. FACILITIES: 16mm and 35mm Arriflex and Bell & Howell cameras, blimp, Westrex 16mm magnetic recording, sound stage, lighting equipment. Full permanent staff.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Automatic Indoor Archery*; *Archery for Everyone* (West Coast Engrg. Co.); *The New Forest* (Industrial Forestry Assn.); *Prescription for Gabriel Smith* (United Good Neighbors); *It's the Water Ski Show* (Olympia Brewing Co.); *Flowering Bulbs* (Wash. State Bulb Commission); *The Flying Bridge*; *KC 135 Story*; *Take Off Control Test* (The Boeing Co.). TV COMMERCIALS: for Douglas Fir Plywood (Cole & Weber); Archery (West Coast Engrg. Co.).

Spokane, Washington

EMPIRE FILMS CORPORATION

503 West Indiana Ave., Spokane 17, Wash.

Phone: FAirfax 6-0222

Date of Incorporation: 1952

C. H. Talbot, *President*

A. R. Godfrey, *Vice-President*

M. O. Talbot, *Secretary-Treasurer*

SERVICES: Motion pictures and other audio-visual materials for business, industry, TV and the professions. Filming and recording in studios or on location. Consultation, planning, research, scripting, casting, construction, miniatures, directorial and production supervision for both cinematography and sound recording. FACILITIES: Studios include sound stage; recording studio; editorial department; standing sets and backgrounds; lip-synch or post recording; creative staff available for preparation and production of narration, dialogue, special music and dramatic sequences. No lab, but maintain own camera, editing, lighting, and recording setups.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Easter at the Davenport* (Davenport Hotel); *Fish Survival at High Head Dams* (U. S. Army, Corps of Engineers); *History & Mystery of Playing Cards* (Harolds Club of Reno). SLIDEFILMS: *PCA Is the Way* (Fed. Intermediate Credit Bank). TV COMMERCIALS: for Central Florida Blood Bank.



this symbol, appearing over a producer's listing, indicates that display advertising containing additional and useful reference data appears in other pages of this 13th Annual Production Review issue.

HAWAII

CINE-PIC HAWAII

1547 Pacific Heights Road, Honolulu 13, Hawaii

Phone: 50-2677

Date of Organization: 1947

George Tahara, *Owner-Producer*

Maurice Myers, *Art and Animation*

Larry Grant, *Narrator*

Spence Brady, *Writer*

Harry Onaka, *Editor*

SERVICES: Complete 16mm production for motion pictures and TV. FACILITIES: Maurer and Auricon

cameras, Westrex and Magnasyn magnetic recorders, Magnasyn dubbers, Maurer optical recorder and mixers; music library, animation and stock shots.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Story Behind the Island Eggs* (Egg, Feed & Hatchery Industries of Hawaii); *You Are Not Alone* (Honolulu Community Chest); *The University of Hawaii* (Univ. of Hawaii); *Hawaii's Unusual Water Supply* (Board of Water Supply). TV PROGRAMS: Untitled documentaries, series of 9 (Hawaiian Tel. through N. W. Ayer & Son).



ALBERTA

MASTER FILM STUDIOS LIMITED

511A — 17th Avenue S. W., Calgary, Alberta

Phone: CH 4-2005

Date of Organization: May, 1955

A. Bruce McLean, *President*

Ian A. Macintosh, *Secretary-Treasurer*

Robert Willis, *Vice-President & Gen. Mgr.*

C. Jorg, *Director of Photography*

SERVICES: Motion pictures for industry, education, TV, sales meetings, etc., TV commercials, live-action and animated. Services to independent producers. Slide and halop artwork, etc. FACILITIES: Auricon Super 1200, double-system only. Arriflex, Cine Special cameras; O.K.O. and Mole-Richardson portable lighting, 65,000 watts; Magnasyn recording and dubbing; complete editing, cutting, etc.; animation and art dept.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Tracks Around the World* (Robin Nodwell Mfg. Ltd.); *The Trunk Line Story* (Alberta Gas Trunk Line Co. Ltd.); *Calgary's Jubilee Stampede* (Calgary Exhibition & Stampede Ltd.); *Calgary — the Living West* (The City of Calgary); *Alberta Milk Tour* (Calgary Power Ltd.).

BRITISH COLUMBIA



B. C. Films, Ltd.

1403 The Burrard Bldg., 1030 West Georgia St., Vancouver 5, British Columbia

Phone: MU 5-5521

Date of Incorporation: 1953

(See complete listing under Rarig's Inc., Seattle, Wash.)

Mariner Films, Ltd.

1161 Melville St., Vancouver, British Columbia

E. D. Jones, *Officer in Charge*

(See complete listing under Seattle, Wash.)

PARRY FILMS LTD.

1835 Capilano Road, North Vancouver,

British Columbia

Phone: YUkon 8-3164

Date of Incorporation: 1955

W. Clark Gibson, *Chairman of the Board*

L. M. Parry, *President & Exec. Producer*

R. W. Richards, *Comptroller*

SERVICES: Motion pictures for industry, documentary and news films, TV entertainment features and commercials. FACILITIES: Studios and offices cover 9,000 sq. ft.; cameras, lighting, sound and dubbing equipment; all services, 16mm and 35mm.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Deadline for Pressure*; *Tide-water Freeway* (Marwell Construction Co.); *Kitimat-Port to the World* (Aluminum Co. of Canada); *Power in the Peace* (B. C. Hydro & Power Authority); *Wood Frame Construction* (B. C. Lumber Mfrs. Assn.).

ONTARIO



CRAWLEY FILMS LIMITED

19 Fairmont Avenue, Ottawa 3, Ontario

Phone: PARKway 8-3513

Date of Organization: 1939

Branch Offices: 181 Eglinton Avenue E., Toronto, Ontario. Phone: HUDson 5-0325. William C. Kennedy, *Manager*, 1467 Mansfield Street, Montreal 2, Quebec. Phone: AVenue 8-2264. Arnold Shuster, *Mgr.*

Subsidiary: Graphic Films Limited, 19 Fairmont Ave., Ottawa 3, Ontario. Phone: PARKway 8-3513.

Associate Dubbing Company: Synchro-Quebec, 1318 St. Catherine Street W., Montreal, Quebec.

OFFICERS AND DEPARTMENT HEADS

F. R. Crawley, C. A., *President*

Graeme Fraser, *Vice-President*

Charles Everett, *Vice-President*

William C. Kennedy, *Manager, Toronto Office*

Arnold Shuster, *Manager, Montreal Office*

Thomas Glynn, *Production Manager*

William O'Farrell, *Laboratory Manager and Quality Control*

Glenn Robb, *Asst. Laboratory Mgr.*

Peter Cock, Rene Bonniere, Tom Farley,

James Turpie, Lou Lemkow, *Senior Producers*

A. E. Ayle, *Comptroller*

Sally MacDonald, *Producer's Services Div.*

Alex Murray, *Office Manager*

Mary Whalen, *Purchasing Agent*

Rod Sparks, *Chief Engineer*

Stan Brede, *Camera Department*

John Patacark, *Lighting Department*

Vic Atkinson, *Animation Department*

Judith Crawley, *Script Department*

SERVICES: Motion pictures and slidefilms for Canadian and United States industry, Government, education and television; plus recording,

CRAWLEY FILMS LIMITED:

editing, animation and extensive laboratory services for producers, independent cameramen, ten provincial governments and other organizations from coast to coast. **FACILITIES:** 42,000 sq. ft. studio buildings, 40-acre studio lot, two sound stages and two recording studios, 17 cameras; Mitchells, Maurers, Bell & Howells, Arriflexes, Cine-Specials and Newman-Sinclair; blimps, dollies, 375,000 watts of lighting equipment with two generators and transformer station; RCA 35mm and Maurer 16mm re-recording theatres with 8 and 1 mixing consoles, Stancil-Hoffman 35mm and 16mm magnetic recording, 8 magnetic recorders — Rangertone, Ampex, Stellavox, Magnecorder and Tapak, disc recorder; animation department with Saltzman stands; engineering development facilities; 35mm and 16mm laboratory; casting files; music library; script dept. with research library; fleet of 16 trucks and trailers. Electronic service dept.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Quality of a Nation*, *Vers Notre Deuxieme Siecle* (E. B. Eddy); *Partners for Progress* (Manitoba Dept. of Industry & Commerce); *Inter-Varsity on Campus* (Inter-Varsity Christian Fellowship); *The Winner's Touch* (House of Seagram); *Nuclear Power Development*, English, French and Japanese versions (General Electric, Ontario Hydro & Atomic Energy of Canada); *Be Water Wise*; *Boating & Good Sense* (Sun Life); *Canada's Carpet Craftsmen* (Harding Carpets); *The Quiet Betrayal* (Canadian TB Assn.); *Rx for Maryanne* (Canadian Pharmaceutical Mfrs. Assn.); *Willy McBean* (Videocraft International); *Saguenay* (Aluminium Co. of Canada); *La Pomme de Terre et Madame Kelly* (Salada Foods); *Pioneer Village at Black Creek* (Metropolitan Toronto Conservation Authority); *An Sonnet D'Un Continent* (Shell Oil); *The Annanacks* (Canadian Broadcasting Corp.); *Seal Hunt* (Calvert Distillers); *Holiday Corner*; *Voyageur Country* (Ontario Dept. of Travel & Publicity); *The Stream*; *Around the Big Lake*; *Life in the Deciduous Forest* (International Film Bureau). **TV PROGRAMS:** *New Tales of the Wizard of Oz*, series of 130 (Videocraft International). **TV COMMERCIALS:** for Union Carbide; Metropolitan Life; Mead Johnson, IBM; Outboard Marine; Canadian National Railways; Imperial Oil; Dept. of Nat'l Defense; Abitibi Power & Paper; Avon; Underwood; Canadian Medical Assn.; Canadian Dental Assn.; Industrial Development Bank; Canada Wire & Cable; Canadian Broadcasting Corp.; YMCA; Boy Scouts Assn.; Univ. of Saskatchewan; Baptist Foreign Mission Board; and many others.

GRAPHIC FILMS LIMITED**(A Subsidiary of Crawley Films Limited)**

19 Fairmont Avenue, Ottawa 3, Ontario

Phone: PARKway 8-3513

SERVICES: Laboratory and producers services division of Crawley Films Limited, Canada's largest color laboratory. **FACILITIES:** 16mm and 35mm negative-positive, 16mm Bell & Howell, 35mm and 16mm printers; 16mm Union Step printer; Moy 35mm and 16mm edge numbering machines; negative cutting department, Sensitometric Control, Ultrasonic cleaning.

Metropolitan Toronto**Academy TV Film Productions of Canada**

433 Jarvis Street, Toronto 2, Ontario

Mickey Schwarz, *President, Producer-Director*
Ruby Renaut, *Associate Producer*

(See complete data under Mickey Schwarz Productions listing, New York City)

CHETWYND FILMS LIMITED21 Grenville Street, Toronto 5, Ontario
Phone: 924-4493Date of Incorporation: Ontario — 1950
British Columbia — 1960

Branch Office: 1118 Melville St., Vancouver 5, British Columbia. Phone: MUtual 5-0027.

Arthur Chetwynd, *President & Gen. Mgr.*Marjory Chetwynd, *Vice-President & Secretary-Treasurer*Robert Wilson, *Sales Manager*William Street, *Supervisor of Sound*Robert Brooks, *Supervisor of Photography & Equipment Rentals*Ross McConnell, *Supervisor of Editing*Don Virgo, *Staff Director, Cameraman*

SERVICES: 16mm and 35mm motion picture production, color and b&w, for education, sport, travel, industry, advertising, public relations, television, industrial stills; projection service; research, writing, editing, scripting, sound processing, printing. **FACILITIES:** Auricon, Arriflex, Kodak, Bell & Howell 16mm and 35mm motion picture cameras; Speed Graphic 4 & 5, Nikon 35mm still cameras, enlargers, etc. Titling, artwork and shooting, animation, 16mm & 35mm editing and negative cutting equipment, Stancil-Hoffman 16mm sprocket tape; Ampex 14" tape; 3 Magnasync 16mm dubbers, six-channel custom mixing panel; voice recording studio; sound cutting facilities; small sound stage, screening rooms.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Scotch Cup 1962* (Scotch Whiskey Assn.); *Grey Cup Festival 1962*; *Stanley Cup Finals 1962* (Molson's Breweries Ltd.); *Player's 200* (Imperial Tobacco of Canada); *Right From the Start* (Dept. of Transport-Ontario Govt.); *Shell 4000* (Shell Oil Co. of Canada).

JACK CHISHOLM FILM PRODUCTIONS LTD.

96 Bloor Street West, Toronto 5, Ontario

Phone: WALnut 5-2251

Date of Organization: June, 1956

John J. Chisholm, B.S.A., *President*M. di Tursi, B.A., M.A., *Secretary-Treasurer*Don Hutchison, *Executive Producer*Robert J. Martin, *Dir. of Photography*Allan MacLeod, B.Sc., M.A., *Writer*

SERVICES: Producers of industrial, educational, sales training motion pictures and slidefilms. Specializing in construction, industrial and engineering films. **FACILITIES:** Motion picture production equipment for 16mm and 35mm. Extensive 16mm Ektachrome stock shot library, Canadian scenic, wildlife, industrial.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Track Skidder*; *Eager Beaver*; *Farm Hauler* (International Harvester Co. of Canada Ltd.); *Mental Rehabilitation* (Ontario Dept. of Health); *The Face of Gold* (Malartic Hygrade Gold Mines Ltd.); *Shore & Water Birds*; *Creatures of the Forest*; *Wings of the Wild*; *Minister's Northern Canada Tour 1962*; *Daffodil Planting Ceremony — Niagara Falls* (Ontario Dept. Lands & Forests); *Otis Elevators* (Eastman Kodak Co.); *Signals for Communication* (Collins Radio Signals). **TV COMMERCIALS:** for The Salvation Army.

**Crawley Films Limited**

151 Eglinton Avenue E., Toronto, Ontario

Phone: HUdson 5-0325

William C. Kennedy, *Manager*

(See complete listing under Ottawa, Ont.)

**GROUP PRODUCTIONS OF CANADA LTD.**

105 Yorkville, Toronto, Ontario

Phone: 921-2216

Date of Incorporation: November, 1961

William J. Pearce, *President*Tully E. Rector, *Vice-President*Kathryn McIntosh, *Secretary-Treasurer*Leonard McColl, *Executive Producer*Michael Brown, *Executive Producer*

SERVICES: Motion picture and TV commercial producers. **FACILITIES:** Complete live action motion picture and animation production facilities.

RECENT PRODUCTIONS AND SPONSORS

TV COMMERCIALS: for Prestige Wax; Success Wax; Monarch Pouch Pak; Snip Doodle Coffee Cake; Pie Crust (Cockfield Brown & Co.); Shreddie's Sugar Crisp, Twist, Cha Cha Cha (Young & Rubicam); Rose Brand Pickles (J. Walter Thompson); Union Gas; Rambler (McKim Adv. Co.).

ROBERT LAWRENCE PRODUCTIONS (CANADA) LTD.

35 Yorkville Avenue, Toronto, Ontario

Phone: 925-5561

Date of Organization: April, 1956

John T. Ross, *President*Don Hall, *Vice-President*John Grinsky, *Comptroller*Robert M. Rose, *Director of Production*Fritz Spiess, *Director of Photography*Marilyn Stonehouse, *Production Supervisor*Mary Muir, *Production Coordinator*Mary Cunningham, *Production Coordinator*Ray Cole, *Supervising Editor*Peter Elliott, *Manager, Video Tape Division*

SERVICES: Motion picture productions for television and industry, both live action and animation. Studios in Toronto, New York and Hollywood. **FACILITIES:** Two sound motion picture studios; 35mm NC Mitchell and 16mm Arriflex cameras; sound recording studios with Westrex system, screening and conference rooms, camera car for location, three 4½" EMI Image Orthicon cameras, GE switching facilities with telechrome special effects generator, telecine chain; audio facilities.

RECENT PRODUCTIONS AND SPONSORS

TV COMMERCIALS: for Chrysler Corp. of Canada Ltd.; Procter & Gamble Co. of Canada Ltd.; Kraft Foods Ltd.; Carling Breweries Ltd.; Sterling Drug Mfg. Ltd.

MERIDIAN FILM STUDIOS LTD.

1202 Woodbine Ave., Toronto, Ontario

Phone: 689-5553

Date of Organization: 1956

N. A. Taylor, *President*D. Griesdorf, *Executive Vice-President*John A. Winter, *Vice-Pres., & Gen. Mgr.*H. Mandel, *Secretary-Treasurer*P. Styles, *Dir. of Operations*

SERVICES: Motion pictures, videotape, videoprint, and film production, tape-to-film transfers. **FACILITIES:** Six I O cameras, special effects, etc., electronic high definition film recording and tape-to-film transfer; mobile videotape production and recording facilities, including three I O cameras; sound stage; Zenon rear screen facilities.

RECENT PRODUCTIONS AND SPONSORS

TV PROGRAMS: *Here's Looking At You* (CTV Network); *Jim Coleman Show*, series (Buckingham Cigarettes).

These Exclusive Review Reports Are
a Copyrighted Business Screen Feature

For the BEST in Film Production Sources
— Refer to These Review Pages in 1963

CANADIAN PRODUCERS

MINISTAR FILM PRODUCTIONS LTD.

159 Jane Street, Toronto 9, Ontario
Phone: RO 7-5477

Date of Organization: October, 1955
Ernest Corley, *President*
David Corley, *Executive Vice-President*
Directory of Photography
Anthony Corley, *Vice-President Sales*
Teresa Corley, *Secretary-Treasurer*
Susan Corley, *Art Director*

SERVICES: Motion picture production and slide-films for TV, education, public relations, sales, etc. FACILITIES: Offices, 27' x 25' sound stage; editing rooms, workshops, 35mm Arriflex cameras; lighting and sound equipment.

RECENT PRODUCTIONS AND SPONSORS

TV COMMERCIALS: for Lever Brothers (BBD&O); Pittsburgh Paints (H. Foster Agcy.); Greb Shoes (Goodis, Goldberg, Soren Ltd.); Star Weekly; Aluminum Co. of Canada (Cockfield, Brown Agcy.); General Foods (Ronalds-Reynolds Agcy.); 1962 Political Campaign (Social Credit Party).

MORELAND-LATCHFORD PRODUCTIONS

7 Pleasant Blvd., Toronto, Ontario, Canada
Phone: WA 5-5929

Date of Organization: 1958

Hugh Moreland, *President*
Frank Latchford, *Vice-President*
Svend Blangsted, *Research Director*
M. Axton, *Office Manager*

SERVICES: Producers of films, sound slidefilms, filmstrips, slides, television and radio programs for industry, government, education, religion and public service. FACILITIES: Full production services and facilities.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Conception Winner* (IBM); *TB Christmas Seals* (Canadian TB Assn.); *A Winning Team* (Canadian Imperial Bank of Commerce). SLIDEFILMS: *Saskatchewan Mission* (Anglican Church of Canada). TV PROGRAMS: *Stay in School*, series (Canadian Broadcasting Corp.).

MOTION PICTURE CENTRE LIMITED

577 Jarvis Street, Toronto 5, Ontario
Phone: 924-8329

Date of Incorporation: 1953

G. S. Kedey, *President*
David S. Smith, *Writer-Director*
Margaret Harris, *Office Manager*

SERVICES: Motion pictures and slidefilms for TV, industry, sales promotion, staff training, religious, travelogues and public relations use. FACILITIES: Auricon, Arriflex cameras, Magnasync recording equipment, recording studio, editing, writing and screening facilities.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Going Your Way* (Swift Canadian); *Annual Report '62* (Imperial Oil Ltd.); *Untitled progress film* (Royal Bank of Canada). TV PROGRAMS: *Comment and Conviction*, series of 26 (Anglican Church of Canada); *Untitled public service films* for Imperial Oil; *Ford of Canada*. TV COMMERCIALS: *Safety Sam*, series of 3 (Canadian Broadcasting Corp.).



MPO Productions, Inc.

19 Melinda St., Suite 100, Toronto, Ontario
Phone: 363-0135

(See complete listing under New York City)

PETERSON PRODUCTIONS LIMITED

121 St. Patrick St., Toronto 2B, Ontario
Phone: EMpire 2-3287

Date of Organization: 1947
Date of Incorporation: 1959

Subsidiary: Television Editorial Services Ltd.,
125 St. Patrick Street, Toronto 2B, Ontario.
Phone: EM 4-8297. Donald Morley, *Manager*; John Hamilton, *Assistant Manager*.

S. Dean Peterson, *President*
Walter J. Rapson, *Secretary*
Andrey J. Wring, *Treasurer*
Donald A. Wilder, C.S.C., *Director of Photography*

Lawrence A. Bartram, *Art Director*
Derek F. Smith, *Supervising Film Editor*
Douglas G. Kennedy, *Studio Manager*

SERVICES: Production of 35mm film commercials. FACILITIES: Main studio 51' x 60' x 21', insert studio 24' x 24' x 11'; complete lighting equipment; 35mm and 16mm cameras; Crab and Fearless dollies; two microphone booms; three editing rooms complete with 35mm and 16mm Moviolas, etc.; re-recording and dubbing theatre; two sound rooms; six-channel mixing console; 35mm and 16mm magnetic recorders; four 35mm magnetic dubbers, turntable; Selsyn interlock for 35mm and 16mm projection; conference room with 35mm and 16mm projection; three dressing rooms; make-up room; dietitian's kitchen; carpenters shop, flats.

RECENT PRODUCTIONS AND SPONSORS

TELEVISION COMMERCIALS: for Kellogg's Co. of Canada; Lever Bros. Ltd.; Imperial Oil Ltd.; Benson & Hedges; Molson's Brewery Ltd.; Procter & Gamble Ltd.; Canadian General Electric; Beecham Products Canada Ltd.; Nabob; Massey-Ferguson; Hydro Electric Power Commission of Ontario; General Foods Ltd.

POLARIS FILMS LTD.

Suite 100, 19 Melinda St., Toronto 1, Ont.
Phone: 363-0135

Date of Organization: September, 1960

Gordon W. Bain, *President*
J. P. Fowler, *Executive Vice-President*
E. S. H. Ray, *Secretary*
E. Bakony, *Executive Producer*

SERVICES: Sound slidefilms for sales, training, public relations, education. Original production



POLARIS FILMS LIMITED:

modification; French translations; sub-contracting; motion pictures. Comprehensive laboratory services for commercial audio-visual departments, specializing in production-equipment packaging. FACILITIES: Production and laboratory equipment.

RECENT PRODUCTIONS AND SPONSORS

SLIDEFILMS: *Happy Vision* (Vision Mfg. Ltd.); *Why Leave It to Chance* (Life Insurance Assn.); *Interview* (IBM); *The World of Harrison Hot Springs* (House of Seagram); *Bathing Beauty* (Cole of Calif. Canada Ltd.).

THATCHER FILM PRODUCTIONS

871 O'Connor Drive, Toronto 16, Ontario
Phone: PLymouth 9-2711

Date of Organization: 1940

Leslie P. Thatcher, *Owner & Producer*

SERVICES: 16mm commercials, industrial, educational, medical motion pictures; TV programs and commercials on film. FACILITIES: All equipment, facilities and personnel necessary for all types of 16mm motion picture productions.

RECENT PRODUCTIONS AND SPONSORS

TV PROGRAMS: *Of Whom Shall I Be Afraid*; *The Comforter*; *Hughie*; *The Violin Maker*; *The Clam*; *Reunion*; *The Ninety and Nine*; *The Telephone Talk*; *The Broken Mirror*; *X-Ray*; *Lay Hold on Life*; *Greatest Thing*; *Hit and Run*, series of 13 (The Salvation Army). TV COMMERCIALS: Series of 14 for The Salvation Army.

WESTMINSTER FILMS LTD.

5 Balmuto Street, Toronto 5, Ontario
Phone: WALnut 1-3135

Date of Organization: January, 1959

Don Haldane, *President*
Miss Lee Gordon, *Producer-Director*
Roy Krost, *Producer-Director*
Malcom Cobley, *Producer-Director*
Paul Morison, *Supervising Editor*

SERVICES: 16mm and 35mm films for business, industry, public relations and training. TV spots and sound slidefilms; TV and theatrical productions. FACILITIES: All facilities including fully equipped editing rooms, theatre, camera equipment, Moviola, etc.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Think!* (Industrial Accident Prevention Assn.); *Building a New Community*; *Engineering in Industry* (Northern Electric Co.); *Toronto Township* (Township of Toronto); *Chemistry and the Home* (du Pont of Canada, Ltd.); *Noranda* (Noranda Mines Ltd.); *Boys Club* (Boys Clubs of Canada Ltd.).

QUEBEC



Crawley Films Limited

1467 Mansfield Street, Montreal, Quebec
Phone: AVenue 8-2264

Arnold Shuster, *Manager*

(See complete listing under Ottawa, Ont.)

Synchro-Quebec

1318 St. Catherine Street West,
Montreal, Quebec

SERVICES: Associate dubbing company for Crawley Films Limited. (See Crawley Films complete listing under Ottawa, Ontario)



AUDIOVICENTRO

Ave. Cuauhtemoc 226, Mexico 7, D. F., Mexico

Phones: 10-25-13; 10-30-29

Cable: AUDIOVICENTRO

Date of Organization: 1956

Dr. David Grajeda, *President Director*

SERVICES: Dubbing into Spanish for TV shows; Spanish versions of foreign films. Optical and magnetic sound recording; animation; documentary, scientific and educational film production. Audio-Vexsystem (slides and records). TV commercials; tiling; distribution of Spanish language films. **FACILITIES:** Sound studios; Arriflex, Bolex, Cine-Kodak Special cameras; Ampex, Magnasynce, RCA sound, Vi-Mex titles system.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: (Spanish versions) *La Flauta Encantada*; *Los Cuantos de Barbignol* (Cofram) series of 26 chapters; *Industrial Art Series* (McGraw-Hill Book Co.); 11 films; *It's in the Cards*, *It Didn't Have to Happen* (International Film Bureau); *The Eruption of Kilawea Iki* and 7 geological films (Geological Survey Office, American Embassy, Mexico); *Community Mental Health* (American Embassy).

R. K. TOMPKINS & ASOCIADOS

Avenue Cuauhtemoc #60

Mexico City 10, D. F., Mexico

Phones: 21-50-20; 13-81-34

Date of Organization: 1952

Richard K. Tompkins, *Managing Director*

N. Peter Rathvon, *Executive Producer*

Frank K. Anderson, *General Manager*

E. G. McGrath, *Chief, Still Photography*

Carlos Martell, *Chief of Photography*

Lillian Tompkins, *Chief, Animation*

SERVICES: Live action and animation films for TV, theater screen exhibition, public relations. Sound services; lip sync dubbing American TV programs. Still photography in color and b&w. **FACILITIES:** 3,000 sq. ft. stage; lighting equipment. Mitchell, Arriflex, Oxberry cameras; animation studio; recording, screening, editing rooms; still photo lab.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The Egg* (Nat'l. Assn. of Poultry); *Rum* (Gilbey's Distilleries); *The Wheels of Progress* (Ford Motor Co.). TV & THEATER COMMERCIALS: for various accounts through McCann-Erickson, J. Walter Thompson, etc.

STUDIO: BELGIUM

SOFEDI - FILMS

147, Av. de l'hippodrome

Brussels 5, Belgium

Phones: 47-10-03; 47-28-77

Date of Incorporation: 1948

G. A. Magnel, *President, chge. Production*

J. Botermans, *Exec. Producer, Animation*

J. P. Lieftrig, *Distribution Dept. Head*

SERVICES: Production of live and animated 16mm and 35mm films. Non-theatrical distribution. **FACILITIES:** Arriflex, Bell & Howell cameras; lighting. Studio, four editing rooms; picture and sound, teembeck table; 35mm & 16mm viewing theatre; animation stand; Debrie camera; electronic inspection equipment.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The TV Tube* (Philips-Eindhoven); *Your Key to Europe's Commerce* (Port of Antwerp); *Your Future at Sea* (Ministry of Transport); *BR2* (Belgian Nuclear Centre); *from our Special Correspondent* (Brussels Annual Fair); *Song of the Yarn* (Cotonex).



AMITY FILMS LTD.

32 Great Windmill St., London W. 1.

Phone: GERard 2091-2

Date of Organization: 1955

Hans Casparius, *President*

SERVICES: Documentary, informational, prestige films. **FACILITIES:** 16, 35mm production unit, music composition; Amity orchestra.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Something to Think About* (Pilkington Bros.); *Do It Yourself* (Bridges Tools); *Monte d'Ore* (Monte d'Ore Tourist Office); *Drums* (Premier Drum Co.); untitled film (Priehard, Wood Agency).

ANVIL FILMS LIMITED

Beaconsfield Studios, Beaconsfield, Bucks

Phone: BEAconsfield 557

Date of Incorporation: July, 1952

TV Commercial Dept.: 9 Great Chapel Street, London W. 1. Michael Hankinson, *General Manager*.

Ken Cameron, O. B. E., B. Sc., *Director*

R. K. T. Scrivener, *Director*

Ralph N. May, B. Sc., *Director*

R. I. C. H. Warren, *Director*

SERVICES: Production of entertainment, educational, instructional films. **FACILITIES:** 35mm and 16mm production facilities; music scoring stage.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Change and Employment*, *Right First Time*; *Introducing O & M* (British Productivity Council); *His First Draft* (Admiralty); *Locating Enemy Artillery* (War Office).

BIRMINGHAM COMMERCIAL FILMS, LTD.

Studio Centre, Slade Road, Birmingham 23

Phone: EAS 3511

Harold Juggins, *Chairman*

Godfrey Davies, *Managing Director*

Roger M. Jones, *Secretary*

John A. Hatton, *Sales Director*

SERVICES: 35mm and 16mm film production for industry, education and TV. **FACILITIES:** Two studios, sound and mute; editing; studio and location sound recording. Perfection equipment.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Automatically Yours* (Albright & Wilson Ltd.); *Uffa Fox Talking About Sailing* (Herbert Terry & Sons Ltd.); *Serving the South* (Southern Electricity Board); *Life at Dudley Zoo* (Dudley Zoological Society); *Potato Digger* (Wild Barfield Ltd.).



British Movietone Ltd.

North Orbital Road, Denham

Uxbridge, Middlesex, England

E. T. Adams, *Director*

(See 20th Century Fox-Movietone, Inc. listing, New York City)

JOHN BYRD PRODUCTIONS

61 Arthur Road, Wimbledon, London S.W. 19

Phone: WIMbledon 2183

Date of Organization: 1946

John Byrd, *Producer-Director*

Bettine Braham, *Film Editor*

Henry Hall, *Cameraman*

Marian Ludin, *Prod. Secretary*

SERVICES: Documentary, travel, TV and entertainment films; specializing in world-wide assign-



BUSINESS SCREEN INTERNATIONAL

Worldwide Resources for Production in Latin-America Europe Australia and Japan

A selection of film producing companies in countries spanning the globe is presented. Listed studios whose advertising appears on other pages of this 13th Annual are denoted by star (*) over listings.



PRODUCTION: ENGLAND

ments. FACILITIES: Studio, theatre, cutting rooms, sound recording.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Indian Steelworks Project*, working title (Davy United Engrg.); *Building Colour: Talking Paint; Concerning Colour* (I.C.I.); *Steel Strides Ahead; Bridge Across the Tagus* (Dorman Long); *Wings & Wheels Over Europe* (Lanseair Travel Services); *Mechanical Handling at your Service; The Seed is Sown* (M.H.E. Assn.); *Road Heating; More Power to Uganda* (B. I. Callender's Cables); *Prelude to Power* (Castelo de Bode Group), etc.

CYGNET FILMS LIMITED

295 Northolt Road, South Harrow, Middlesex

Phone: London: BYRon 7277-S

Cable Address: Cygnetfilm Harrow

Date of Incorporation: 1951

R. Evans, *Managing Director*

J. W. Reeve, *Director*

D. W. Grainger, *Director*

SERVICES: Production of 35, 16 & 8 mm business films and filmstrips. Editing and completion. FACILITIES: Two studios, 100 x 144 sq. ft. 35mm and 16mm Arriflex; C. K. S. and Bolex cameras; Siemens magnetic sound system; 16mm and 35mm cutting room, Moviola; theatre.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: Untitled series of 30 (Coronet Instructional Films); A. O. G.: *Boeing 61* (Boeing Aircraft - Hansom & Assoc., Inc.); *Aerosols in Medicine; Hypertension; Obesity* (Riker-Rexall Group); *The Story of Thread; Aptan; Koban* (J. & P. Coats Ltd.); *50 Years of Gillette; All the Kings Men* (Gillette Razors & Blades); *Euclid*, series (Euclid Great Britain Ltd. Div. General Motors Ltd.); *Profit from Pigs; World on a Plate* (Miracles with Quaker Crisp (Quaker Oats); *For All Time* (Ingersoll Ltd.); *Mill by the Medway* (Reed Paper Group); *To Help Themselves* (Family Welfare Assn.), etc.

DRAYTON FILM PRODUCTIONS LTD.

14 Abingdon Road, Kensington, London W. 8

Phone: WEStern 4547/S

K. W. Daley, *Director*

J. R. Ward, *Director*

SERVICES: 16mm film producers for complete productions or finalising customers own material. FACILITIES: 16mm magnetic film interlocked forward and reverse with picture for recording live commentary or from discs or tape at 18, 24 or 25 f.p.s. 16mm dubbing facilities. 16mm Arriflex camera equipment. Editing and master cutting.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Fifty to One* (Federation of Civil Engineering Contractors); *The Hammer-smith Flyover* (Cement & Concrete Assn.); *Birth of a Lion* (Priestman Brothers Ltd.); *Housewife of the Year* (Hoover Ltd.); *Britain Swings to Case* (J. I. Case Co., Ltd.); *Supporting Evidence* (West's Piling & Construction Co., Ltd.).

EOTHEN FILMS LIMITED

70 Furzehill Road, Boreham Wood, Herts

Phones: ELStree 3130 3355

Date of Organization: 1952

Dr. Phillip Sattin, *Dir./Producer*

Guy Fergusson, *Writer/Director*

John Hardman, F. M. P. A., *Camera*

Vivian Warwick, *Editor*

SERVICES: Medical production unit. 16mm specialists in the medical and allied fields. FACILITIES: Live action, animation, post-synch. and synch-sound.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Ventouse Extraction* (Reckitt & Sons Ltd.); *General Anaesthesia in Caesarian Section* (British Oxygen Co.); *To Janet A Son: Calculated Risk* (Farley's Infant Food Ltd.); *Normal Delivery in the General Practitioner Unit* (Sandoz Ltd.).



THE FILM PRODUCERS GUILD LTD.

Guild House, Upper St. Martin's

Lane, London W. C. 2

Phone: TEmple Bar 5420

Cable & Telegraphic Address:

Filmicity, Lesquare, London

Date of Incorporation: 1944

Associate London Companies:

Films of Today, Ltd.; Greenpark Productions Ltd.; Guild Animation Ltd.; Guild Television Service Ltd.; Interfilm Ltd.; The Larkins Studio; Merton Park Productions Ltd.; Merton Park Studios Ltd.; Publicity Films; R. H. R. Productions Ltd.; Sound-Services Ltd.; Talkie-strips Ltd.; Technical & Scientific Films Ltd.; Verity Films Ltd.

K. Lockhart Smith, *Chairman/Joint Managing Director*

A. T. Burlinson, *Joint Managing Director*

E. W. Becket; J. Croydon

H. S. Hind; H. G. Jessop

D. P. L. Matthews; E. S. Morden, *Directors*

SERVICES: Production of non-theatrical distribution of 35mm and 16mm documentary, industrial, educational, scientific, advertising and national propaganda films; TV and cinema advertising films; sound filmstrips; Cartoon, puppets & technical diagram animation, feature films for theatrical distribution. FACILITIES: Two sound stages and insert stage at Merton Park, London; mobile location units. Cutting rooms, recording and preview theatres. Westrex recording; picture, sound effects and studios at Barnes. Cartoon and animated diagram studios. Casting dept. Film library and non-theatrical distribution organization.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Mikhali* (British Petroleum Co.); *Hazard* (British Iron & Steel Federation); *A Flourish of Tubes* (Tube Investments Ltd.); *Signs and Portents* (Imperial Chemical Industries Ltd.); *Vive la Difference* (Ford Motor Co. Ltd.); *Introduction to Nutrition* (H. J. Heinz Co., Ltd.); *Signorina! It's Important* (The Mobile Oil Co. Ltd.); *Jam Session* (James Robertson & Sons, Ltd.); *Association of Ideas* (Whitbread & Co. Ltd.); SLIDEFILMS: *Computer Accounting* (Midland Bank Ltd.), etc.

GUILD TELEVISION SERVICE LTD.

Associate of the Film Producers Guild Ltd.

Exchange Court, Strand, London W. C. 2

Phone: COVent Garden 2733

Cable: Filmicity, London

Date of Organization: 1955

D. P. L. Matthews, *Managing Director*

D. C. R. Macdonald, *Company Dir. Producer*

J. J. Henderson, *General Manager*

SERVICES: Production of motion pictures and TV commercials from consultation through script and storyboard to finished film. B.W. and color. FACILITIES: Sound studios for live-action film production. Location filming resources. Equipment for special, trick, model and photo animation. Commentary and effects, recording studio, sound library, cutting rooms, etc.

RECENT PRODUCTIONS AND SPONSORS

TV COMMERCIALS: for Jaffa Oranges (Mather & Crowther Ltd.); Esso Extra (McCann-Erickson); Dunlop Tyres (Chas. F. Higham Ltd.); Spear & Jackson Tools (Oelrichs Adv. Ltd.); Peter Stuyvesant (Greenlys Ltd.). CINEMA COMMERCIALS: for Gillette Razors & Blades (S. H. Benson Ltd.); Morris Oxford (Dorland Adv. Ltd.).



HALAS & BATCHELOR CARTOONS FILMS LTD.

Lysbeth House, 10A Soho Square, London W. 1

Phone: GERrard 7681-2

Date of Organization: 1941

Studios: Dean House, 2, 3 & 4 Dean Street, London W. 1. Animation Stroud, Church Road, Cainscross, Stroud, Gloucester

Branches: c/o Louis de Rochemont Associates, Inc., 350 Madison Ave., New York 17, N. Y. Phone: OXford 7-0350. Lumina Propaganda, Dusseldorfer Strasse 1, Frankfurt (Main), West Germany. Phone: 33-45-26. Robert Muller.

John Halas, *Director*

Joy Batchelor, *Director*

S. Eckman, Jr., C. B. E., (U. S. A.), *Director*

Jack King, *Chief Editor*

Bernard Gitter, *Sales Manager*

SERVICES: Staff of 40 for animated film production for advertising and entertainment for TV and cinema. Industrial, public relations and educational films. FACILITIES: Studio for both celluloid animation and 3-dimensional puppet, model animation. Five animation cameras, including an Oxberry; 3 model camera setups. Editorial and projection equipment for 35mm and 16mm.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The Commonwealth* (The Commonwealth Institute); *The Tale of the Magician* (Larry the Lamb Ltd.); *The Kidnapped Kid* (Robinson & Savage); *Cell Division; The Heart in Action* (Technicolor Ltd.).

JAMES HILL PRODUCTIONS LTD.

12 Hillgate Place, London W. 8

Phone: PARK 2893

Date of Organization: 1956

James Hill, *Managing Director*

SERVICES: Producers of 35mm sponsored films. FACILITIES: Film production from script to screen.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Giuseppina; The Home-Made Car* (British Petroleum); *David and Goliath* (Esso); *Black Monday*, script (I. C. I.).

KINOCRAT FILMS LIMITED

85 Cromwell Road, London, S. W. 7

Phone: FRObisher 2242-3-4

Date of Organization: 1937

Associate Companies (Contact through head office): Photographic Illustration Ltd. Sixteen Services Ltd. Telecameras

Gerald Cookson, FIBP, *Managing Director*

D. Brian Gibson, FIBP, *Technical Director*

Innes Watson, *Sales Director*

John B. Talbot, *Prod. Mgr.*

SERVICES: Production of 16mm technical, industrial, sales, TV and all other films for specialized purposes. Associate companies provide still photography, filmstrips, studio and production facilities for external units, closed-circuit TV installations, b&w and color. FACILITIES: Sound stages and silent insert studio; 16mm editing facilities, script dept., sound recording, dubbing and post-synching, preview theatre, titling, full technical facilities, permanent staff and crew. Script to screen service. Represented in Birmingham, England, South Africa, Canada and Australia.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Highland Estate* (Ford Motor Co. Ltd.); *Brilliant Fire* (De Beers Consolidated Mines Ltd.); *Over the Bottleneck* (John Lysaghts Bristol Works Ltd.); *Rouen Round* (Castrol Ltd.); *An Ounce of Prevention* (Pfizer Ltd.); *The Participants* (Anglo-American Corp. of So. Africa - in assn. with Copperbelt Film Unit).

this may be the first
movie projector sound system
you never need to fix
!

Its sound system can be trusted.

It has no electronic tubes to burn out; transistors replace the old tubes.

It has no photocell to go haywire; a space-age *solar cell* takes the place of the old photocell. Its exciter lamp is rated to last the life of the machine. You'll never have to carry spares.

This projector won't embarrass you or harass you.

It even takes good care of your film.

Kodak equips all PAGEANT Projectors with a spring-loaded film sprocket. These are like shock absorbers, so when you start the projector the film isn't jerked. Sprocket holes and film itself stay new longer that way.

These are the only projectors with a reversing sound drum. This means the film *rolls* with the sound drum when in "reverse," instead of being dragged over it, hazarding scratches.

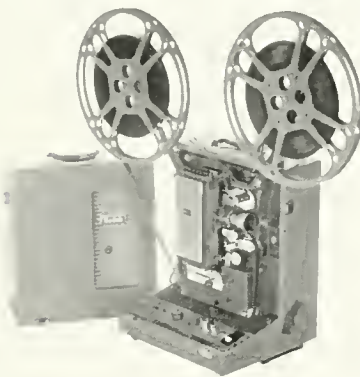
Another thing you can safely do with this projector is reverse it from full speed forward to full speed the other way, in one whack!

Kids can't hurt it either, but a child can set it up and operate it.

Anyone who can follow a red line can thread film into it.

Move one lever forward. Push one button. And you have a sound movie. Brilliant picture. Beautiful, clear, noise-free sound.

Incidentally, this sound is instant sound. That means it comes with no warm-up. No empty silence. No awkward waiting. And



the speaker doesn't hiss, or crackle, or pop, either.

This projector doesn't do anything to distract an audience.

Its machinery consists of so few

moving parts that it never speaks above a whisper while the show is on.

And the show always goes on.

You're not left suddenly in a fix.

With this projector, there's so little that could possibly ever need fixing.

Its name is the KODAK PAGEANT 16mm Sound Projector, Model AV-126-TR.

If you'd like to see and hear one work, or read illustrated literature about it, write your name and address here:

Then send it back to us at the address below.

Check this box ☐ and we'll have a Kodak dealer call you to arrange for a convenient demonstration. No obligation, of course.

2-47

KODAK PAGEANT Projector
EASTMAN KODAK COMPANY
Dept. 8-V, Rochester 4, N. Y.



Marathon International Productions Ltd.
Publicity House, Bell Street, London N. W. 1
Maurice Ford, in charge
(See listing in New York City)

THE RANK ORGANIZATION

Advertising Films Division

11 Hill Street, London W. 1

B. H. Annett, *Managing Director*
W. P. Hampshire, *General Manager*
Ray Elton, *Executive Producer*
Charles Staveley, *Prod. Controller*
Len Boxshall, *Producer, Sponsored Films*

SERVICES: Production of TV commercials and documentaries. Production and distribution of cinema films and documentaries. **FACILITIES:** Complete live action, cartoon and model animation groups. Own studios, cameras, special effects equipment, etc.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: for numerous major industrial accounts. **TV COMMERCIALS:** for J. Walter Thompson Co. Ltd.; S. H. Benson Ltd.; Greenlys Ltd.; Young & Rubicam Ltd.; Colman, Prentis & Varley Ltd.; London Press Exchange Ltd.; and many others.

RHR PRODUCTIONS LIMITED

Guild House, Upper St. Martin's Lane,

London W.C. 2

Phone: TEMple Bar 5420

Cable: Filmicity, London

Ronald H. Riley, *Managing Director & Exec. Producer*

K. Lockhart Smith, *Chairman*

A. T. Burlinson, *Director*

SERVICES: Producers of industrial and government sponsored motion pictures. **FACILITIES:** Full studio, location, distribution and film library facilities available through associated companies of the Film Producers Guild Ltd.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *The Mountain Road*; *Fireplaning in Nuclear War* (The War Office); *Atomic Protection*; *First Left Past Aden* (The Admiralty); *A Sense of Belonging* (Central Office of Information); *The Magic of a Name* (Rolls-Royce Ltd.); *Vive La Difference* (Ford Motor Co. Ltd.); *Jam Session* (James Robertson & Sons Ltd.); *Room for Improvement* (The Gas Council); *Formula for Friction* (Ferodo Ltd.); *Operation Exodus*; *The Warden and the Householder*; *The Hole in the Ground* (Home Office, Civil Defense Dept.); *Ulster Covenant* (Northern Ireland Govt.).



STANLEY SCHOFIELD PRODUCTIONS LTD.

6-7-5 Old Bond Street, London, W. 1

Phone: MAYfair 4642 Cable: ESKOFILMS, London W. 1

Stanley Schofield, *President*

SERVICES: Specialists in production of 16mm documentary films, location shooting, worldwide. **FACILITIES:** Complete motion picture studio in London's Bond Street.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: for AC-Delco Div., General Motors; Alcan Industries; American Cyanamid Company; Aspro-Nicholas; U. S. Industries, Inc.; Canadian Aluminium Company; Pan-American World Airways; Pfizer; Stanley Tools.

SWIFT FILM PRODUCTIONS

1 Wool Road, London S. W. 19, England

Phone: WINbledon 2040

Date of Organization: 1952

T. Peter Haddingham, M.B.K.S., *Director*

SERVICES: 16mm b&w and color film production.

SWIFT FILM PRODUCTIONS:

specialising in documentary and industrial subjects; live dialogue, foreign versions and all stages of part-production. Sound recordings for films, filmstrips and exhibitions. **FACILITIES:** 16mm cameras, lighting and recording equipment, cutting room.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *Putting Things in Motion* (The Rank Org.); *Comprehensive Cover* (Reed Paper Group); *The Role of Drums* (Rheem Lysaght Ltd.); *Cuts and Joints with Philip Harben* (Argentine Meat Corp.); *Luck of the Devil* (Distillers Co. Ltd.); *Meet the Chief* (Boy Scouts Assn.).

T. V. CARTOONS LIMITED

36-38 Dean Street, London W. 1, England

Phone: GERrard 9355

Date of Organization: 1957

George Dunning, *Managing Director*

John Coates, *Business Director*

SERVICES: Producers of cartoon films for TV and industry. **FACILITIES:** Production equipment acquired as needed.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *The Story of a Motor Car Engine*; *The Ever Changing Motor Car* (Ford Motor Co. Ltd.); *The Redemption of a Retailer* (Gillette Industries); *Mr. Know-How in Hot Water* (Gas Council). **TV COMMERCIALS:** Series for Sunblest Bread (Associated British Foods Ltd.).

WORLD WIDE ANIMATION LTD.

34 Cursitor Street, London E. C. 4

Phone: HOlborn 7666

Date of Organization: 1955

Hindle Edgar, *Managing Dir./Producer*

James Carr, *Director*

V. L. Price, *Director*

SERVICES: Animated cartoon and puppet films, film credits and titles. **FACILITIES:** See World Wide Pictures Ltd.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *Crystal Diodes*, four parts (Philips, Eindhoven); *Quest for Perfection*, animation (W.D. & H.O. Wills). **TV COMMERCIALS:** for various clients.

WORLD WIDE PICTURES LTD.

34 Cursitor Street, London E. C. 4

Phone: HOlborn 7666

Date of Organization: 1942

James Carr, *Managing Dir./Exec. Producer*

Hindle Edgar, *Company Director/Producer*

V. L. Price, *Company Director*

D. H. Kentish, *Company Director*

C. T. Parris, *Company Director/Producer*

SERVICES: 35mm and 16mm sponsored public relations, documentary, training and sales films for industry and Government depts., TV programs. **FACILITIES:** London studio 85' x 45', full equipment and ancillary facilities. Western Electric recording theatre. Theatre and cutting rooms at Cursitor St.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *African Awakening* (Unilever Ltd.); *Harwell* (United Kingdom Atomic Energy Authority); *The Pitcairn People* (British Petroleum Co. Ltd.); *Trio in the Sun* (Ford Motor Co.); *Quest for Perfection* (W. D. & H. O. Wills).

WORLD WIDE TELEVISION FILM SERVICES LTD.

34 Cursitor Street, London E. C. 4

Phone: HOlborn 7666

Date of Organization: 1957

Douglas Kentish, *Managing Dir./Exec. Producer*

WORLD WIDE TELEVISION FILM:

James Carr; Hindle Edgar; V. L. Price, *Company Directors*

SERVICES: All types of TV and cinema advertising films. **FACILITIES:** See World Wide Pictures Ltd.

RECENT PRODUCTIONS AND SPONSORS
TV COMMERCIALS: for Guinness Beer (S. H. Benson Ltd.); Morris Motors (Dorland Adv. Ltd.); Player's Cigarettes; Shell Petrol; Egg Marketing Board (Mather & Crowther Ltd.); Birdseye Frozen Foods; Surf Detergent; Lifebuoy Toilet Soap (Lintas Ltd.); Summer Country Margarine (Pritchard Wood & Partners Ltd.); Rothmans Cigarettes (The Robert Freeman Co. Ltd.); Austin Cars; Pepsi-Cola (Colman, Prentis & Varley Ltd.); Esso Petrol & Motor Oil (McCann-Erickson Adv. Ltd.) and others.

FRENCH PRODUCERS



Actualities Fox Movietone

45 Quai Carnot — St. Cloud Seine-et-Oise, Paris

Jack Muth, *Director*

(See Movietone, loc. — 20th Century Fox listing, New York City)

LES ANALYSES

CINEMATOGRAPHIQUES

15 Avenue de Segur, Paris 7eme, France

Phone: SOLferino 54-20

Date of Organization: 1947

Georges Roze, *General Manager*

Jean Vincent, *Sales Manager*

Robert Arquer, *Production Mgr.*

SERVICES & FACILITIES: Department Production and Realization: Documentaries, industrial and sales promotion films, 16mm and 35mm and filmstrips. Department Ultra-Rolanti: Studios with high speed Kodak camera. Department Film: Editing, titles, effects, synchronization, dubbing (cutting rooms, projection rooms). Department Equipment: Authorized dealer for Bell & Howell. Department Edition: Diffusion and sale of sales-training films.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *Voyage en Allemagne* (Air France); *Movada* . . . (Movado); *How to Make an Effective Sales Presentation* (The Dartnell Corp.); *Saint-Denis de l'Hotel* (Comap-S.A.J.); *Travaux a Distance* (Electricite de France).

LES FILMS BERTHON ET CIE

24 Avenue de la Grande Armee, Paris 17, France

Phone: Gal 21-30

Mme. Lucienne Berthon, *Director*

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *Historique de la Suspension a travers les Ages* (Citroen); *Etude de la Cinetique*. *Formation des Petroles* (Institut Francais de Petrole); *De Noe a Zoe* (Union des Syndicates des Petroles); *Michelin all'Assaut du Progres* (Michelin Tyres).

LES FILMS PIERRE BOYER

29 rue Vernet, Paris, France

Phone: Balzac 45-77

Date of Organization: 1945

Pierre Boyer, *President*

Michel Boyer, *Associate Director*

Paul Seguin, *Technical Director*

SERVICES: Scientific and technical films. **FACILITIES:** For production of 35mm and 16mm films.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *Destination Demain*; *L'Heure*

du Lancement; Forces Vives (Cinédis); Science et Confiance; Bleu, Blanc, Rouge dans le Ciel (Nestlé-Suisse).

LES CINEASTES ASSOCIES

25 Chemin de Presles, Saint-Maurice,
Seine, France
Phone: Ent 65-50

Date of Organization: 1953

Branch Offices: London: 34 S. Moulton St.,
W 2, Timothy Grey, in charge; Milan: Via
Lovanio 10, Philippe Coemine, in charge.

Jacques Forgeot, *President*
Graham Vine Clutterbuck, *Commercial Director*
Daniel Rodéfleux, *Production Director*
Serge Vincent-Vidal, *Company Secretary*

SERVICES: Bilingual staff in French, English, German, Italian. Cartoon Dept., stop motion; live action; photo animation; marionettes; music; design. FACILITIES: Six stages, laboratory, projection cinema, dressing rooms, restaurant, sound studios adjacent.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Roachcoat* (Andre Heinrich). TV COMMERCIALS: for Noxzema (Sullivan, Stauffer & Co., New York); Kellogg Frosties (J. Walter Thompson); Johnny Walker (S. H. Benson); Coca Cola (Publicita Internazionale, Milan).



CINETEST

7 rue Albert Somain, Paris 17, France
Phone: Galvani 35-00

Date of Organization: 1949

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Le Mur Paysage* (Glaces de Boussois); *Route sous Silage* (Pipe-line Sud-Europe); *Verre-Textile*; (Verre Textile); *Faust 63* (Atomic Energy Authority); *Paris Orly* (Aéroport de Paris); *Lacque en France* (Nhe. Pat. l'Aquitaine); *20° a Sollac* (Lorraine de Laminage Continu); *Demain la Route* (Auto-route de l'Est-Continu).

CINEMA ET PUBLICITE

24 Avenue Marceau, Paris 8, France
Phone: Balzac 21-25

Date of Organization: 1939

Jacques Meynot, *President*
Jacques Zadoc, *General Manager*

SERVICES: Advertising films, 35mm Eastmancolor and black and white for commercial TV and cinema. FACILITIES: Exhibition of advertising films in cinemas; exclusive screening rights in 1430 cinemas in France, 510 in North Africa, 150 in West Africa, 65 in Madagascar.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Catch* (Regie des Tabacs); *a Vie en Rose* (Renault); *Emprunt 1962* (French Railways); *Per la Casa Ideale* (Campania Generale di Elettricità, Italy); *Toblerone* (Tobler, Italy); *V... V... V...* (Vespa, Italy); 6 films for PAIC (Cadum Palmolive); 6 films for Martini. TV COMMERCIALS: for Hoover, Great Britain; Nivea, Great Britain.

GAUMONT-INDUSTRIE

3 rue Gaulaincourt, Paris 18, France
Phone: Eur 35-30

Date of Organization: 1959

E. Schurr, *Managing Director*
A. Lemaire, *Commercial Manager*
E. Laroche, *Production Manager*

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Europe 235* (Euratom); *Tensions Internationales* (Electricité de France); *calisations Françaises dans le Monde* (Constructeurs de Material d'Equip. Electrique); *Batir sur Sable* (Sofrepik); *Reponse a Tout* (Altulor).

FILMS ROGER LEENHARDT

22 rue du 4 Septembre, Paris 2
Phone: Richelieu 46-22

Date of Organization: 1931

Roger Leenhardt, *President*
Sidney Jezequel

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Sallay 62*; *EL 4*. (Commissariat a l'Energie Atomique); *Centrale atomique de CHOOZ* (E. D. F. & W. A. F.); *Un homme tranquille* (Federation Nationale Agricole); *La Pierre Collinct* (Enterprise Ganier-Petetin)

FILMS MONTSOURIS S. A.

25 Avenue Reille, Paris 14, France
Phone: Port-Royal 59-25

Albert Emmanuel Lamorisse, *President*

SERVICES: Specialized production of films from helicopters. FACILITIES: Aerial photography using our antivibration system - Helivision.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The Red Balloon*; *The White Stallion*; *Stowaway in the Sky* (Films Montsouris); series of geographic films (Ministry of Education); helicopter sequences for many firms.

LES FILMS PIERRE REMONT

35 rue Washington, Paris 8, France
Phone: Elysees 95-70

Date of Organization: 1956

Pierre Remont, *President*
J. P. Ganancia, *Production Director*
A. Champeaux, *Cartoon Department*

SERVICES: Live action, animation, stop motion and trick.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Parrot* (Nabisco); *Buick-Riviera* (General Motors); *Reflections-Electronics* (Carling Brewery); *Metrecal* (Mead Johnson); *The Bands* (Piel's Beer).



Van Praag Productions

127 Champs-Elysee, Paris 8, France
Phone: BALzac 51-55

Elliot Saunders, *General Manager*
(See listing under New York City)

GERMAN PRODUCERS

BAVARIA FILMKUNST GmbH

Bavaria Filmplatz 7, Munich-Geiseltasteig
Phone: Munich 47 66 71; Cable: Bavariafilm

Volkmann R. Kahlert, *President*

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *O Bananero*; *Menschen*; *Maschinen*; *Strom* (B.B.C. Brown, Boverie, Mannheim); *Hannover Messe*; *Konsumgüter* (Deutsche Messe and Ausstellungs AG); *Hier Teheran - bitte sprechen*; *Deutschland ruft Teheran* (Fernmeldetechnisches Zentralamt); *Mit buntem Faden* (Gesamtverband Textilindustrie); *Ob sie es wissen* (Verein zur Verb. d.); *Hannomag-Pulschlag einer Werkes* (Rhein Stahl Hannomag).

FRITZ BOEHNER FILM K. G.

Hochhaus 1, Feldstrasse, Hamburg 4
Phone: Hamburg 43 33 51/53.

Cable: Boehnerfilm

Ludwig Boehner, *President*
Erna Boehner, *Vice President*

SERVICES: Motion picture production for industry, advertising, education, TV. FACILITIES: 28 cameras for 16mm, 35mm and Cinemascope; full studio and sound equipment and facilities.

PRODUCTION: EUROPE

FRITZ BOEHNER FILM K. G.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Schmierungsfragen in der Papierfabrikation* (Mobil-Oil AG); *Des Aluminium-Mantelkabel* (Alean S. A.); *Willkommen an Bord* (Deutsche Luft Hansa AG); *Stern unserer Zeit* (Daimler Benz AG).

DEUTSCHE INDUSTRIE UND DOKUMENTARFILM GmbH

Kaiser-Friedrich-Ring 40, Düsseldorf-Oberkassel

Phone: Düsseldorf 5 67/65; Cable: Dido-Film

Hans Joachim Rutlis, *President*
Hans Hermann Schmol, *General Manager*

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Atomkraftwerk Kahl*; *Form und Funktion* (A. E. G.); *Buna Huls* (Bunawerke GmbH); *Unser Karussell* (Arbeitskreis Soziale Sicherheit); *Strasse der stahlernen Ringe* (August Thyssen Hütte AG); *Das Hochhaus* (Phoenix Rheinrohr AG); *Zwischen Formel und Form* (Chemische Werke Huls AG); *Dynamik der Chemi* (Friedrich Ulde GmbH); *Stahl Ohne Rost* (Thyssen Industrie GmbH); *Konstruktion und Forschung* (Constructs-Werke GmbH).



Halas & Batchelor Cartoon Films Ltd.

Lumina Propaganda, Düsseldorf Strasse 1, Frankfurt (Main)

Phone: 33-45-26

Robert Muller, *Representative*
(See listing under London, England)



Fox Tonende Wochenschau

53 Turkenstrasse, Munich 13

Hans Lipp, *Director*
(See Movietone Inc. - 20th Century Fox listing, New York City)

GESELLSCHAFT FÜR BILDENDE FILM oHG (GBF)

Lindenstrasse 9, München
Phone: 49 55 23 324

Otto Martini, *President*; Karl Gschrey

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Das werke am Rhein*; *Schöpfung ohne Ende* (Farbenfabriken Bayer AG); *Alle Fäden laufen zusammen*; *Chemiefaser und Kautschuk* (Vereinigte Glanzstoff-Fabriken); *Portrait eines Metalls* (Aluminium-Zentrale e. V.); *Aluminium aus deutschen Hütten* (Vereinigte Aluminium-Werke AB); *Gewebte Natur* (Gesamtverband der Leinenindustrie); *Das Nashorn vom Rhein* (Raab Karcher GmbH); *Impuls unserer Zeit* (Siemens); *The Magic Tape*; *The Rainmakers* (BASF).

INDUSTRIE UND AGRAR FILMINSTITUT

Eschenauer Strasse 48, Stuttgart-Zuffenhausen
Phone: 57 21 89

Ernst Munch, *President*

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Die Super-Linie*; *Bahn frei für Europa*; *Die Ernte steht vor der Tür*; *Der grosse und der kleine Claas* (Gebr. Claas Maschinenfabrik GmbH); *Alle Möglichkeiten* (Agria-Werke); *Worauf es ankommt* (RKW); *In den Himmel Gehoben* (Robert Bosch GmbH); *Ein Dorf spielt mit* (Landw. Berufsgenossenschaft); *Eine glückliche Verbindung* (Gemeinschaft Pap-

PRODUCTION: EUROPE

INDUSTRIE AND AGRAR: CONT'D.

iersackindustrie); *Nur eine Fliege* (Interessengemeinschaft für Lederforschung Hanteschadenbekämpfung).

INSEL-FILM GmbH & Co.

Konstanz/Bodensee

Date of Organization: 1947

Sales Office: Karlsplatz 19-20, München.

Phone: Munich 59 28 76. Cable: Inselfilm

Norbert Handwerk, *President*

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Des Feuers schönste Kunst* (Fachverband Stahlblechverarbeitung); *Von Erz zum Stahl* (Demag AG); *Ferien im Schnee* (Deutsche Bundesbahn); *Der Weg zum idealen Fotoladen* (Agfa); *Moderne Technik im Schein des Lichtbogens* (Oerlikon); *Verfluchte Feinde* (H. W. Kohler); *Glückspringer* (Henkel & Cie. GmbH); *Alte Heimat* (BM für gesamtdeutsche Fragen); *Im Scheinwerferlicht* (International Harvester).

LAUX TONBILDSCHAU KG.

Schillerstrasse 2, Frankfurt (Main)

Phone: Frankfurt (Main) 27441

Date of Organization: 1947

Representatives: Visulex International Sales Promotion Organization, England; 4, William IV Street, London W. C. 2., W. John Merrick. Italy: Piazzale Principeessa Clotilde 6, Milan, Alessandro Elisei di Colcettone.

Helmuth Laux, *President*

Achim Koch, *Vice-President*

Manfred L. Eberhardt, *Manager*

Wolfgang Fuchs, *Prod. & Export Manager*

Dr. Herbert Koch, *Sales Promotion Manager*

Werner Harzer, *Art, Animation Director*

SERVICES: Sound slidefilms, equipment, sales promotion programs, inclusive evaluations, contests, incentive programs, marketing, coordinated advertising, sales promotion programs, success control. FACILITIES: Photo layout inclusive processing facility; sound studio with tape recording equipment; art studios; market research; advertising coordination.

RECENT PRODUCTIONS AND SPONSORS

SLIDEFILMS: *Everybody Wins* (Shell International); *Con Ragno un avvenire sicuro* (Ragno); *The Market for Hair Color* (Clynol); *Conoscere* (Saiwa); *Matériaux en STYROPOR* (BASF).

LEONARIS-FILM

Hochhaus Romeo, Stuttgart, Zuffenhausen

Phone: Stuttgart 87 13 08; Cable: Leonarisfilm

Dr. Med. Georg Munch, *President*

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Der alte Mensch — ein arztliches Problem*; *Intraartikuläre Therapie mit Cortisonderivaten*; *Tradition und Leistung* (E. Merck AG); *Diurese* (Ciba AG); *Ein langer Weg* (Med. Pharm. Studentengesellschaft); *Gewusst wie: Papiersacke für Müll und Abfälle* (Gemeinschaft Papiersackindustrie e. V.); *Rheumatologia Practica* (Byk-Gulden); *Stulpa — eine neue Verbandstechnik* (Paul Hartmann AG); . . . und *überall Strom* (RWE Essen).

LYN-FILM GmbH

Louise-Dumont-Strasse 1, Düsseldorf

Phone: 35 26 30

Cable: Lynfilm

Arnold Funke, *President*

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Unter schwierigsten Bedingungen* (Krupp); *Gusseiserne Rohre* (Buderus'sche

LYN-FILM: CONTINUED

Eisenwerke); *Feldmühle voran!* (Feldmühle AG); *Hesser-Wegbereiter der modernen Verpackung* (Maschinenfabrik Fr. Hesser AG); *Lockende Laden* (Hauptgemeinschaft der Deutschen Einzelhandels); *Sicher arbeiten — frohlicher leben* (Berufsgenossenschaft der chemischen Industrie); *Der Basische Heisswindkuppelofen als Vorschmelzagggregat für das LD-Stahlwerk* (Gesellschaft für Hüttenwerkeanlagen GmbH); *Der König behielt recht* (Ruhrkohlenberatung GmbH); *Montage einer Energiebrücke* (Mannesmann AG); *Zwischen Kohle und Korn* (International Harvester).

HOLLAND STUDIO

CARILLON FILMS N. V.

Koninginnelaan 45, Rijswijk-ZH, Holland

Phone: K70-986765

Cable: Carillon Films The Hague

Date of Organization: 1949

Ted de Wit; Gerard J. Rancamp, *Managing Directors/Executive Producers*

Emmanuel Hamer, *Production Manager*

Ruud van der Wal, *Script Dept. Head*

John van der Steen, *Narration Dept. Head*

Ronny Erends, *Senior Producer*

Prosper Dekenkeleire, *Camera Dept. Head*

Nico van Baarle, *Art Director*

Peter Konings, *Sound Dept. Head & Foreign*

Version Dubbing Service

Eva van Beverwijk, *Editing Dept. Head*

Bert Spykerman, *Animation Dept. Head*

M. J. Gascard, *Administration Dept. Head*

SERVICES: From script to screen in 35 and 16mm color, live-action, animation and soundslides. Public relations, tourist and sales promotional films; TV commercials and spots. Distribution arrangements for sponsored films. Foreign versions dubbing services. Foreign narrations in: French, German, Spanish, Portuguese, Brazilian, Dutch, Danish, Swedish, Norwegian, Italian, Arabic. FACILITIES: Shooting stage; Newman Sinclair, Arriflexes, Bell & Howell, 16 and 35mm cameras; blimps, dollies, booms; 100,000 watt lighting equipment; sound with Philips 4 channel 17mm, 4 channel 35mm and 4 channel twin or triple track 35mm stereophonic sound; Leavers-Rich sound recording system with synchro-pulse; fully automatic 35mm Crass-Berlin animation camera and stand; 40-seat screening theatre for 35mm and 16mm and double-head magnetic soundtracks; script dept. with research library; casting files, sound effects and music library; cutting room facilities with 35mm Steenbeck (Cinemascope) for magnetic tracks in 17mm and 35mm; 35mm Aemio-la; 16mm, 17mm and 35mm Moviola with soundtracks.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The Wide Open Sea* (Royal Navy); *Working on the Waterfront* (Port of Rotterdam); *This is Heineken* (Heineken Breweries); *Miracle Garden* (State Coal Mines); *Inclusive Tours* (KLM Royal Dutch Airlines); *Anniversary* (Netherlands Conservation Society).

ITALIAN PRODUCERS



Gilbert Altschul Productions, Inc.

Via Aristide Leonari 67, Rome, Italy

Rodolfo Besesti, *in charge*

(See listing under Chicago, Illinois)



Marathon International, Inc.

Via Lucrezia Caro 12, Rome, Italy

Giovanni Pucci, *in charge*

(See listing under New York City)

NOTE: additional listings of overseas film production sources will appear next month.



Movietone Italiana

Via Goito 60, Rome, Italy

Vittorio Dellavalle, *Manager*

(See Movietone, Inc. — 20th Century Fox listing, New York City)

IN SCANDANAVIA

DENMARK

ARNO STUDIO A/S

Meldahlsgade 1, Copenhagen, Denmark

Phone: Minerva 3050

Date of Organization: 1950

Arved Tholte, *President*

Ilse Schultz, *Secretary*

Knud Johansen, *Treasurer*

Carl Otto Petersen, *Production Manager*

Kare Bennike, *Sales Manager*

Axel Pless, *Chief Sound Engineer*

Jorgen Thomsen, *Sound Engineer*

Soren Bredsdorff, *Asst. Sound Engineer*

Borge Madsen, *Studio Manager*

Per Bressendorf, *Asst. Photographer*

SERVICES: Production of motion pictures for government, industry, education and TV. Recording, editing and dubbing into various languages. FACILITIES: Approx. 2,200 sq. ft. of studio space; mixing studio; narration studio. 8 cameras (Arriflex, Debie, Bell & Howell-soundproof and silent). 120,000 watts of lighting equipment; 35 and 16mm optical recorders; 6 channel mixing console. Gramophone recording; music and sound effects library. Electronics service dept. Engineering research dept. 3 projection rooms. 2 trucks.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *What It Takes To Be a Real Salesman* (Dartnell Corp.).

FINLAND

FELIX-FILMI OY

Kluuvikatu 5, Helsinki, Finland

Phone: Helsinki 39492

Date of Organization: 1945

Pentti Huhnanantti, *Managing Director*

Erkki Salojärvi, *Production Manager*

SERVICES: Production of shorts and advertising films for TV and cinema. FACILITIES: Fully equipped 35mm film unit.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: Untitled series of six (Finnish Woodworking Industry). TV COMMERCIALS: for numerous Finnish clients.

OY CENTRA-FILM AB

P. Rautatiekatu 11, Helsinki, Finland

Phone: 447371

Date of Organization: 1960

Associated Companies: Centrafilm A/S, Copenhagen, Denmark. Centrafilm G.m.b.H., Hamburg, Germany. Centrafilm A/S, Oslo, Norway. Centrafilm A/S, Stockholm, Sweden.

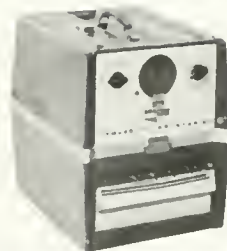
Mrs. Singa Sandelin, *Managing Director*

SERVICES: Motion pictures for government, business and industry (live action and cartoon). FACILITIES: Film and recording studios with full equipment.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Omo* (Lintas); Johnson's Hard Gloss (Taucher); *Winthrop Medicines* (Winthrop); *Vitapointe* (Sek); *Odette*; *Vademecum* (Viherjuuri).

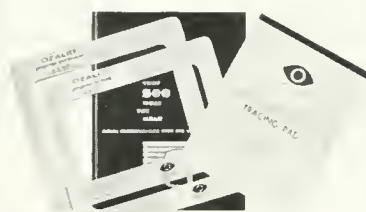
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PRODUCTION: EUROPE

Production in Scandinavia

NORWAY

CENTRALFILM A/S

Akebergveien 56, Oslo, Norway
Phone: 67-63-93

Date of Organization: 1952

Associated Companies: Centra-film A.S., Copenhagen, Denmark. Oy Central-film AB, Helsinki, Finland. Centralfilm GmbH, Hamburg, Germany. AB Central-film, Stockholm, Sweden.

Knut-Jorgen Erichsen, *Managing Director*
Kjell Anstad, *Assistant Manager*

SERVICES: Production of all types of sponsored films and slidefilms. FACILITIES: Studio with 200 KW; 35mm and 16mm cameras; recording and cutting equipment; theatre.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: Untitled for Philips; Renault; Esso; BP; Scotchlite, etc. Exclusive film and still-film producer for A S De-No-Fa og Lilleborg Fabriker (Norwegian Unilever Associate).

INFORMASJONSFILM A/S

Akersgaten 64, Oslo, Norway
Phone: 41 21 04

Date of Organization: 1961

Per W. Bistrup, *Director*
Odd Grann, *Manager*
Jan Erik Daring, *Film Director*

SERVICES: Production of commentaries, advertising films. FACILITIES: All necessary equipment and facilities.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *A Dog's Tale* (Bergen Line); *Two Pairs of Skis* (The Norway Travel Assn.); *Deltamatic* (National Industri); *Opel Kadett* (General Motors); *Good Morning* (Central Organization of Agricultural Cooperatives).

SVEKON FILM

Seiersbjerget 7, Bergen, Norway
Phone: 14655-14650

Date of Organization: 1950

Haakon Sandberg; Sverre Sandberg, *Owners/Managing Directors*.

SERVICES: 16mm and 35mm film production for documentary, educational, public relations, TV films. FACILITIES: 16mm and 35mm sound recording studio, 16mm single and double system equipment, 16mm and 35mm cameras.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Bergen Anno 1962* (Bergens Privatbank); *Kallemann* (Vestlandsbanken); *Visted* (Visted Fabrikker); *Stender* (Stender). TV PROGRAMS: *Vestlandsposten* (Norwegian Broadcasting TV).

SWEDEN

AB CENTRALFILM

Kaknaes, Stockholm, Sweden
Phone: 63-14-30

Date of Organization: 1947

Associated Companies: Centra-film A.S., Copenhagen, Denmark. Oy Centra-film AB, Helsinki, Finland. Centralfilm GmbH, Hamburg, Germany. Centralfilm A.S., Oslo, Norway.

Per Olof Nuhma, *President*
Bjorn Ingar Hansson, *Managing Director*

SERVICES: Production of all types of sponsored

AB CENTRALFILM: CONTINUED

films and slidefilms. FACILITIES: Studios, cameras, cameramen, recording, cutting equipment, laboratories, etc.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *About Wool and Knitting* (International Wool Secretariat); *Stress* (Facit - AB Atvidabergs Industrier). SLIDEFILMS: *Sales Training* (L. M. Ericsson Telefonaktiebolag). TV COMMERCIALS: *Life* (British-American Tobacco Co.); *Sumil* (Lintas).

FORBERG-FILM AB

Kungsgatan 27, Stockholm, Sweden
Phone: 111655

Date of Organization: 1934

E. Forberg, *President/General Manager*
O. Forberg, *Assistant*
T. Hultgren, *Exec. Secretary/Treasurer*
K. Pill, *Art Department*

SERVICES: 35 and 16mm motion pictures and slidefilms for industrial, sales and personnel training. FACILITIES: 35 and 16mm camera and lighting facilities; sound recording; sound slidefilm facilities.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: Untitled for AB Svenska Godscentraler; AB Atlas Copco; AB Bofors; Linoleum AB Forshaga; Husqvarna Vapenfabriks AB; Solna City; State Road & Waterbuilding; Ytongbolagen.

PRODUCTION: SPAIN

MOVIERECORD, S. A.

ESTUDIOS MORO, S. A.

Martires de Alcala, 4, Madrid, Spain
Phone: 245-9205

Dates of Organization: 1950-1956

Branch Office: Paseo de Gracia, 25, Barcelona.
Mr. Luis Baxeras, *in charge*.

Movierecord Executive Staff:
Jo Linten, *Deputy Chm.*; Board, *Mgr. Dir.*
Eugenio Gruenfeld, *General Sales Director*
Aquilino Alvarez, *General Sub-Director*

Estudios Moro Executive Staff:
Santiago Moro, *General Manager*
Jose Luis Moro, *Animation Manager*
Eduardo Augustin, *Sales Director*

SERVICES: Movierecord: distribution of cinema advertising films; television contractor. Estudios Moro: sister company of Movierecord for production only. FACILITIES: Studio with three stages; model animation stage; 35mm animation stands; dubbing and recording.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Con Westinghouse Canara* (Westinghouse); *Color* (Sherwin-Williams); *Tic-Tac Twist* (Longines); *Suenos* (Nescafe Nestle); *Far West* (Kelvinator); *Ritmo Y Martini* (Martini & Rossi); *Pepsi-Cola* (Pepsi-Cola); also for Camel, Winston and Viceroy Cigarillos.

TURKISH PRODUCER

BAYSAL FILM

Takism Saray, Istanbul, Turkey
Phone: 44 77 75 8 79

Date of Organization: 1949

Kemal Bysal, *President, Exec. Producer*
Sami Guner, *Director of Production*
Ali Ugur, *Sumer Vatan, Cameraman*

SERVICES: Specialists, color motion picture production. 35mm correspondent for CBS, New York; BCINA, London. Public relations, theatrical, television shorts in color or black & white. FACILITIES: complete new color laboratory facilities (first in Turkey) opening May 1st. 35mm Arriflex (two); Paillard Bolex, 16mm (two); both 16 and 35mm

BAYSAL FILM: TURKEY

zoom lenses; CinemaScope lens, 35mm wide-screen. ColorTran lighting equipment.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Viscount Yurt Hizmetinde* (35 mm Eastmancolor, Turkish Airline); *Turkiye Petrolleri* (Turkish Petroleum Co.); *Damlaya, Damlaya Göl Ölü*; *Her Tedbir Emniyet İçin* (Turkish Is Bank); *Eregli Steel Project* (continuing project for Koppers Company, USA).

STUDIO: YUGOSLAVIA

ZAGREB FILM

Vlaska Fo, Zagreb, Yugoslavka
Phone: 35-627

Date of Organization: 1952

Andrija Klaric, *President, Director*
Dr. Drago Kolman, *Commercial Manager*
Vladislav Santak, *Production Director*

SERVICES: TV commercial spots; cartoon shorts for foreign and domestic companies. FACILITIES: Cartoon studio with equipment and staff.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Argo Soup* (Delamaris-Izola); *Plan; Flee* (Ljudska Hranilnica-Lublana); *Photomoment* (Fotocemina, Zagreb); *Good Kitchen* (Icar, Milan).

PRODUCTION: INDIA

AUDIO VISUAL SERVICE

1S, Military Square Lane, Bombay 1,
Maharashtra, India

Cable: Audview-Bombay

Date of Organization: April 1959

L. P. Shah, *Director*
L. G. Patil, *Art Director*
P. G. Mungekar, *Photographer in Charge*
H. P. Mehta, *Production Manager*

SERVICES: Producers of all types of audio-visual aids - educational films, filmstrips, TV shorts, documentary films, picture posters, photo exhibits, etc. FACILITIES: (data not supplied).

(Self-sponsored titles supplied only)

STUDIOS: AUSTRALIA

ARTRANS PARK TELEVISION PTY. LTD.

Warringah Road, French's Forest,
Sydney, New South Wales

Phone: JY 9311

Date of Organization: 1956

Branches: 215 High Street, Kew, Victoria, Melbourne, P. Britnell, *in Charge*. 229 West 43rd Street, New York 36, N. Y., L. Mauger, *Dir., International Operations*.

J. H. M. Oswin, *General Manager*
D. L. Hall, *Manager*

R. A. Becker, *General Sales Manager*

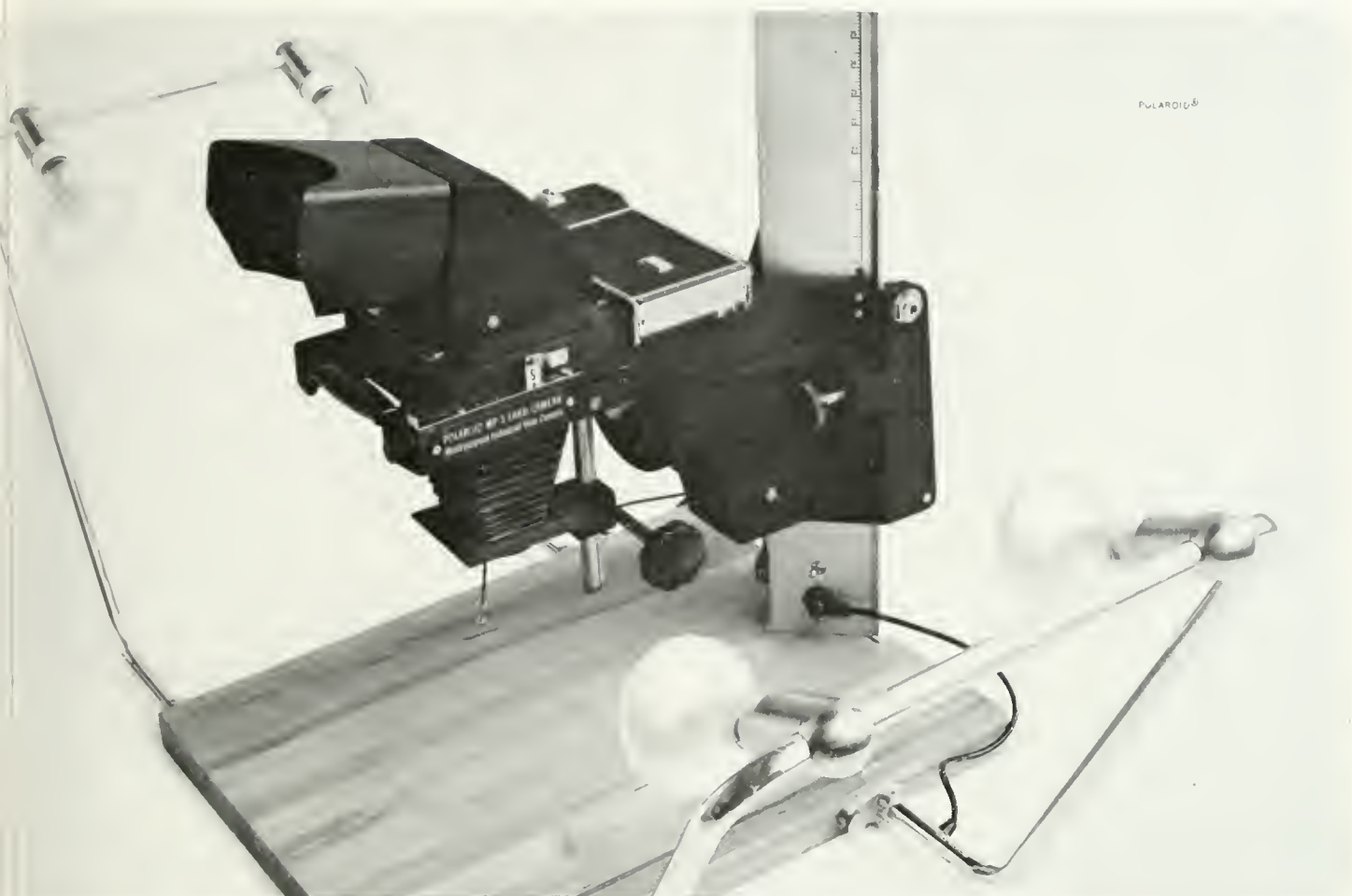
J. Pegus, *Assistant Sales Manager*

A. Exard, *Senior Producer/Director*

A. R. Litchfield, *Mgr. Documentary Development*

G. Lowry, *Mgr. Prod. Facilities*
E. Taylor, *Director, Photography*
C. Woolveridge, *Art Director*
S. Allen, *Recording Director*

SERVICES: Feature production, TV program production, TV commercials and theatrical advertising films, documentary, training and industrial films. Equipped to handle film, videotape, animation production. FACILITIES: 35 and 16mm film production equipment, Mitchell BNC, Arriflex cameras; Oxberry optical printer and animation camera; Westrex, Magnasync sound equipment. Sound stages, lighting, etc. Videotape installation - 3 Ampex recorders with selective editing.



POLAROID

This is the closest anybody's come to an "ideal" industrial camera.

Here's why:

The Polaroid MP-3 Industrial View Camera is so versatile that it is virtually a self-contained studio. It can *finish* jobs ranging from photomicrographs to big maps and wall charts in times ranging from 10 seconds to two minutes. The end product can be a print, a print and negative, or a slide-mounted transparency, as you choose. All from one self-contained rig. All without using a darkroom.

Physically, the MP-3 is a rigid stand on a laminated wood base. A counterbalanced camera body rides easily up and down the stand and swings to a horizontal position for bigger work mounted on a wall. Pre-positioned floodlights illuminate regular size work on the base.

Optically, the MP-3 is even more sophisticated. You can work with four inter-

changeable lens and shutter combinations plus a lensless shutter for photomicrography. In all cases you work with an eye-level, ground-glass reflex viewer for fast, easy, hairline focusing.

But it's the film systems that give the MP-3 such speed and versatility. It uses five different kinds of Polaroid Land Film (some not widely known among amateurs) plus conventional 4x5 b&w and color films.

Many jobs call for just a black-and-white print. You can get it in 10 seconds with 3¼ x 4¼ roll film or two speeds of 4x5 film (one is A.S.A. 3,000!). If you need a negative to work with, another 4x5 Polaroid Land Film will supply a fully developed fine-grain negative and a matching positive print, in just 20 seconds.

Then there are two kinds of transparency

film (one for line work, one for continuous tone) which can be mounted and ready for projection in seconds. And, of course, if you aren't in a hurry you can use any conventional 4x5 black & white or color film.

The MP-3 is a precision instrument. It can meet the demands of skilled professional photographers. It is also an extremely simple camera to use. Inexperienced personnel can easily use it to record results of their regular work.

More details on this new camera are contained in our free, six-page brochure, which we'll be happy to send you. Even if you are satisfied with your present photographic set-up, it makes fascinating reading. Write: Technical Sales Dept., Polaroid Corp., Cambridge 39, Mass. Today.

STUDIOS: AUSTRALIA

ARKANSAS PARK: CONTINUED

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *Snowy Spectacular* (Rothmans); '39-'45 (Colgate-Wills-Nicholas); *Untitled* (Goodyear Tires); **TV & VIDEOTAPE PROGRAMS:** *Instant People* (Nestle's); *Jonah* (Commonwealth Banking Corp. & Wm. Arnott Pty. Ltd.).

AUDIO VISUAL PROMOTIONS PTY. LTD.

572 Princes Highway, Rockdale, New South Wales

Phones: 59 7108; 59 7303

Date of Organization: 1961

James Finnegan, *President, Exec. Producer*
 Shirley Finnegan, *Treasurer*
 Ronald Sheward, *Writer-Director*
 Tony Eden, *Art Director*
 Mitzi Hicks, Marguerita Sherward, *artists*

SERVICES: Sound slidefilms for public relations, sales promotion, dealer and sales training, education, sales meetings. **FACILITIES:** Linhof & Nikon; A. V. P. copy stand; lighting for studio and location photography.

RECENT PRODUCTIONS AND SPONSORS

SLIDEFILMS: *The HIFAR Story* (Australian Atomic Energy Commission); *Electrifying Results* (Rank-Nerox); *It's a Picnic* (Primus); *Easier Selling* (Scott Bonnar); *Not for Comfort Alone* (Air Conditioning Industry); *Using the Sun* (Solar Heating Industry); *Life Belts* (Britax); *Weed Control*, series of four; *Neocidol*, series of five (Geigy); *Modern Packings* (Aust. Asbestos); *Zero Perm* (Alumiseal Corp. N. Y. & Aust. Asbestos); *Modern Bricks* (Leed Lease Corp.).



Australian Movietonews

43 Missenden Road, Camperdown,
 Sydney, New South Wales

Frank Killian, *Director*

See Movietonews, Inc. — 20th Century Fox listing, New York City)

CAMBRIDGE FILM AND TV PRODUCTIONS PTY. LTD.

221 Pelham St., Carlton N. 3, Melbourne,
 Victoria

Phones: 34-2166-7-8; Cable: CAMFTEL

Date of Organization: 1949

W. V. Morgan, *Chairman*
 George Morcom, *General Manager*
 Neil Duncan, *Secretary*
 Andrew Swanson, *Director*
 Gordon Lloyd, *Cameraman*
 Kevin Franz, *Editor*
 Alf Mayall, *Grip*
 Barbara Millar, *Graphics*
 Lynette Chandler, *Reception*

SERVICES: Producers of cinema and TV commercials, business and documentary films, slidefilms, etc. **FACILITIES:** 35mm and 16mm camera equipment, 35mm Mitchell; studio crane, mixing console, interlock facilities, animation tables, preview theatre, optical effects.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Blueprint to Progress* (Conzine Riotinto of Aust.); *Yours . . . By Tradition* (Mytton's Ltd. — Grosvenor Cutlery). **TV COMMERCIALS:** for Volkswagen A'sia; Hartford Clothing; Burnieboard & Timber Co.; Ardmona Fruit Products P.L.; Nicholas Pty. Ltd.; Thermal Traders P.L.; B. A. L. M. Paints; Aust. Nat'l. Line; Gas & Fuel Corp.; Robert Harper & Co. Ltd.; General Foods Corp.; Ecks Lemnabade; Cadbury Fry Pascall; Nabisco Pty. Ltd.; Luna Park; Turner Industries Ltd.; BP Aust. Pty. Ltd.; Commonwealth Serum Laboratories.

HERSCHELLS FILMS PTY. LIMITED

31 Agnes Street, East Melbourne, Victoria
 Phone: MF 1956

Date of Organization: 1910

F. F. Knight, *Chairman*
 Roy A. Driver, *Managing Director*
 A. L. King, *Director*
 F. W. Thomas, *Secretary*

SERVICES: 16mm and 35mm production services for industrial, sales promotion, public relations, education and training films; color and black and white. **FACILITIES:** Production, scripting, recording and editorial facilities; 16mm and 35mm laboratory for same day rush service; theatre.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Dry Cleaning* (Dependable Dry Cleaners); *Preserve and Save* (Fowlers Vaseline); *Tantangara Dam* (Utah Constructors); *Mont Blanc Tunnel* (Ingersoll Rand); *D24* (Crawford Prods.); *Your Hospital* (Freemasons' Hospital), etc.

PERIER FILMS PTY. LTD.

PERIER PRODUCTIONS PTY. LTD.

24 Jamison St., Sydney, New South Wales

Phones: BU 6527; BU 4049

Date of Organization: 1947

Reg. Perier, *Managing Dir./Exec. Prod. Dir.*
 Mildred Flynn, *Director/Exec. Producer*
 Roland Collins, *Film Editor*
 Lana Nicholson, *Colour Transparencies*

SERVICES: Products of 16mm documentary, education, business and TV films; 35mm color filmstrips; 35mm color still photography; 35mm color transparency library; commercial and industrial photography. **FACILITIES:** Sound studio and editing facilities. 16mm Cine Kodak Specials; 16mm magnetic sound recording equipment; time-lapse equipment; 35mm still cameras and 5" x 4" equipment.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Selza Saline* (George Patterson Pty. Ltd.); *Twist* (Mark Foy's Ltd.); *Giant Timber Panels at Work* (Ralph Symonds Ltd.); *Don't Be a Fall Guy*; *Don't Be Incorrectly Dressed* (Dept. of Labour & Industry); *Parade of a Million Flowers* (Arthur Yates & Co., Pty. Ltd.).

SENIOR FILM PRODUCTIONS PTY. LTD.

55 Ackland St., St. Kilda Melbourne,
 Victoria, Australia

Phone: 94.3778 94.2427

Date of Organization: 1958

Nigel Tulloh, *Managing Director/Secretary*
 David Bilcock, *Co. Chairman/Producer-Director*
 Nick Vastchenko, *Co. Director/chgr. Slides Productions*
 Keith Hounslow, *Co. Director/chgr. Film Production*
 Len Heitman, *Co. Director/Lighting Dir., Chief Cameraman*
 Bruce McNaughton, *Documentary Cameraman Director*

SERVICES: Motion pictures and slidefilms for advertising, public relations, sales training, education and TV, documentaries for industry. Specialized color and/or black and white still assignments. Animation and recording service. **FACILITIES:** 50' x 50' sound stage sound proofed for lip-synch, filming; cyclorama; two 35mm Arriflex cameras; synchronous A. K. 16mm camera with blimp; 35mm zoom lens; macro lens plus full range Taylor Hobson-Cooke lenses; Raby dolly; Arriflex single frame stopmotion motor; lighting equipment; sound recording equipment.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Breakthrough* (Vic. School for deaf children); *Gold Star Engines* (Reeco Engine Parts Group); *untitled documentary* (Ford Motor Co.). **SLIDEFILMS:** *Service Introduction to Consul Cortina* (Ford Motor Co.); *The "We" Plan* (Mobil Australia).

PRODUCTION: JAPAN

EDUCATIONAL FILM EXCHANGE, INC.

3 Ginza Nishi 6-chome, Chuo-Ku, Tokyo

Phone: (571) 9351; Cable: Educafilms Tokyo

Date of Organization: 1949

Executive Office: 11 Yoshikubocho, Meguro-ku, Tokyo; Phone: (422) 3767, 1308.
 Branches: Tokyo; Osaka; Nagoya; Sapporo; Fukushima; Fukuoka)

E. Kanazashi, *President*
 S. Kubota, *Office Manager*
 M. Suzuki, *Planning Manager*
 I. Hirao, *Studio Manager*
 S. Tanaka, *Kucanto Branch Manager*
 S. Torii, *Kuansai Branch Manager*
 M. Imazumi, *Chubu Branch Manager*
 Y. Yabe, *Kyushu, Branch Manager*

SERVICES: Production and distribution (also renting film libraries) of educational and cultural films; children's films (dramas and animation); TV films and commercials. **FACILITIES:** 21,645 sq. ft. studio; four stages, 4,592 sq. ft.; other buildings, 3,963 sq. ft.; 600,000 watts power supply; 600,000 watts lighting.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The World and Japan* (Nichiie Shinsu); *The Natural Study of the Wasp* (Science Film Lab.); *The Rainbow of Youth* (Ilanabusa Prod.); *The Creation of Sound*; *Making Precision Cogwheels* (Tokyo Cinema); *Captain of Judo*; *Animal Olympic Games*; *A Lion and a Mouse*; *Warlike Ages*; *Observe Traffic Rules* (EFEX Prod.).

INTERNATIONAL MOTION PICTURE COMPANY, INC.

Katakura Bldg., Kyobashi, Chuoku, Tokyo

Phone: 281-5776-9

Cable: IANMUTSU, Tokyo

Date of Organization: 1952

Ian Mutsu, *President*
 Shokichi Mogami, *Director*
 Jujun Furukawa, *Director*

SERVICES: Products of industrial and business films; TV films; newsreel assignments; 16mm and 35mm. **FACILITIES:** Full time camera, sound and office staff; own production equipment.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Japanese Architecture*; *Japan Screen Topics* (Japanese Foreign Office); *Health Can Be Yours* (Public Health Insurance Board); *Ten Years of Taxation* (Chartered Accountants Assn.); *Arabia No Tomoshibi* (Furukawa Denko)

IWANAMI PRODUCTIONS INC.

22, Kanda Misaki-Cho, 2-chome, Chiyoda-Ku
 Tokyo, Japan

Phone: (301) 3551

Date of Organization: 1950

Isamu Kobayashi, *Managing Director*
 Teizo Oguchi, *Executive Director*
 Keiji Yoshino, *Executive Director*
 Nobuhiko Kawakami, *Executive Director*
 Yujiro Iwanami, *Director*
 Saiji Soshizaki, *Director*

SERVICES: Production and sales of documentary, educational, public relations, TV films, slides and photographs. **FACILITIES:** 16 and 35mm Cine Cameras; animation stands; 35 and 16mm projectors; editing equipment; stages.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Kanagawa* (Kanagawa Prefecture Government); *Industry in Japan* (Ministry of Foreign Affairs); *Kimono* (Japan Tourist Assn.); *Construction Work of Iron and Steel Mill* (Yawata Iron & Steel Co. Ltd.); *Invitation to Cocktail Wine* (Suntory Co. Ltd.).

• Additional listings of overseas film production sources will appear in the next issue.

FILM RESULTS DEPEND ON THE

AUDIENCE

FILMS ARE BORN in the studio or on location but life begins when the sponsor's message is presented to those audiences for whom the picture was created. The potential for **interesting, informative** films was never greater! Upwards of 600 television stations in the U. S. have accepted pictures **deserving** of public service time; theaters in the U. S. and abroad accept standard and wide-screen color films with **genuine audience appeal**; tens of thousands of influential groups in clubs, lodges, grange and union halls and the myriads of other meeting places have access to 16mm sound motion picture projectors for showing **useful** new films relevant to their interests.

The accented words in this brief introduction to these listings of national film distributors is on those words: **interesting, informative, deserving** and **useful**.

Much of the work of the producing companies listed in preceding pages of this issue is devoted to factual films with widespread public audience appeal. Together, these producers and distributors provide sponsors with the most effective means of achieving film results. **The sponsor is equally responsible for film success:** acceptance of expert advice and counsel on **audience standards** are "musts!"

Within these distribution companies, **proof of performance** is the sponsor's assurance of value received. Recent installation of computer equipment, broad national library operations and years of experience are of key importance.



GROWTH BEARS WATCHING

Watch us GROW

national film studios

108 eleventh st., s.e.
washington 3, d.c.

MPTF

MOTION PICTURES & FILMSTRIPS
Animation & Art - Sound Stage
Editorial - Slides - Titles



ASSOCIATION FILMS, INC.

Headquarters Office:

347 Madison Ave., New York 17, N.Y.
Phone: MUrray Hill 5-2242

J. R. Bingham, *President*

A. L. Fredrick, *Executive Vice-President and Treasurer*

Reg. S. Evans, *Vice-President, Sales*

R. M. Finehout, *Vice-President, Sales & TV*

R. D. Mitchell, *Vice-President, Operations & Promotion*

R. W. Bucher, *Vice-President, Film Sales*

Regional Film Distributor: for the Eastern Area, Broad at Elm, Ridgfield, N. J. Phone: WHitney 3-8200. E. H. Johnson, *Manager and Sales Rep.*; For the Midwestern Area: 561 Hillgrove Avenue, La Grange, Ill. Phone: FLeeewood 4-0576. M. G. Weiland, *Manager and Sales Rep.*; For the Western Area: 799 Stevenson St., San Francisco 3, Calif. Phone: UNderhill 1-5305. W. O. Siler, *Manager and Sales Rep.*; For the Southwestern Area: 1621 Dragon St., Dallas 7, Texas. Phone: RLverside 8-8759. Carl Stahl, *Manager and Sales Rep.*

BACKGROUND: Founded in 1911 (as "The YMCA Motion Picture Bureau," a division of the International Committee of the YMCA's), Association Films was the first sponsored film distributor in America. In 1949, the company was incorporated as an independent national distribution service.

SERVICE: Promotion, publicity; booking, shipping, storage and inspection of prints (electronically); film programming (Community and school groups); film programming (TV stations). Furnishes monthly reports on print activity and audiences (IRMI tabulated); advance booking notices to sponsors; correspondence and confirmations (to users); merchandising of teaching aids and other film-related materials; and print servicing (physical handling of professional, sales and TV prints).

OPERATION: Prints and bookings are serviced from four regional distribution centers, wholly owned by Association Films.

ASSOCIATION TELEFILMS — This television division is responsible for creation and distribution of special sponsored film series, including *Discovering America*, (travel and transportation), *Your Neighbor—the World*, (world affairs), *Theatre 30*, (half-hour sponsored films with story lines), *Camera 15*, (news and views), and *Rx Your Health and Safety*, (health and safety package). Association Telefilms also prepares TV promotion kits and other special services for sponsors and stations.



this symbol, appearing over a distributor's listing, indicates that display advertising containing additional and useful reference data appears in other pages of this 13th Annual Production Review issue.



THE JAM HANDY ORGANIZATION, INC.

Headquarters Office:

2821 E. Grand Blvd., Detroit 11, Mich.

Phone: TRinity 5-2450

Betty Watters, *in charge, Distribution Services*
Chas. W. Reutfrew, *Vice President*

SERVICES: Currently distributing theatrically throughout the U. S. A. with fifty-odd years of active experience in the theatrical and non-theatrical distribution field. Special services include physical handling of sponsored films for self-equipped audiences; major convention and other group meetings projection service in all principal cities. See studio listing pages for complete data on corporate background.



IDEAL PICTURES, INC.

Headquarters Office:

58 East South Water St., Chicago 1, Ill.

Phone: FIancial 6-5480

Paul R. Foght, *President*

Jack Spire, *Vice President, Secretary*

Wally Dauber, *Treasurer*

S. L. Nolan, *Director*

Jack C. Walts, *Director*

BRANCH EXCHANGES: 2114 Eighth Avenue N., Birmingham 1, Ala.; 18-40 Alcatraz Ave., Berkeley 3, Calif.; 2221 S. Olive St., Los Angeles 7, Calif.; 853 Fifth Ave., San Diego 1, Calif.; 1011 E. Colfax, Denver 18, Colo.; 55 N E 13th St., Miami 32, Fla.; 1923 Piedmont Road, N. E. Atlanta 9, Ga.; 1370 S. Beretania St., Honolulu 14, Hawaii; 58 E. South Water St., Chicago 1, Ill.; 15 E. Maryland St., Indianapolis 4, Ind.; 616 S. 5th St., Louisville 2, Ky.; 102 W. 25th St., Baltimore 18, Md.; 42 Mehrose St., Boston 16, Mass.; 15924 Grand River Ave., Detroit 27, Mich.; 3400 Nicolle Ave., Minneapolis 5, Minn.; 1822 Main St., Kansas City 8, Mo.; 4028 N. Kingshighway, St. Louis 15, Mo.; 1555 Main St., Buffalo 9, N.Y.; 321 West 44th St., New York 36, N.Y.; 2547 Woodburn Ave., Cincinnati 6, Ohio; 2110 Payne Ave., Cleveland 14, Ohio; 1201 S.W. Morrison, Portland 5, Ore.; 41 N. 11th St., Philadelphia 7, Pa.; 14 Wood St., Pittsburgh 22, Pa.; 18 S. Third St., Memphis 3, Tenn.; 2434 S. Harwood, Dallas 15, Texas; Brigham Young University, Provo, Utah; One E. Main St., Richmond 19, Va.; and 4431 W. North Ave., Milwaukee 8, Wis.

BACKGROUND: Founded in 1920 in Chicago. In the past 43 years, has grown into a national organization of 28 offices handling rental films for schools, churches, clubs and industry. In 1948 Ideal began the distribution of industrial films, for the first time making available a proven paying customer list for the distribution of industrial films services.

SERVICES: Promotion, publicity; booking, shipping, storage and inspection of prints (electronically); film programming (community and school groups); film programming (TV stations). Furnishes monthly reports on print activity and audiences, all supported by actual signed audience reports; advance booking notices to sponsors; correspondence and confirmations (to users); merchandising of teaching aids and other film-related materials; print servicing (physical handling of professional, sales and TV prints).

OPERATION: Prints and bookings are serviced from 28 company controlled distribution centers.



INSTITUTE OF VISUAL COMMUNICATION, INC.

40 East 49th St., New York 17, N.Y.

Phone: ELdorado 5-1443

SERVICES: A pioneer distributor of sponsored and educational motion pictures, etc., to self-equipped audiences, TV stations. See listing on page 113.



MODERN TALKING PICTURE SERVICE, INC.

Headquarters Office:

3 East 54th St., New York 22, N.Y.

Phone: PLaza 8-2900

Frank Arlinghaus, *President*

Carl Lenz, *Executive Vice President*

A. R. (Art) Bach, *Vice President - Sales*

Elsie Cox, *Treasurer*

Ralph Del Coro, *Vice President - Sales*

Promotion & Development

W. H. (Bill) MacCallum, *Vice President -*

Modern Learning Aids Division

W. M. (Bill) Oard, *Vice President-Operations*

Phil Murphy, *Promotion Manager*

NATIONAL SALES OFFICES

EASTERN DIVISION SALES

3 East 54th St., New York 22, N.Y.

Phone: PLaza 8-2900

R. H. (Dick) Rogers, *Vice President*

Jim Witker and Joseph Lynch

CENTRAL DIVISION SALES

Prudential Plaza, Chicago 1, Ill.

Phone: DElaware 7-3252

Dan Kater, *in Charge*

Jack Lusk, Jim Davis, Don Kohry

WESTERN DIVISION SALES

AT SAN FRANCISCO

444 Market St., San Francisco 5, California

Phone: YUkon 2-9414

Robert A. Kelly, *in Charge*

AT LOS ANGELES

1717 N. Highland Ave., Los Angeles 28

Phone: HOllywood 2-2201

R. M. (Dick) Hough, *Vice President*

SOUTHERN DIVISION SALES

1710 H Street, N. W., Washington 6, D.C.

Phone: 298-8383

Jack Lalley, *Vice President*

AT TORONTO

140 Merton St., Toronto 7, Ontario

Phone: HUdson 5-4419

Bruce Thomas, *in Charge*

BACKGROUND: The outgrowth of a pioneering organization in the field of talking motion pictures Electrical Research Products, Inc., a subsidiary of the Western Electric Co., formed in 1927 at the birth of the commercial sound motion picture medium, Modern Talking Picture Service emerged as the non-theatrical department of that company. An early pioneer in the licensing and operation of portable sound projection apparatus and also providing projection service in industry, etc., Modern's present trade name was adopted by its licensees in 1935 and Frank Arlinghaus, then of ERPI, was placed in charge of this growing activity. Modern became an independent corporation on July 1, 1937, under the ownership and management of its distribution employees.

SERVICES: In 1963, in its 26th year, Modern presents over 400 organizations from industry, commerce and the professions, distributing their public relations films to schools, colleges, industrial plants, offices, and to the public and private clubs and social groups throughout the United States and Canada. Other primary channels of distribution in which Modern is a leading specialist include: theatres showing sponsored short subjects; television stations. Modern operates a network of 32 regional libraries. For sponsors utilizing its service, the company promotes, ships, rents, repairs, maintains and stores their films. Additionally, it counts audience attendance, records their comments and furnishes the sponsor a monthly tabulation. Extensive IBM facilities and

MODERN TALKING PICTURE SERVICE:

equipment for promotional printing are maintained at New York headquarters. All regional libraries are equipped for electronic film inspection and handling. In 1960, Modern established its Modern Learning Aids division to distribute educational films for purchase, subscription (series rental) and lease-to-buy. MTA distributes the high school physics films developed by the Physical Science Study Committee.

REGIONAL EXCHANGES are located in Atlanta, Boston, Buffalo, Cedar Rapids, Charlotte, Chicago, Cincinnati, Cleveland, Dallas, Denver, Detroit, Harrisburg, Houston, Indianapolis, Kansas City, Los Angeles, Memphis, Milwaukee, Minneapolis, New Orleans, New York, Omaha, Philadelphia, Pittsburgh, St. Louis, San Francisco, Seattle, Summit (NJ), Washington D. C., as well as in Honolulu, Hawaii; Anchorage, Alaska and Toronto, Ontario.

SPECIAL ACTIVITIES & PUBLICATIONS: A physical handling service is maintained for technical professional and special films. Recent references for sponsor reading (available on letterhead request or by telephone from listed sales offices) include: "The Modern Fact Book of Sponsored Film Distribution" - "The Opportunity for Sponsored Films" - "Business Films at the Movies" - "How Television Stations Use Business Sponsored Films" - "The Teen Age Market" - and "Series Programming, PR Films Free From Modern TV."



ROTHACKER, INC.

Headquarters Office:

Time & Life Building, Rockefeller Center

New York 20, New York

Phone: Circle 5-6878

Douglas D. Rothacker, Jr., *President*

W. Stanfield Cooper, *Vice President*

Edward F. Psotta, *Vice President*

Mayme R. Dawson, *Secretary*

BACKGROUND: Established in 1910 as the Rothacker Film Manufacturing Co., producer and distributor of educational films, the organization was subsequently reorganized as Rothacker, Inc., and is currently engaged in specialized business film distribution through all available media to audiences throughout the world.

SERVICES AND OPERATION: For all types of non-theatrical audiences, and for theatrical and television showings, individual promotional campaigns, audience selection, publicity, multiple confirmation, audit follow-up are done on a separate basis for each film. Prints are all hand-inspected, sound-read, cleaned, repaired, shipped, stored and a complete record maintained on condition of each print; annual print breakdown with classifications sent as well as monthly exhibition reports with full information of each showing; special questionnaires provide additional information on audience reaction, comments. Supervisory operation in New York supplemented by distributors functioning locally in New England, the South, Middle West and Far West.

FOREIGN DISTRIBUTION: In addition to full coverage nationally, Rothacker, Inc., offers its international distributing service covering Europe, the Orient and Latin America. The same standards of operations, available domestically, are handled, for Europe and the Far East, through representatives directed by staff in New York. For Latin America, arrangements are made through the facilities of Servicio de Informacion Panamericana.



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STERLING-MOVIES U.S.A., INC.

Headquarters Office:

375 Park Ave., New York 22, N.Y.

Phone: JUDson 6-1717

Charles Dolan, *President*

Sophie Hohn, *Exec. Vice President*

G. Roger Cahaney, *Vice President, General Manager*

Gordon J. Hempel, *Director of Operations*

Ophelia Brussaly, *Manager, Television Dept.*

Kadoza Worthy, *Comptroller*

EASTERN SALES OFFICE

375 Park Avenue, New York 22, N.Y.

Phone: JUDson 6-1717

Morton J. Fink, *Sales Manager*

Ray W. Salo

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200 South Michigan Ave., Chicago 4, Ill.

Phone: 939-6056

William J. Troy, *Sales Manager*

Clifford Wells

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1469 North Vine St., Los Angeles 28, Calif.

Phone: HOllywood 4-2656

Ralph Rafik, *Sales Manager*

Regional Film Exchanges: Eastern Area: 43 West 61st St., New York 23, N. Y. Phone: JUDson 6-1717. Midwestern Area: 200 South Michigan Avenue, Chicago 4, Ill. Phone: 939-6056. Western Area: 1469 North Vine St., Los Angeles 28, Cal. Phone: HOllywood 7-3739. Southwestern Area: Millers Visual Aids, 100 University Avenue, Fort Worth 7, Texas. Phone: EDison 2-7184.

SERVICES: National, regional and special-market distribution of sponsored motion pictures to television stations. Non-television distribution includes: *Professional audience* programs to specified individuals in business, industry and the professions; *Selective audience* programs to specified organizations; *General audience* programs to all known and preferred adult groups. School distribution limited to high schools and junior high. No elementary. Services include: promotion, publicity, print inspection and maintenance, shipping, and reports.

NEWS-SCREEN: Syndication of sponsored news-film stories to TV stations. Services include: script, production, editing, promotion, distribution, report of uses obtained.

UNITED WORLD FILMS, INC.

Headquarters Office:

1445 Park Ave., New York 29, N.Y.

Phone: TRafalgar 6-5200

James M. Francy, *President*

Murray Goodman, *Vice President, Castle Package Films*

John D. Desmond, *Vice President, Distribution Services*

Arthur McLaughlin, *Director, Sponsored Film Department*

Wm. Sherman Greene, *Client Services*

William B. Laob, *Director, Publicity*

Don Freeburg, *Director, Advertising*

DIVISION OFFICES: (for sponsored films): 287 Techwood Drive, Atlanta, Ga., J. Hunt, *Manager*. 2227 Bryant St., Dallas, Texas, P. Howard, *Manager*. 542 S. Dearborn St., Chicago, Ill., John Weston, *Manager*. 7374 Melrose Avenue, Los Angeles, Calif., Herman Block, *Manager*, and 5023 N. E. Sandy Blvd., Portland, Ore., Francis Schulz, *Manager*.

SERVICES: United World Films, Inc. is exclusively a world-wide film distribution organization (CONTINUED ON THE FOLLOWING PAGE)

UNITED WORLD FILMS: CONTINUED

— Film Distribution Abroad —

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CENTRAL FILM LIBRARY

BACKGROUND: Official film library for British and U.S. Government films distributed in Britain. The

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SERVICES: Film Library facilities including promotion, advertising in trade and business publications, organisation of business meetings. Service studio for foreign language narration and dubbing, titling, editing and print production. Specialised service for sponsors outside British Isles. Publishes a "Sponsored Film Catalogue" and a quarterly "Film News" distributed to each address on mailing list. Member of Inforfilm.

C.E.D.F.L.

SERVICES: Film library facilities, organisation of road shows and free-loan service.

TECHNICAL FILM CENTER

BACKGROUND: A service to industry, commerce and education in the fields of distribution, production and utilisation of films, filmstrips, etc. **SERVICES:** A free-loan film library is run as part of the general lending library service. Promotion through catalogues, a monthly magazine, press releases, direct mail. Monthly reports on utilization of films. Maintenance, storage and handling. Dutch and foreign language dubbing in TFC sound studios. Member of Inforfilm.



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Visual Communication
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have been: "From Type to Paper," "Borrego Springs: A New Way of Life" and "Expedition Borneo: Land of the Sleeping Giant." The motion picture unit has also been cited by Industrial Photography magazine for its outstanding industrial photography films.

PRINT AVAILABILITY:

All Copley Productions films may be borrowed for showing without charge, when available. Direct inquiries to your nearest Copley Productions distribution center:

7776 Ivanhoe
(P.O. Box 1530)
La Jolla, California

or
434 Downer Place
Aurora, Illinois

If you prefer, ask about our films at any of the Copley Newspapers.

IN CALIFORNIA: The San Diego Union and Evening Tribune, San Diego; Post-Advocate, Alhambra; Burbank

Daily Review, Burbank; Evening Star-News, Culver City; Glendale News-Press, Glendale; Daily News-Post, Monrovia; San Pedro News-Pilot, San Pedro; South Bay Daily Breeze, Redondo Beach; Evening Vanguard, Venice.

IN ILLINOIS: Aurora Beacon-News, Aurora; Elgin Daily Courier-News, Elgin; Joliet Herald-News, Joliet; Illinois State Journal and Illinois State Register, Springfield.

Or, call your local office of Nelson Roberts & Associates, Inc., national representative for the Copley Newspapers.

A Film Designed for Classroom Use As An Introduction to The Varied Career Opportunities Available on a Daily Newspaper

In ten short minutes "What Greater Challenge!" introduces your students to the many career opportunities available in working for a daily newspaper. Each member of the newspaper staff is shown doing his part to protect the Freedom of the Press.

A World of Its Own

Although more than 160 million Americans read the 1,700-plus daily newspapers, few realize just how many different specialists are involved in getting the news to readers. This motion picture shows these men and women as they accomplish their daily jobs: editors, reporters, feature writers, circulation managers, typists, business machine operators, classified ad operators, cold-type operators, editorial cartoonists, pressmen, and many others.

For the Student

Here is a capsule look at

the daily newspaper, its employees and their jobs. Although this film has particular appeal to students already interested in journalism or printing, it offers to every student a new world of career opportunities. For a general audience unfamiliar with daily publication the film also provides a comprehensive inside view.

This Is the First

The purpose of this initial film is to stimulate interest in the newspaper business and to encourage students to learn more about the specialized jobs within the newspaper framework. An entire series will be produced to show specialized jobs and their functions in publishing a daily newspaper.

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Annual Production Review

A Guide to Film Writers



ARMINGTON & MEISTER

220 East 54th St., New York 22, N. Y.
Phone: MU 5-3909

H. F. Armington, *Writer*

I. W. Meister, *Industrial P. R. Consultant*

RECENT SCRIPTS, PRODUCERS & SPONSORS

MOTION PICTURES: *Basic Research* (Potomac Films for Nat'l Science Foundation); *Roads To Remember* (LaMarr Prods for Union of Operating Engineers); *Children of Africa* (Consolata Society for Foreign Missions, Rome, Italy); *Banankoli* (The White Fathers, Society of Missions of Africa); *Pershing Missile System*, series (films (Army Pictorial Center for Redstone Arsenal); and others.

JOHN C. BANCROFT

5715 North Campbell, Chicago 45, Illinois
Phone: ARdmore 1-7747

John C. Bancroft, *Writer*

RECENT SCRIPTS, PRODUCERS & SPONSORS

MOTION PICTURES: *The Time of Our Lives* (Douglas Prods for American Dairy Assn.); *The Story of Paint* (Carter & Galantin for Precision Paint Co.); *History of Oil* (Gilbert Altschul Prods for Fire Oil Co.); *Modern Manufacturing* (Wilding, Inc., for U. S. Air Force); *Acceptance and Air-lifting of Dangerous Cargo*, 3 parts; *Flying the Icepicking* (Atlas Film Corp. for U. S. Air Force); *Stars in Their Eyes* (Douglas Prods for Nat'l Live Stock & Meat Board); *USI on the March* (Pilot Prods for U. S. Industries). SLIDE FILMS: *Go - With Cummins* (Pilot Prods for Cummins Engine Co.); *Of Time and Space . . .* (Fred Niles for ITT Kellogg); *A New High in Angles* (Burt Munk & Co. for Whirlpool). TV: *Construction Machinery Diorama* (Al-Schalmers).

LESTER BECKER

1133 Broadway, New York 10, N. Y.
Phone: WA 9-5559

Lester Becker, *Writer*

RECENT SCRIPTS, PRODUCERS & SPONSORS

MOTION PICTURES: *Frontiers of Faith* (NBC); *Untitled for Gabriel Shock Absorbers*; *Gould-National Batteries*; *Grey-Rock Brake Linings*; *National Council of Churches*; *Royal Crown Cola*.



O'BRIEN BOLDT

17 Sherwood Place, Englewood, New Jersey
Phone: 201 LO 9-5721

O'Brien Boldt, *Writer*

RECENT SCRIPTS, PRODUCERS & SPONSORS

MOTION PICTURES: *Are You Sure?* (Depicto Films for Nat'l Bureau of Fire Underwriters); *A Visit with Hanes* (Knickerbocker Prods); *Contrastes* (Depicto Films for Southern Peru Copper Corp.). SLIDE FILMS: *The Power of Point-of-purchase*; *You're a Salesman*; *Key Man in Sales* (Depicto Films for Canada Dry Corp.). SALES MEETINGS: including speeches, live staging, film and slide visuals for 1960, 1961 and 1962 Bottlers Meetings (Canada Dry Corp. - Depicto Films); 1963 Amateur Camera Sales Meeting (Eastman Kodak Co. - MPO); Management Conference (Motors Insurance Corp.).

✱ The creative process for resultful motion pictures, slidefilms and other audio and visual media begins with research and scripts. These experienced film writers are available to serve your needs.



SPENCER BOSTWICK'S PLANFILM, INC.

1647 Wisconsin Ave., N. W., Washington, D. C.

Phone: CO 5-4161

Date of Incorporation: 1956

Spencer Bostwick, *Owner, Head Script Production*

Sara Bostwick, *Head, Music Services*

RECENT SCRIPTS, PRODUCERS & SPONSORS

MOTION PICTURES: *Best Form of the Year* (Dept. of Defense); *Electronic Countermeasures*; *Polaris Weapons System*; *Sensitive Altimeter*; *Absorption Air Conditioning* (U. S. Navy); *Cadillac for '63* (General Motors Corp.); *Progress Report '63* (Federal Aviation Agency); *Go Speedrower!* (New Holland Machine Co.); *Upper Atmosphere* (Nat'l Aeronautics & Space Admin.). TV COMMERCIALS: for Zipco; Spoolie Co.; Federal Housing Admin.



BRINK SCRIPTS

633 Oak Villa Blvd., Suite 105

Baton Rouge 15, Louisiana

Phones: 504-926-1572; 504-357-6276

Date of Organization: 1962

Brinsfield King, Jr., (Brink), *Writer*

RECENT SCRIPTS, PRODUCERS & SPONSORS

MOTION PICTURES: *Objective: Dust-Count Zero*; *Autonetics and You*; ASW Human Factors Simulation; *Able-Mable Azimuth Orientors*; *A Visit to Autonetics*; *The Momentum of Minuteman* (Motion Picture Dept., Autonetics Div., North American Aviation, Inc.); and others.



TOM BYRNES

Bull Valley Road, Woodstock, Ill.

Phone: AG 815-355-1177

Thomas E. Byrnes, *Writer*

RECENT SCRIPTS, PRODUCERS & SPONSORS

MOTION PICTURES: *The Story of Helium* (F. K. Rockett Co. for U. S. Bureau of Mines); *Your Most Wanted Product* (Wilding Inc., for Amer. Oil Co.); *Going Your Way* (Wilding, Inc., for Swift and Co.); *The Anatomy of a Sale* (Wilding, Inc., for Ford Motor Co.). BUSINESS SHOWS: 1963 Dealer Meeting (Jam Handy Org. for J. I. Case Co.); 1963 Chrysler-Plymouth new car announcement show (Tom Marker & Co. for Chrysler-Plymouth); TBA Spring Meeting (Wilding, Inc., for Montgomery Ward).



✱ this symbol over writers' listings in these pages refers to display advertisements within this Annual Production Review issue.



COE-PEACOCK, INC.

5030 Woodmont Avenue, Washington 14, D.C.
Phone: OLiver 6-5240

Date of Incorporation: April, 1961

Lowry N. Coe, Jr.

Clifford L. Peacock

RECENT SCRIPTS, PRODUCERS & SPONSORS

MOTION PICTURES: *Bonanzaland, USA* (Washington Video Prods for Bonanza Airlines); *Private Pilot* (Federal Aviation Agency); 1962 *LeSabre Sales Rally*; 1962 *Buick Open Golf Tournament* (GM Photographic for Buick); *College Woman in the Armed Forces* (Defense Advisory Committee on Women in the Service); *Derby Daze*; *Journey to Understanding* (Matteo Assoc. for Paramount Pictures); *Oil Analysis*; *Dental Roentgenography*; *Surgical Endodontics* (U. S. Navy); *Swingin' West* (WVP for Paramount); *Washington Newsletter for Thailand* (U.S.I.A. - I.T.V.); *Birthday Round-up* (Vermont Development Commission for Girl Scouts). TV SPOTS: *Distinguished American*, series (Joint Office of Institutional Research); and many others.

CREATIVE IMAGES

115 West 71st Street, New York 23, N. Y.

Phone: SU 7-2626

Date of Organization: 1957

Harvey Yale Gross, *Writer*

RECENT SCRIPTS, PRODUCERS & SPONSORS

MOTION PICTURES: *Keepers of the Fleet* (Peckham Prods. for American Airlines); *How to Succeed . . . With Business Week* (Peckham Prods. for Business Week); *Zero to Infinity: The Story of Flight*; *The Story of NASA* (Peckham Prods. for NASA); *The Service Beyond* (Audio Prods. for National Board of Fire Underwriters); *The Two Hundred Hopes* (Amram Nowak Assoc. for Unitarian Service Committee); *A Village is Waiting* (Erica Andersson, Inc. for Unitarian Service Committee); *Infinite Horizons* (Peckham Prods. for U. S. Science Exhibit, Seattle World's Fair).

RICHARD P. CREYKE

2019 Grove Street, Glenview, Illinois

Phone: PARK 4-4071

Date of Organization: 1956

Richard P. Creyke, *Writer*

RECENT SCRIPTS, PRODUCERS & SPONSORS

MOTION PICTURES: *Stroke - Restorative Measures in Your Hospital* (John Colburn Assoc. for Ill. State Medical Society); *Who Cares About Jamie* (Coronet Films for Smart Family Foundation & The Menninger Clinic); *Potash: The Growing Mineral*; *This Is Bioform*; *Treasure at 3132* (Empire Photosound for International Minerals & Chemical Corp.); *The Story of Ductile Iron Pipe* (Galbreath Pictures for James B. Clow & Sons, Inc.); *Wild Kingdom*, episodes (Don Meier Prods for NBC-TV); *Installation of Cast Iron Pipe* (Reid H. Ray Film Industries for Cast Iron Pipe Research Assn.); *The Sky's the Limit* (Reid H. Ray for Harnischfeger Corp.); *Take Care of the Bank* (Reid H. Ray for NABAC); Educational films (Cenco Educational Films). SLIDE FILMS: *A New Look at Customers: Mr. Banker Goes Calling* (Reid H. Ray for Financial Public Relations Assn.).

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FILM WRITERS:

CUMMINS-BETTS

404 University Ave., Glen Echo, Maryland
Phone: OLiver 2-5296
Bill Betts, Sylvia C. Betts, *Writers*

CHET CUNNINGHAM

8431 Beaver Lake Drive, San Diego 19,
California
Phone: HOOpkins 3-3482
Date of Organization: 1955
Chet Cunningham, *Writer*

RECENT SCRIPTS, PRODUCERS & SPONSORS

MOTION PICTURES: *The Big Advantage*; *Appearance and Finishability*; *Rod, Bar and Wire* (Kaiser Aluminum Co.); *Comfort at Your Command* (Pontiac Div., General Motors Corp.); *San Diego Has It* (San Diego Chamber of Commerce); *Homer Blay's Discovery* (N. R. G. Corp.); *Reason For Giving* (Presbyterian Church U. S. A.); *Sell Where the Sales Are* (Eli Lilly & Co.); *Harold Hazard's Temptation* (Oldsmobile Div., General Motors Corp.); *PROFILE - The Kern County Land Co.* (Kern County Land Co., Calif.); *Research of Riley Ridley* (Frigidaire Div., General Motors Corp.).



D.C.M. SCRIPT SERVICES, INC.

14 Edison Street, Bayville, New Jersey
Phones: Bayville: 201-341-1793
New York City: 212-PL 5-6790

Date of Organization: December, 1960

Douglas C. McMullen, *Writer*

RECENT SCRIPTS, PRODUCERS & SPONSORS

MOTION PICTURES: *Man and Radiation* (Army Pictorial Center for A. E. C.); *MEDIFILM Report #4* (Fordel Films for A. M. A. & Schering); *Toward Perfection* (G. M. Photographic for Cadillac); *Hayfever* (Jayark Films Corp.); *Design Automation*; *Quality Assurance News*; *Secondary Schools*; *Today's Banking*; *The 1428 IBM Optical Reader* (I. B. M.); *Animal Disease Can Be Controlled* (Fordel Films for Cyanamid International). SLIDEFILMS: *Modern Pest Control* (Fordel Films for Cyanamid International). BUSINESS MEETINGS: *We've Got the Patent You Get the Profit*, closed-circuit TV meeting (Theatre Network TV for U. S. Rubber); *A New Look at Case* (Theatre Network TV for J. I. Case).



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MOTION PICTURES: (and other media) for Martin-Marietta Corp.; Omaha Chamber of Commerce; The 37 Banks of the Farm Credit System; E. R. Squibb & Sons; International Harvester; United Fund of Pittsburgh; G. D. Searle & Co., and others.

EDITORIAL SERVICES, INC.

1276 West Third Street, Cleveland 13, Ohio
Phone: TOWer 1-4577
Date of Incorporation: 1952
William D. Ellis, *President*

Entire Contents Copyright 1963

EDITORIAL SERVICES, INC.:

RECENT SCRIPTS, PRODUCERS & SPONSORS

MOTION PICTURES: *Dealer Roulette* (Formica Corp.); *Jackson's Tree* (General Mills); *The Anatomy of Craftsmanship* (Chicago Bridge & Iron); *Speaking of Money* (Wilmington Savings Fund); *The Next Twelve Years*; *The Fun of Selling* (Bobbie Brooks); *The West Is What You Do To It* (Westinghouse); *There's No Place Like . . .* (Commonwealth of Ky); *Design for Selling* (Rubbermaid); *The Big Dam* (General Motors); *Family Album* (M. A. Hanna Co.). SALES MEETINGS: For Standard Oil of Ohio; Formica 50th Anniversary Sales Meeting. RADIO SERIES: *Speaking of Money* (for 31 banks).

DON FRIFIELD

321 Rutland Ave., Teaneck, New Jersey
Office: 55 West 42nd Street, New York 36,
New York
Phones: LO 5-5230 (New York);
201-833-1421 (Teaneck, N. J.)

Don Frifield, *Writer*

RECENT SCRIPTS, PRODUCERS & SPONSORS

MOTION PICTURES: *Mexican Impressions* (Audio Prods. for American Airlines); *Pursuit of Happiness* (Democratic National Committee); *We Count the Stars*, (Vision Assoc. for International Business Machines and National Science Teachers Assn.); *Women and Haircoloring* (Dolphin Prods. for Clairol); *Maine, U. S. A.* (20th Century Fox); *City of Cathay* (Government Information Office, Republic of China). Series of political films for Communications Research & Advisory Corp.

DWINELL GRANT

Solebury, Bucks County, Pennsylvania
Phone: (AC 215) 297-5204

Date of Organization: 1955

Dwinell Grant, *Science Writer & Animation Designer*

RECENT SCRIPTS, PRODUCERS & SPONSORS

MOTION PICTURES: *Fetal and Neonatal Circulation* (Sturgis-Grant Prods for E. R. Squibb & Sons); *Resuscitation of the Newborn* (Sturgis-Grant Prods for Smith Kline & French Labs); *Essentials of the Neurological Examination* (Smith Kline & French Labs); *A New Diagnostic Technique for Stroke*; *Retrograde Cerebral Angiography* (Winthrop Labs); *Collateral Circulation* (Sturgis-Grant Prods for Warner-Chilecott Labs); Training films on Dentistry and Safe Handling of Liquid Oxygen (Audio Prods for U. S. Navy).

BRUCE HENRY

Victory Heights, Lac Court Oreilles,
Stone Lake 2, Wisconsin.
Phone: Stone Lake 865-2552

West Coast Representative: Peter Thomas, Goldstone-Tobias Agency, 250 N. Canon Drive, Beverly Hills, Calif., Phone: CR 6-1071
Bruce Henry, *Writer*

PAUL W. JENSEN

115 South Benton St., Palatine, Ill.
Phone: 358-1137

Date of Organization: December, 1962

Paul W. Jensen, *Writer*

RECENT SCRIPTS, PRODUCERS & SPONSORS

MOTION PICTURES: *High-Level Decision* (Burt Munk & Co. for Hotpoint). New company, see date of organization above.

FILM WRITERS:

ALEXANDER KLEIN

521 West 112th St., New York 25, N. Y.
Phone: AC 2-7634

Alexander Klein & staff, Writers

RECENT SCRIPTS, PRODUCERS & SPONSORS

MOTION PICTURES: for Du Pont; Manufacturers Trust; General Motors; U. S. Air Force; Boys Clubs of America; Texaco; Calvert Distillers; U. S. Navy; U. S. State Dept.; Good Housekeeping Magazine; Remington Rand; B. F. Goodrich; Leather Industries of America; Encyclopaedia Britannica; Columbia University; RCA; Pfizer, etc. TV Commercial and Sales-Training-Marketing consultant to General Electric; Seagram; Benetton; McKesson-Robbins, etc.

DAN KLUGHERZ

48 Arrandale Avenue, Great Neck, New York
Phone: HUter 2-5737

Dan Klugherz, Writer

RECENT SCRIPTS, PRODUCERS & SPONSORS

MOTION PICTURES: *Waiting for the Robert E. Lee* (MPO Prods for U. S. Navy); *A Task to Share* (MPO Prods for Agency for International Development); *Alaskan Scout*; *Pentagon Report* (U. S. Army Pictorial Center); *Untitled* (Film Enterprises for IBM World Trade). Films directed in which writing services were utilized: *The Challenge of Change* (Louis de Rochemont Assoc. for Nat'l Educational TV and IBM); *I Remember Dag Hammarskjöld*; *Italy's Booming North* (CBS 20th Century); *Strike Command* (U. S. Army Pictorial Center).

BRUCE R. MOODY

372 Central Park West, New York 25, N. Y.
Phone: UN 5-5275

Date of Organization: 1961

Bruce R. Moody, Writer

RECENT SCRIPTS, PRODUCERS & SPONSORS

MOTION PICTURES: *The Federal Reserve System* (Craven Film Corp. for Federal Reserve System); *Nerve Agents*; *Nerve Agent Alarm* (Army Pictorial Center). SLIDEFILMS: *Anatensol, Phase I* (Fordel Films for E. R. Squibb & Sons Div., Olin Mathieson Chemical Corp.).



JACK I. MOSS, INC.

19 West 44th Street, New York 36, N. Y.
Phone: YUkon 6-6370

Date of Organization: 1959

Date of Incorporation: 1961

Jack I. Moss, President

RECENT SCRIPTS, PRODUCERS & SPONSORS

MOTION PICTURES: 1963 *Youth Market Promotions* (Pepsi-Cola). SLIDEFILMS: *A Visit From the*

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EDWARD R. MURKLAND

27 Bank Street, New Milford, Conn.

Phones: 203 EL 4-3301; 203 EL 4-5660

Date of Organization: 1962

Edward R. Murkland, Writer

RECENT SCRIPTS, PRODUCERS & SPONSORS

MOTION PICTURES: *What in the World Does Hercules Do?* (Farrell & Gage Films for Hercules Powder Co.); *Efficient Industrial Storage* (Farrell & Gage Films for Vidmar, Inc.); *Featuring Uni-Pac* (Farrell & Gage Films for American Machine & Foundry); *Home Decorating News - A Report* (Wilding Inc. for R. H. Macy); *Pitbull* (U.S.A. (Wilding Inc. for U. S. Steel); *The Great Marlin* (Film Enterprises for Gassell Producing Co.); *Untitled 8mm series* (Wilding Inc. for Ford Motor Co.). LIVE SHOWS & MEETINGS: 1963 *Ford Car Introduction Show* (Wilding Inc. for Ford Motor Co.); *Trainer Development Course* (Wilding Inc. for Ford Marketing Institute); *Orientation Program* (Wilding Inc. for Esso Standard Eastern); *Special Markets Presentation* (Pepsi-Cola Co.).



EDDIE O'BRIEN - THE WRITER

7501 Old Georgetown Road, Washington 14, D. C.

Phone: OL 4-1524

Date of Organization: March, 1960

Edward A. O'Brien, Jr., Writer
Harriet F. Heyman, Secretary

RECENT SCRIPTS, PRODUCERS & SPONSORS

MOTION PICTURES: *The Long Happy Race*, (Chevrolet); *Test Site '63*, (Frigidaire); IBM 1410 Computer Announcement, (TNT, Inc. for IBM); *A Sign of the Times*, (Depicto Films for Gulf Oil Company); *The Golden Dove*, (Rochester Products); *To Build and Maintain*, (U. S. Navy, Bureau of Ships); *Self Portrait*, (GM Photographic); *Manned Space Flight*; *A Year of Progress*, (NASA); *Wide World of United Delco*, (United Delco); *Best of Best*, (Chevrolet); SLIDEFILMS: *Battery Dialogue*, (Delco Battery); Buick P & A News Report, (Buick P & A); Buick Service Report, (Buick Service).



CARL PUGH

6375 South West 102nd St., Miami 56, Fla.
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MOTION PICTURES: Treatments and scripts during 1962 unlisted due to classified restrictions.

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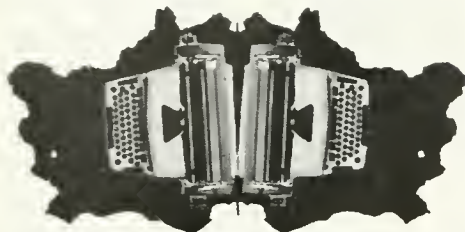
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FILM WRITERS:

LAWRENCE RAVITZ

East Mt. Airy Road, Croton-on-Hudson,
New York
Phone: CRoton 1-4145

Lawrence Ravitz, Writer

RECENT SCRIPTS, PRODUCERS & SPONSORS

MOTION PICTURES: *Newspaper*; *The Eye of the Beholder*; *The Retailer's Coloring Book* (Elektra Studios for Bureau of Adv. of American Newspaper Publishers Assn.). SLIDEFILMS: *Compact With Nature* (TFI Prods for Water Resources Assn. of the Delaware River Basin). LIVE SHOWS: *Show Your Colors* (Elektra Studios for Bureau of Adv. of Adv., ANPA).

ANN AND RALPH SCHOOLMAN

Horton Road, Cold Spring, New York
Phone: Cold Spring 5-3609

Ralph Schoolman, Writer
Ann Schoolman, Writer

RECENT SCRIPTS, PRODUCERS & SPONSORS

MOTION PICTURES: *Medical Care for Adolescents*; *A Matter of Seconds* (Campus Film Prods for Merck, Sharp & Dohme); *Anatomy of a Disease*; *The Unheeded Symptoms* (Vision Assoc. for Nat'l TB Assn.); *Growing Up with Deafness* (Campus Film Prods for Lexington School for the Deaf).



WILLIAM L. SIMON FILM SCRIPTS

2407¹/₂ Eye St., N. W., Washington 7, D. C.
Phone: FEderal 3-7514

Date of Organization: June, 1958

William L. Simon, Writer

RECENT SCRIPTS, PRODUCERS & SPONSORS

MOTION PICTURES: *One Eye on the Instruments*; *Flight Standards Story*; *Wake Turbulence* (Federal Aviation Agency); *Dentist on Trial* (Walter Reed Medical Center); *Tactical Nuclear Weapons*; *Financial Responsibility*; *Refrigeration* (U. S. Air Force); *Smoke Trail Wind Measurements* (Langley Research Center); *Aerospace Information* (N. A. S. A.); *Helicopter Minesweeping*; *IIERO*; *Variable Depth Sonar* (Office of Naval Research); *Damage Control*; *20mm Aircraft Gun*; *Foreign Object Damage*; *AN/STS-30 Radar* (U. S. Navy). SLIDEFILMS: *Learn to Bowl* (Brunswick Corp.); *Higher Level Languages*; *Multi-processing and the MCP* (Burroughs Corp.).

STANFORD SOBEL

103 Park Avenue, New York 17, N. Y.
Phone: LExington 2-1450

Date of Organization: 1947

Stanford Sobel, Writer

RECENT SCRIPTS, PRODUCERS & SPONSORS

MOTION PICTURES: *Point Of View* (G. M. Basford for American-Saint Gobain); *The Lead Matrix* (Cullen Assoc. for Lead Industries Assn.); *Three Billion* (Hilary Harris, for Overpopulation, Inc.); *It's Up to U. S.* (Bay State Films for Raybestos-Manhattan); *Trilafon Trailers* (Sturgis-Grant Prods for Schering Corp.); *Roads to the Future* (John Campbell Films for Triborough Bridge & Tunnel Authority); *Fourth Dimension* (Radio Corp. of America); *Banking in Action* (Visualscope for A. Bankers Assn.); *Xerography* (Visualscope for Xerox Corp.); *Know Thyself* (Eastman-Kodak Co.); *Municipal Sales*, four film-ographs (Visualscope for A. T. & T.). SLIDEFILMS: *Automatic Dialing* (Elektra Prods for A. T. & T.); *Mobil Batteries* (Visualscope for Socony-Mobil); *Creative Decorating with Crystal* (Visualscope for Fostoria). SALES MEETINGS: *Sales Anatomy* (Chartmakers, Inc. — British Motors Corp. & Hambro); *Man with Four Hats* (Instructional Arts for Ralston-Purina).

RAY SPERRY

3841 Highland Avenue, San Diego 5, Calif.
Phone: (AC 714) 281-4392

Ray Sperry, Writer
George Sperry, Writer

RECENT SCRIPTS, PRODUCERS & SPONSORS

MOTION PICTURES: *Partial Page Stereo Color*; *Newspaper Retail Advertising* (Copley Prods); *San Diego — City in Motion*, series (Lytle Prods for City of San Diego); *The Common Ground* (Lytle Prods for Amer. Institute for Foreign Trade); *F-106 Fatigue Test Program* (General Dynamics-Convaair Motion Picture Section for U. S. Air Force); *SATS-MATS*; *Terrain Following Radar* (General Dynamics-Convaair Motion Picture Section). SLIDEFILMS: *La Casa del Zorro* (Copley Prods for La Casa del Zorro); *The Second Greatest Market* (Copley Prods for Copley Northern Ill. Group of Newspapers); *Fighter for Freedoms* (Copley for Freedoms Foundation).



GENE STARBECKER, FILMBUILDER

5700 Manchester Rd., Silver Spring, Md.
Phone: 557-5648

Gene Starbecker, Writer
Susan Ward, Research Assistant

RECENT SCRIPTS, PRODUCERS & SPONSORS

MOTION PICTURES: *The Only War We Seek* (Nat'l Film Studios for Agency for International Development); *The Year Go* (Lopatin Prods for Philadelphia Electric); *Apollo Manned Flight to the Moon* (Pelican Motion Pictures for N.A.S. A.); *Images of Life*, TV series (U. S. I. A.); *Personal Report* (U. S. I. A. and Nigerian Gov't); *Panorama Americana* (U. S. I. A. TV section, U. S. Information Agency); *Leadership and the Department Head*; *Leadership and the Petty Officer* (Lopatin Prods for U. S. Navy).

J. M. STARBECKER, INC.

241 Quincy Avenue, New York 65, New York
Phone: TALmadge 3-2384

Date of Organization: 1954

J. M. Starbecker, President & Treasurer
E. N. Starbecker, Writer
Paul Ryan, Writer
Steve Stelean, Writer

RECENT SCRIPTS, PRODUCERS & SPONSORS

MOTION PICTURES: *Of Rockets, Ships and Scaling waxes* . . . (Nat'l Film Studios for Thiokol Chem. Corp.); *The 480 Master Plan* (John Bransby Prods for I.T.&T.); *Ariel*; *And the Clock Has Started* (Bryon Motion Pictures for N. A. S. A.); *One Dark Night* (Westinghouse Film Unit for Westinghouse Atomic Reactors); *The Forty Sounds of English* (John Bransby Prods for Univ. of London); *The Inter-Relation of Meteorology and Oceanography* (Nat'l Film Studios for U. S. Navy); *Troubled Seas* (Lopatin — U. S. Navy).

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HOWARD F. STILES

55 West 53rd St., New York 19, N. Y.

Phone: 212 JU 2-6464

Date of Organization: 1938

Howard F. Stiles, *Writer*

RECENT SCRIPTS, PRODUCERS & SPONSORS

MOTION PICTURES: *The Bishop Method* (Coates & Clark, J. C. Penney, Singer, Talon); *Giant at the Gates* (Neighborhood Planning & Development Corp.); *Another Million Dollars*; *Tie Into Profits* (The Borden Co.); *Numerical Control* (I.B.M.); *Information Program*; *Safety in Fallout Shelters*; *Organization and Staff*; *Operations* (Office of Civil Defense); *Air Express* (Railway Express Agency); *The Touch of Glamour* (Aris Gloves); *Care of the Patient* (U. S. Army, Chart-makers, Inc., Worthington Pump).

KENNETH STUBBS

802 F Street, N. W., Washington 4, D. C.

Phone: METropolitan 8-5442

Date of Organization: June, 1954

Kenneth Stubbs, *Writer and Artist*

RECENT SCRIPTS, PRODUCERS & SPONSORS

MOTION PICTURES: *Emergency Medical Care - Suturing*; *Boilers and Their Operation-Chemical Cleaning of Boiler Watersides*; *The Fresnel Lens Optical Landing System*; *Environmental Engineering* (De Frenes Co. for U. S. Navy); *Medical Support in a Marine Amphibious Assault*; *Maintenance Quality Control*; *Vision in Military Aviation - Illusions, Inflight Recognition and Closure*; *Errors in Vision* (U. S. Navy); *Personnel Protection Procedures in Nuclear Medicine* (Fordel Films for U. S. Navy); *Glaucoma, Cataracts, Gallstones and Gallbladder Disease* (Jayark Films Corp.).

PETER J. STUPKA

6980 Maple Street, N. W., Washington 12, D. C.

Phone: RAndolph 3-6427

Date of Organization: 1945

Peter J. Stupka, *Writer*

RECENT SCRIPTS, PRODUCERS & SPONSORS

MOTION PICTURES: *You Never Can Tell*; *Visual Flying Rules*, (U. S. Navy); *The Uncommon Laborer*, (U. S. Information Agency); *Research Reactors - USA*, (Atomic Energy Commission); *The*



this symbol over writers' listings in these pages refers to display advertisements within this Annual Production Review issue.

PETER J. STUPKA:

Air Force Engineer, (U. S. Air Force); *Aerial Photo-Interpretation for Natural Resources*, (Pan American Institute of Geography and History); *The Safest Way*, (American Automobile Assn.); SLIDEFILMS: *Exportunities*, (Dept. of Commerce); *The Labor Department Story*, (U. S. Dept. of Labor); *Best Foot Forward*, (Sarra, Inc. for The A & P Stores); *Mary Jones Goes to Court* (Sarra, Inc. for National Safety Council).

DICK UPTON

415 S. Fourth Ave, Libertyville, Illinois

Phone: 312 EMpire 2-0174

Date of Organization: 1960

Dick Upton, *Writer*

RECENT SCRIPTS, PRODUCERS & SPONSORS

MOTION PICTURES: *The Pride of Abner Q* (Fred A. Niles for AP Parts Co.); *Extra Acres* (International Harvester Co.); *Condition Go* (Pilot Prods for John T. Riddell, Inc.); *Uncle Jim's Dairy Farm* (Jam Handy Organization for Nat'l Dairy Council); *Oxygen Equipment* (Atlas Film Corp. for U. S. Air Force). SLIDEFILMS: *The A B C's of Siding* (A G S & R Film Studios for Masonite Corp); *The Clean Sell* (Burt Munk & Co. for Hotpoint).

ROBERT WALD

33 Windham Place, Glen Rock, New Jersey

Phone: GILbert 5-8234

Robert Wald, *Writer-Director*

RECENT SCRIPTS, PRODUCERS & SPONSORS

MOTION PICTURES: *Our Number One Crop* (General Motors Corp.); Classified subjects, three (Audio Prods for U. S. Navy); *Avalanche Hazards*; *This is Our Strength*; *Camouflage*; *Infantry School*; *1st Armored Division*; *5th Infantry Division*, classified subjects (Army Pictorial Center for U. S. Army). Also directed majority of above films.

PAUL C. WOODBRIDGE WRITES

Bragpatch Scriptshop

Great Falls, Va. (Washington, D. C.)

Phone: 703-759-2565

Date of Organization: 1945

Paul C. Woodbridge, *Writer-Director*

(Writer-Research associates in Orlando,

Los Angeles, Rochester, Athens, Istanbul)

RECENT SCRIPTS, PRODUCERS & SPONSORS

MOTION PICTURES: *Steel for Turkey* (Koppers, Westinghouse, Blaw-Knox); *Minuteman* (Nat'l Film Studios for U. S. Air Force); *In the Process Protect Profits* (U. S. Steel); *The Promise of Maser* (American Tel. & Tel.); MEETINGS: *Architectural Sales* (Koppers Co.); *Architect-Engineer Promotion* (The Producers Council).

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TOM BYRNES

Writer

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 Vestal Parkway East, Binghamton,
 New York. Phone: RAYmond
 9-6555

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 Manager*
 Louis Jennis, *Marketing Manager*

Motion Picture Specialists
 John D. Barry, Chrysler Bldg.,
 405 Lexington Ave., New York
 17, N. Y., Phone: OXford 7-6161
 George Boemler, 1001 N. LaBrea
 Ave., Los Angeles 38, Calif.
 Phone: OLdfield 4-0550

Regional Sales Offices
 Prof. Regional Sales Managers
Northeastern
 P. J. Daly, Chrysler Building
 405 Lexington Avenue, New
 York 17, N. Y., Phone: OXford
 7-6161.

Eastern
 H. W. Gost, 763 Penobscot Bldg.,
 Detroit 26, Michigan
 Phone: WOODward 2-7028
Southern
 J. D. Coil, 1219 Williams St.,
 Atlanta 9, Georgia
 Phone: TRinity 6-0351

Central
 W. D. Hopkins, 4255 W. Touhy
 Ave, Chicago 46, Illinois
 Phone: ORchard 5-6015

Western
 L. E. Purcell, 1001 N. LaBrea Ave.,
 Los Angeles 38, California
 Phone: OLdfield 4-0550

Canadian
 F. A. Cripps, 1450 Queensway,
 Toronto 18, Ontario, Canada
 Phone: CLifford 5-0141

**E. I. DU PONT
 DE NEMOURS & CO.**

Photo Products Department
 Wilmington 98, Delaware
 I. A. Lundgaard, *Director, Sales
 Division*
 F. B. Astley, *Assistant Director,
 Sales Division*
 H. T. Harding, *Motion Picture
 Product Manager*

District Sales Offices

Atlanta
 W. M. Springer, Jr., *District Man-
 ager*, D. P. Hurley, *Field Sales
 Manager*, 1737 Ellsworth Industrial
 Drive, N. W., Atlanta 18, Georgia,
 Phone: SYcamore 355-1230.

Boston
 W. J. Cannon, *Field Sales Manager*
 45 Fourth Avenue, Waltham,
 54, Mass., Phone: TWInbrook
 9-8300.

Chicago
 F. H. Lines, *District Manager*, R. B.
 Sutherland & D. F. Jones, *Field
 Sales Managers*, 4560 West Touhy
 Avenue, Lincolnwood, Edgebrook
 Station, Chicago 46, Illinois. Phone:
 ORchard 5-5500.

Cleveland
 W. D. Baker, *District Manager*,
 R. E. Nase, *Field Sales Manag-
 er*, 20575 Center Ridge Road, Rm.
 116, Cleveland 16, Ohio, Phone:
 333-3674.

Dallas
 H. B. Ruble, *District Manager*, J.
 W. Blocher, *Field Sales Manag-
 er*, 1628 Oak Lawn Avenue, Dallas
 7, Texas, Phone: RIVERSide 1-1521

REPRESENTATIVES OF THE FILM MANUFACTURERS

A convenient reference listing of the field offices and technical
 specialists for leading film manufacturing companies in the U.S.A.

Los Angeles

M. A. Hatfield, *District Manager*,
 H. A. Gladden & R. C. Axon,
Field Sales Managers, 7051 Santa
 Monica Blvd., Hollywood 38, Calif.,
 HOLlywood 9-5147. *Technical Rep-
 resentatives*: W. A. Cushman, J. W.
 DuVall, W. R. Holm, Los Angeles
 District Office.

New York

F. G. Headley, *District Manager*,
 L. E. Barron & D. J. Phelan,
Field Sales Managers, 380 Allwood
 Rd., Allwood Station, Clifton, New
 Jersey. Phone: GR 3-4004, Watkins
 4-3100 (for N. Y. use), *Technical
 Representatives*: J. N. Bennett, New
 York City, (PLaza 7-0573); J. T.
 Dougherty, New York City, (PLaza
 7-0573).

Philadelphia

R. K. Perrine, *District Manager*.
 W. F. Lockwood, *Field Sales*

Manager, 308 E. Lancaster Ave.,
 Wynnewood, Pa. Phone: TRinity
 8-2700. *Technical Representative*:
 F. W. Gerretson, Washington, D. C.,
 (NAtional 8-0330/8-7027).

EASTMAN KODAK COMPANY

Motion Picture Film Department
General Offices: 343 State Street,
 Rochester 4, N. Y., LOcust
 2-6000

D. E. Hyndman, *Manager*.

(Four Territorial Divisions)

East Coast

E. M. Stille, *Manager*, 342 Madison
 Ave., New York 17, N. Y.
 Phone: MUrray Hill 7-7080

Southern

Gordon A. Chambers, *Manager*, 343
 State St., Rochester 4, N. Y.
 Phone: LOcust 2-6000

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 BABB, INC.**

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MU 2-2928

Midwest

K. M. Mason, *Manager*, 130 E. Ran-
 dolph Dr., Chicago 1, Ill.
 Phone: RANDolph 6-7476

West Coast

Dr. N. L. Simmons, *Manager*, 6706
 Santa Monica Blvd., Hollywood
 38, Calif., Phone: HOLlywood 9-
 3101.

**FERRANIA S.P.A.
 OF MILAN, ITALY**

U. S. Agent: Monteleoni, Inc., 30
 East 60th Street, New York 22,
 New York.
 Phone: PL 9-0573
 Canadian Agent: Ferrania Photo
 Sales Limited, Index Road, Tor-
 onto 18, Ontario, Canada.

W. J. GERMAN, INC.

Jane St., Fort Lee, N. J. Phone: N.
 J. Windsor 4-5100; N. Y. Phone:
 LOnacre 5-5978

M. B. Reilly, *Exec. V.P., Sec. Treas.*
 Louis A. Bonn, *Vice President*
 William J. Reddick, *Vice President*
 T. F. Ross, *Assistant Treasurer*
 A. C. Nugent, *Asst. Secretary*
Chicago Office

6040 North Pulaski Road, Chicago
 46, Ill. Phone: IRving 8-4064
 John H. Maynard, *Vice President*
SERVICES: Agent for the sale and
 distribution of Eastman professional
 motion picture and television films.

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 OF CALIFORNIA**

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 wood, Calif., Phone: HOLly-
 wood 4-6131

J. L. Courcier, *Vice-Pres., Gen. Mgr.*
 Walter L. Farley, Jr., *Vice President
 & Sales Manager*

C. H. Gibson, *Vice-President*
 H. E. Pratt, *Vice-President*
 Ronald Olney, *Treas., Asst. Secty.*
 M. B. Reilly, *Secretary*
SERVICES: Agent for the sale and
 distribution of Eastman professional
 motion picture and television films.

**GEVAERT COMPANY
 OF AMERICA**

321 West 54th Street, New York
 19, N. Y., Phone: JUDson 6-2770.
 Motion Picture Sales Manager: Elias
 J. Drexler

Chicago

Joe Berounsky, 6601 N. Lincoln
 Ave., Lincolnwood, Illinois:
 Phone: FR 2-3485

Dallas

Jack Gilbert, 9109 Sovereign Row,
 Dallas 19, Texas; Phone: FLEet-
 wood 2-7529

Detroit

Fred Schaeziny, 1301 Joliet Avenue,
 Detroit 7, Michigan.

Denver

Ralph Bennett, 5225 East 38th Ave.,
 Denver 7, Colorado.

Los Angeles

George Alexander, 6370 Santa Mo-
 nica Blvd., Los Angeles 38, Cali-
 fornia

San Francisco

Kent Rooks, 1485 Bayshore Blvd.,
 San Francisco 24, California

Atlanta

F. Cole, 1297 Spring Street, N. W.
 Atlanta, Georgia

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Robert Fisher Productions
Grosse Ile, Michigan
ORleans 6-0440 — ORleans 6-3307
Area Code: 313

Visualscope Moves to Larger Offices at 103 Park, New York
 ☆ Visualscope, Inc., has moved to new and larger offices at 103 Park Avenue, New York.

Facilities include, in addition to eight private offices for staff executives, a large art department and three fully-equipped conference rooms. Always in the forefront as developers of new audio-visual devices, the company has equipped conference rooms with every sort of sight and sound equipment, including master programmers for controlling a number of projectors and recorders automatically. Another new device starts and stops equipment by remote radio control.

Additional Services, Lower Cost from Capitol Library Services

☆ "1963 will mark the beginning of several new services to be offered film makers by the Capitol Hi-Q Library, plus a revision in usage rates designed to assist all producers in obtaining lower recorded music costs."

This broad statement of policy was offered BUSINESS SCREEN by Bill Loose, Library Services Supervisor for the Hi-Q Library.

The progressive program includes a complete new series of recorded music especially for slide films as well as a new group of musical aids specifically created for industrial films. A revised usage rate should also materially lower costs for consistent users of this company's tapes.

Most of the new Capitol recordings have already been completed and are now ready for client use. Since it is a *continuing* program, however, new material will be added throughout the year, according to Supervisor Loose.

Kelmenson Forms New Studio Organization in Manhattan

☆ David I. Kelmenson, a director and producer of television commercials, has formed a production company at 75 West 45th St., New York, under the name of Kelmenson Productions, Inc.

Mr. Kelmenson was formerly an associate and vice president with Robert Klaeger Associates. He was also associated with VPI and Filmways as a producer and director, and with Grey Advertising in television production.

Richard Heimann, a fashion photographer, will be a vice president of the new firm. He will work as a director with Mr. Kelmenson as well as direct his own commercials.

News Along the Film Production Lines

Alexander, Motion Picture Ad Service Combine Sales Activity

☆ Two companies well known in theater screen advertising exhibition have combined their sales organizations. The Motion Picture Advertising Service Company of New Orleans and the Alexander Film Company, Colorado Springs, Colo., will henceforth carry on their local sales responsibilities under a single corporate name: Motion Picture Alexander Corporation.

The consolidated operation will serve 15,000 retail merchants through 300,000 film shipments to approximately 10,000 theaters. Sales and administration of the new sales company will headquarter in New Orleans.

Broadcast Music Award Show by Muller, Jordan, Herrick

☆ The Eleventh Annual Award Dinner of Broadcast Music Inc. for its most successful songs of 1962 featured a special show that was produced, staged and executed by Muller, Jordan and Herrick, Inc., New York.

Held at the Hotel Pierre in New York on January 23, a special wide-screen slidefilm highlighted the evening. The slidefilm presented BMI's 78 outstanding songs of the year.

Visualizations of the songs were achieved by photographic portraits, record jackets and sheet music combined with hand-painted backgrounds. The songs were taped and synchronized with the slide-

film and introduced by Robert J. Burton, vice president of BMI.

New Sales Division Formed by Camera Service Center

☆ Camera Service Center, Inc., 333 West 52nd St., New York City, announces the establishment of a new sales division, Camera Sales Center Corp., specializing in the sale of motion picture equipment, including cameras, lights, sound, editing and projection equipment. This affiliate will also handle sales of small camera accessories such as film filters, and so forth.

Consultant Aids New England On Exhibits for '61 World Fair

☆ New England, with its space-age industrial complex, has named Dr. Jonathan Karas, president of Science House, Manchester, Mass., as scientific consultant. He will assist in creating dramatic exhibit and display concepts based on science and engineering for the New England States Exhibition for the 1964 World's Fair.

Dr. Karas will work closely with all industries which require the services of Science House to assure high mass appeal for ultra-sophisticated industrial and technological concepts using advanced audio-visual techniques.

WCD's New Studio Kitchen

☆ WCD, Inc., New York, has installed a special studio for food photography with permanent kitchen. This cooking center will be the special headquarters of Mike Stehney, producer-director of food and beverage commercials.

Gerald Productions Active in Medical, Sales Promotion Pix

☆ Gerald Productions' Industrial Division, New York, has completed a film on new techniques of coronary disease diagnosis for Warner-Chilcott Labs, and a 35-minute Christmas sales promotion film for National Distillers Corp. The latter, titled *The Big Payoff*, features Don Amcche. Another 27-minute film now in completion stages has been produced for the WPIX, New York, 1963 sales portfolio.

Cleveland Office for Behrend's

☆ Behrend's, Inc., Chicago, has opened a Cleveland, Ohio office at 4019 Prospect. The office will specialize in sale and rental of motion picture equipment, including cameras, lights and editing equipment. Mac Blair will head the Cleveland office.

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AGENT FOR THE SALE AND DISTRIBUTION OF
EASTMAN *Professional Films*

FOR EVERY ADVANTAGE that
quality raw stock can provide
... from camera to screen ...
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Motion Picture and Magnetic
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Rapid signs for Chicago: (l to r) Jerry Gober, Lab. Tech. Supr.; Al Lloyd, Director of Traffic, President Jack Bernard; and Merv Bernard, Rapid's Executive Sales Director.

Rapid Film Opens Midwest Offices in Chicago Area

☆ Rapid Film Technique, Inc., known as the "film doctors" has opened executive offices in Chicago to service its growing number of accounts. Jack Bernard, president and chairman of the board, announced that the Midwest office at 670 N. Michigan Ave., will be managed by Fred Davidson.

Bernard said "we can now anticipate 1½ day service or better with on location coverage. Local pick-up and delivery facilities will be of prime value to our Midwest accounts."

The "film doctors" have developed a process which completely restores all damaged motion picture film. Through its new treatments, all scratches (black lines) dirt, stains, abrasions are eliminated on both the base and the emulsion. Brittle film receives new life through rehumidification. Finally, a protective coating is applied to seal in the moisture and to resist future damage.

Rapid's main executive offices and plant are located at 37-02 27th Street, Long Island City 1, N. Y. ☐

* * *

X-Ray Copies Corp. a Bebell & Bebell Subsidiary

X-Ray Copies Corp. has been formed in New York to engage in the packaging, distribution and processing of a new high-speed, fine-grain 35mm b/w film specifically designed for x-ray copy work.

Principal users of the film are expected to be hospital radiology departments, physicians specializing in radiology, laboratories researching nuclear medicine, as well as film producers for slides and filmstrips.

The new 35mm film is said to follow the tonal gradations of the original x-ray image without getting contrasty, and thereby is able to hold fine shades of detail. Of added importance is the omission

Trends in the BUSINESS of Audio-Visuals

of an intermediate photographic negative stage which may serve to distort or cause degeneration of the original image.

The copy film is used for medical school lectures, visual demonstrations, and seminars in radiology techniques.

X-Ray Copies Corp. is a subsidiary organization of Bebell & Bebell Color Laboratories, Inc. ☐

Overnight Service on Slides Available from Producers Aid

☆ Producers Aid, Inc., a subsidiary of Manhattan Color Laboratory, is now offering a new service for producers of color and b/w 2 x 2 slides.

Automatic printing, processing and mounting equipment has been installed for overnight service.

Originals may be duplicated in either single copies or in quantity, and on either negative-positive or reversal film.

For further information write Producers Aid, 210 West 65th Street, New York 23. ☐

* * *

New Great Lakes Branch Office Opened by Gevaert

☆ The Gevaert Company of America, Inc., announces the opening of a new Great Lakes area branch office. Located at 27236 Southfield Rd., Lathrup Village, Michigan, the office will service the states of Kentucky, Ohio, Indiana and Michigan. Fred Schaezting, formerly sales manager, Chicago district, has been appointed district manager of the new office. ☐

Music, Sound Effects Offered by The Camera Mart, N.Y.

☆ The Camera Mart, New York, is now supplying a large selection of sound effects records and a mood music library which is cleared for radio, television and motion picture performances.

The library includes openings, closings, tags, bridges and production numbers by full sized orchestras. ☐

* * *

Canada's Consul General in N. Y. Hosts Crawley Reception

☆ The Canadian Consulate General in New York was host on February fifth to 50 American sponsors of business films at a reception given for F. P. Crawley, president of Crawley Films, Ltd., of Ottawa.

Mr. Crawley, and Graeme Fraser, vice-president of the firm, told the gathering of the remarkable record of "Crawley's", producer of over 1300 films in 24 years, winner of 131 national and international awards. Fifty of the company's clients now have from four to 40 Crawley films, each.

Over the past five years, Mr. Fraser said, a full 20 percent of Crawley's gross revenue has been in U. S. or foreign currency.

To top off the reception, guests were shown Crawley's latest award-winning film, *Abitibi*, made for the Abitibi Power and Paper Company, of Toronto. ☐

* * *

Horwitz Heads Radiant Sales in Mid-Atlantic Territory

☆ Charles R. Horwitz has been appointed a district manager in the East for Radiant Manufacturing Corp., 8220 N. Austin Avenue, Morton Grove, Ill. Announcement was made by Jack H. Freeman, sales vice president of the projection screen firm.

Horwitz will be responsible for the supervision of sales activities in Radiant's eastern territory which includes metropolitan New York City, all surrounding New York counties, and New Jersey.

Prior to joining Radiant, Horwitz, for eight years, was district manager for Graflex, Inc., covering the same territory. ☐

* * *

Special Effect Mattes Slide Into Frame of Arriflex Box

☆ Arriflex Corporation of America announces as their newest addition to the Arriflex-16 cine system a set of special effect mattes designed to slide into the front frame of the Arriflex matte box.

New!

PACKAGE PROGRAMS

OXBERRY MASTER SERIES

FOR SLIDE-FILMSTRIP

OXBERRY AUTOFOCUS SLIDE-FILMSTRIP STAND Model FS-4300

This Master Series Stand has been designed for high speed, top quality film strip production. Autofocus combined with automatic rackover and lamp that projects aperture onto table top are invaluable in quickly positioning various sized pieces of art work. Receives up to 35" art work. Accessories may be ordered to include animation components, other lenses, double aperture shuttle, top lighting, etc.

BASIC STAND: Welded steel base, ground steel 4½" diameter dual columns. Ball bearing camera carriage, manual drive. Foursided zoom scale. Shadowboard. Fixed table top 36" x 48" has 9" x 12" hole in center with removable glass and wood inserts. Overall height 11¼", width 48", depth 58".

CAMERA: OXBERRY 35mm with rackover and viewfinder. Fixed pin registration. 47mm lens. Autofocus. 400-ft magazine, automatic take-up and single speed stop motion motor.

FOR ANIMATION

OXBERRY AUTOFOCUS ANIMATION STAND Model MP-4200

This is a standardized package unit incorporating all the basic requirements necessary for shooting full animation. A full line of accessories available for individual requirements. The difference between this unit and the OXBERRY Custom stand is primarily on rarely used special features.

BASIC STAND: Welded steel base, ground steel 4½" diameter dual columns. Ball bearing camera carriage, manual drive. Four-sided zoom scale. Shadowboard. Height 11¼", width 48", depth 58".

COMPOUND: 28" x 34" table top. Two 12-field peg tracks, hand-wheel controlled, with counters and locks. Two 18-field "push type" peg tracks calibrated in 20ths. 9" x 12" cut-out in table top for underlighting. Ball bearing compound movements. N.S., E.W. and 360° rotation. All movements have handwheel control with counters and locks. Gimbal-mounted platen with 12-field, 18-field glass.

CAMERA: OXBERRY 35mm with fixed pin registration. 47mm lens. Autofocus. Automatic take-up. Single speed stop motion motor. Straight through viewing device. 400-ft. 35mm magazine.

ALL EQUIPMENT AVAILABLE ON LEASE-PURCHASE PLAN

Also

OXBERRY UNISTAND

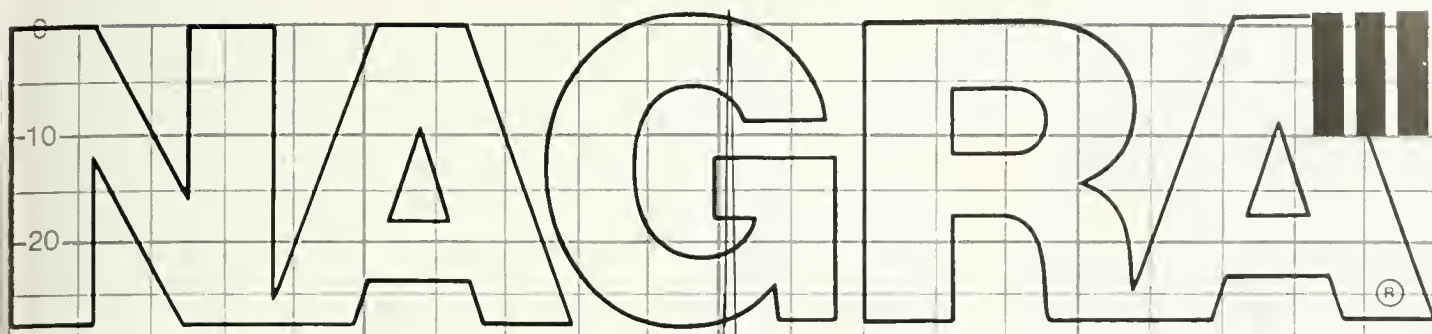
Write for Specifications

WRITE TO

DEPT. BS-360

ANIMATION EQUIPMENT CORPORATION

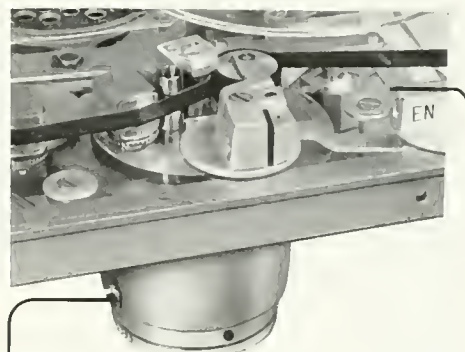
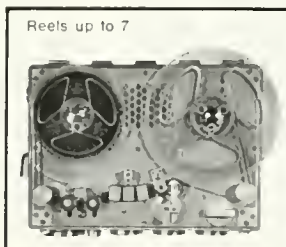
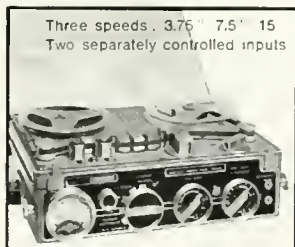
36 Hudson Street, New Rochelle, N. Y.



FOR TOP QUALITY TAPE RECORDING

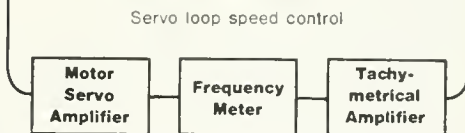
The NAGRA III is a self contained professional tape recorder, assuring an excellent reliability factor, and the best recording quality available outside your studio. The frequency response, signal to noise ratio and wow & flutter characteristics of the NAGRA III, are similar to those of the

best studio console recorders, but modulation noise, is even better. This spectrogram measurement of the NAGRA III, was taken by the Electro-Acoustical laboratory of the Royal Institute of Technology, Stockholm.



SPECIFICATIONS

Frequency response	30 — 18 000 c/s ± 1 db (15')
	40 — 15 000 c/s ± 1 db (7.5')
Play back circuit signal/noise ratio:	72 db ASA A
Erase:	- 80 db
Wow & flutter:	at 15'': 0.04 % RMS 2-200 c/s
	at 7.5'': 0.06 % RMS 2-200 c/s
Recording power consumption:	205 ma (12-25 V)
Weight with 12 flash light batteries:	15 lb.
Dimensions:	14.2 x 9.5 x 4.3"



SUGGESTED NET USER PRICES
IN THE UNITED STATES

NAGRA III B **\$ 1045.-**

NAGRA III NP FOR LIP SYNC IN
MOTION PICTURES PRODUCTION **\$ 1095.-**

SLP SOUND TRANSFER
SYNCHRONIZER **\$ 295.-**

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ILLUSTRATED BROCHURE, OR WRITE TO:

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Film Center Bldg
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Phone: JU 6-7242

Harvey Radio Inc.
103 West 43rd Street
New York 36 N.Y.
Phone: JU 2-1500

CHICAGO

Behrend Cine Corp.
161 East Grand Avenue
Chicago 11 ILL.
Phone: MI 2-2281

DALLAS

Audio Acoustic Equipment Corp.
208 South East Street
Arlington Texas
Dallas Phone: AN 2-3136
Arlington Phone: CR 5-2259

LOS ANGELES

Ryder Sound Services Co.
1161 North Vine Street
Hollywood 38 Calif.
Phone: HO 9-3511

Magnetic Recorders Co.
7120 Melrose Avenue
Hollywood 46 Calif.
Phone: 933-5545



Scene from new Ramset film

"Build Better With Ramset"

on Powder-Actuated Fastening

☆ Craftsmen, job-trainees and students of every phase of the construction industry can now see powder-actuated fastening tools in action on film.

Ramset, which pioneered America's commercial use of powder-actuated fastening tools, has produced its first professionally-made film to demonstrate industry's most modern method of instantly fastening steel to steel, steel to concrete, wood to steel and wood to concrete.

Build Better With Ramset is 16mm, color, sound, and runs for 18 minutes. Produced by Academy-McLarty Productions, Inc., it is available to trade and industrial schools, contractor and engineering groups, building associations and to groups in the construction and building maintenance fields.

More than six months in the making, the film was lensed "on-the-job" at major construction sites in the northeast states, including two newly-famous New York City landmarks — Philharmonic Hall in Lincoln Center and the Americana hotel.

Movietonews, Inc. has selected portions of the Ramset film for inclusion in their *Science Report* series. This is a half-hour film produced by Movietonews for the United States Information Service, which distributes it as two 15-minute television shows a month to 46 nations in Europe, Asia and Latin America, as well as to Australia and New Zealand. It is estimated that the USIA program reaches 80 per cent of the world's television viewers outside U.S.

Modern Talking Picture Service, Inc., is distributing the picture to interested viewers in the U. S. on request. Sponsor of the film is Winchester-Western division of Olin-Mathieson Chemical Corp. Ramset is part of Winchester and is a major producer of powder-actuated and hammer-in fastening tools and accessories.

The film was produced for Ramset by Academy-McLarty Productions, Inc., Buffalo, N. Y. and was written and directed by its president, Franz E. Hartmann. ☐

National Film Distributor Installs Computer

An Historic "First" for Modern Talking Picture Service

A NEW IBM MODEL 1401 Computer has been installed at the New York headquarters of Modern Talking Picture Service. The installation is the first of its kind in the film distribution business and will provide Modern's clients with quicker and more complete information on past and future bookings than ever before possible.

The new computer replaces conventional IBM punch-card equipment which Modern first installed in 1947, then heralding a new era in the control of sponsored film distribution.

More Precise Audience Data

According to William Oard, Modern's operations chief, the value of the computer is not so much to give more information than was

possible under the old system, but to give more precise and sophisticated information on audiences almost immediately without the time-lag inherent in the punch-card systems.

In the area of advance booking notices, each of the 250,000 active film using groups in Modern's system now has a code number — even individual teachers in a school have their own sub-numbers — and all bookings are logged by the computer under number codes.

Exact Bookings at Any Time

By "pushing a button" the sponsor may now be given the exact number of bookings per print per exchange over any time segment. This information is also classified by audience types so that the spon-

sor has a good bird's eye view of his film's appeal, knows who uses what kind of films and where special promotion would be useful.

While most of this information has been available in the past, it is now possible to assemble the data constantly, quickly, on a routine basis. With increased postal rates all distributors are paying particular attention to the cost of securing the right kind of bookings for each film, and Modern expects the 1401 computer to be an invaluable tool in providing efficient controls for promotion mailings.

In addition, it is expected that the computer will benefit the user, as well, by insuring that information on the films he is interested in most will be quickly directed to his attention.

The computer was installed during the fall months and is now fully operational. Modern is now testing new applications that are expected to provide film sponsors with information about their programs which heretofore was not available. ☐

* * *

"Pole Top Rescue" Film Is Available to Utility Firms

☆ *Pole Top Rescue*, a new training film for use by electric utility companies, has been released by its distributor, American Film Producers, Inc., New York. The 17-minute color motion picture describes the methods of mouth-to-mouth resuscitation advocated by the Resuscitation Subcommittee of the Edison Electric Institute Accident Prevention Committee.

Pole Top Rescue teaches detailed steps for linemen to correctly position victims, maintain open air passages, blow air into the lungs through mouth or nose and watch for signs of recovery.

Sale price of the film is \$140 from America Film Producers, 1600 Broadway, New York 19.

* * *

Mid-East Refugees' Plight in "Journey to Understanding"

☆ Television performer Hugh Downs and his family star in a new film, *Journey to Understanding*, which gives an on-the-spot report of the Middle East's refugee problem.

With the exotic and mysterious Levant and its mosques and minarets as a setting, the Ralin Productions' film explores the problems of persons displaced by the 1948 Palestine conflict and what is being done to alleviate them. After glances at Beirut and Damascus,

There've
been

some
changes
made!

MATT FARRELL PRODUCTIONS, INC. is our new name. For over a decade under the name Farrell and Gage Films, Inc. we have enjoyed the reputation for producing solid, motivating films for business and industry on modest budgets. (This will not change.)

As MATT FARRELL PRODUCTIONS, INC. along with expanded facilities, we will continue to provide solid answers to difficult motivation problems.

Matt Farrell—President



Matt Farrell Productions, Inc.

213 East 38th Street • New York 16, N.Y. • MUrray Hill 3-8358

Journey to Understanding (27 minutes b&w) shows Downs visiting refugees, talking with them and observing how they live.

Hugh Downs visits UNWRA schools and vocational training centers where a portion of the 500,000 refugee children under 18 years of age are receiving an education and learning a trade. He participates in their activities and learns how UNWRA is giving youth an opportunity for a brighter future.

Journey to Understanding is being distributed exclusively to television stations, on a free loan basis, by Association Telefilms. ☐

* * *

Oxberry Optical Units Get Vacuum Packed for Shipping

☆ A new packaging method developed and adopted by Animation Equipment Corp., New Rochelle, N. Y., for all Oxberry optical equipment has been highly effective for cross-country and overseas shipments.

In keeping with high precision standards, it is essential to protect the Oxberry instruments in transit to make sure they arrive in tip-top condition.

The packaging operation begins on the drawing board where each unit has its own container "engineered" to fit perfectly. The assembly operation on the wooden enclosure starts with the base board on which a piece of metallized cloth is positioned. The machine sits on the cloth-covered base and is bolted solidly in place.

Corrugated cardboard is assembled on sides and over the top of the unit and this protective cover is held firmly together with pressure-sensitive tape. A bag of silica gel is tied to the machine. More metallized cloth is applied over the cardboard to provide a complete envelope, all joining edges are sealed, then air is pumped out so the machine has a vacuumed environment.

The Oxberry shipping box is so well integrated with the machine that people in foreign lands where wood is precious have great difficulty in salvaging the pieces. In spite of rough handling from truck to ship, ship to truck, in all parts of the world, every piece of equipment has arrived in first class condition.

An Oxberry optical printer makes a package that measures roughly 6'x3'x5' and weighs about 2,000 pounds. The same "deep freeze" method is also used for animation stands and other company products. ☐

Let the
CHARLES BESELER COMPANY
Bring You...

**THE EQUIPMENT...
THE "KNOW-HOW"**

**To Add IMPACT To Your
SALES MEETINGS***

***(Board Meetings, Training Sessions, Too)**

Use the "big picture" and the hum-drum sales meeting suddenly comes to life. Facts, figures, sales features are driven home with electrifying force. Meetings become more interesting... more productive... more profitable.

The equipment to project the "big picture" is the business of the Charles Beseler Company. Helping you to select the *right* type of projection equipment for your presentation is the business of Beseler Franchised Audio-Visual Dealers from coast to coast.

A note, on your letterhead, explaining your requirements will start this team *working for you* at once.



**The
VU-GRAPH®
Overhead
Projector**

This type of projector is unique in that you may operate it from the front of a fully lighted room. You face your audience at all times. In addition to projecting full color transparencies... you may use it as an "electric blackboard"—projecting what you write as you write it!



**The
VU-LYTE®
Opaque
Projector**

This projector is always ready for instant use. It will project any opaque material — photographs, charts, financial statements, catalog sheets, magazines, books... even samples (up to 10" x 10" in size, 2 1/2" in thickness). No advance preparation of materials is ever necessary!



**The
SLIDE KING®
Slide
Projector**

This is the projector you need for use in conference rooms, auditoriums or theatres. Extremely versatile, you may use 2" x 2", 2 3/4" x 2 3/4" and 3 1/4" x 4" slides. And project images as large as 21 feet... over distances as great as 150 feet.



**The
SALESMAN®
Sight & Sound
Projector**

This projector goes out on the road with your salesman. It's an attaché-case, desk-top automatic sound slidefilm viewer that works making dramatic presentations... the way you want them made. Excellent sales training, too!

Write for Complete Details or free "No Obligation" Demonstration

CHARLES BESELER COMPANY



256 (F) So. 18th St., East Orange, N. J.



Ford's Sporting Look at Stock Car Racing

Exciting Action on Fairgrounds Tracks Filmed by Dynamic

SPONSOR: Ford Motor Company

TITLE: *Meet Me at the Fair*, 15 min., color, produced by Dynamic Films, Inc.

☆ For a number of years, the major automobile manufacturers have followed a policy of non-support for sporting automotive events. Ostensibly, Detroit has no longer been interested in which stock cars picked up the winner's money at Darlington, Daytona, Milwaukee and other big tracks on the stock car circuit. But dealers have always been interested because cars that prove themselves on the speedways have found ready buyers on the sales floor.

Recently, Ford has given indication that it intends to lend a little more factory help to dealer-sponsored entries in stock car races, and to publicize the results of the growing number of Ford victories.

The new film, *Meet Me at the Fair*, is a good indication of this policy. It describes the good old American institution of the State Fair where people come from all over the state to compete for prizes in livestock, vegetables, preserves and dozens of other products of the home and farm. One of the major competitions at many Fairs is the big auto race pitting dozens of new stock cars against each other at speeds up to 150 miles per hour.

At the Wisconsin State Fair last year, as this film shows, the 200-mile race was a thriller right down to the checkered flag. Forty Fords, Mercurys, Pontiacs and Chevrolets took part and Don White in a Ford copped first place, averaging almost a hundred miles an hour.

The exciting new film is being

distributed entirely through Ford dealers throughout the country. ☐

This Picture Clarifies a New Reading System

English Method Introduced in Script by Gene Starbeker

☆ In print it would look like this:

NUE REEDING SISTEM

That's a sample of "New Reading System" in the augmented alphabet, the controversial new medium used for teaching reading at elementary school level.

The augmented alphabet is being documented by John Bransby Productions, Ltd., New York, by special arrangement with Sir James Pitman, in *The Forty Sounds of English*.

The augmented alphabet, known in educational circles as the Initial Teaching Medium (ITM), has stirred enormous interest since its introduction in England in 1961 by the Ministry of Education. The alphabet was devised by Sir James Pitman, chairman and managing

director of Sir Isaac Pitman and Sons, Ltd., of London.

His grandfather, Sir Isaac, was a pioneer in the field of communication of the English language and originator of the Pitman Method of Shorthand. Sir Isaac created the first phonic alphabet in 1844.

"Now, when our American educational methods are coming up for constructive criticism and analysis, we at Bransby feel ITM must be explained and considered as a means for overcoming our most serious problem — reading difficulty," notes David M. Jacobson, Bransby vice president and producer of the 27½-minute color documentary.

Statistical research has indicated that serious reading problems are faced by a startling number of English-speaking persons today:

- * \$10,000,000 in the U.S. goes annually for teachers' salaries to staff college-level remedial reading courses to bring reading comprehension to the level necessary for classroom work.

- * 15 per cent of the American labor force cannot properly read even simple written instructions.

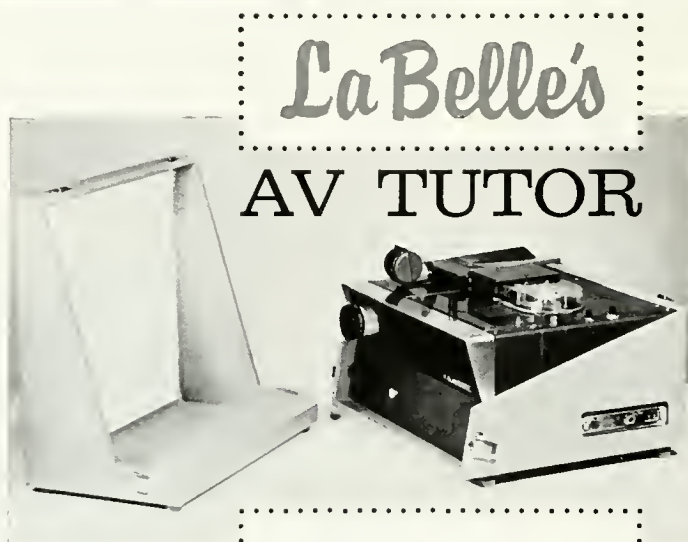
- * 25 per cent of all Britons are labeled functional illiterates.

The Forty Sounds of English has been written and directed by Gene Starbeker, whose previous credits include numerous educational and technical films. One of the latest of these is the Bransby production of *Images of Life* for the United States Information Agency, soon to be released for foreign television distribution.

Starbeker will use simultaneous live action and animation to dramatize and clarify ITM's effectiveness as a learner's alphabet. ITM is designed to improve initial reading facility and success. A youngster makes the transition to the standard alphabet within a year or two.

Sequences filmed in England show children taught by ITM whose reading levels are an average of two years ahead of those taught by conventional methods. Other scenes record the reactions of parents and teachers.

"ITM utilizes all but two of the symbols in the Roman alphabet," Sir James Pitman explains ("q" and "x"), "and 19 augmentations. Each symbol represents one of the sounds of English." The augmented alphabet reduces the variety of letter combination sounds from nearly 2,000 to 88. ☐



La Belle's AV TUTOR

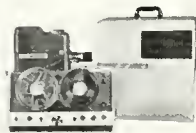
fully-automatic
film strips with
convenient
tape cartridge

Just place the cartridge into the Tutor and you're all set for continuous showing. This dual-track tape player and automatic projector combination is ideally suited for sales work and training.

The sound is perfectly synchronized to the picture by means of a silent signal. The AV Tutor is available with cartridge or conventional reel.

For top performance in desk top or large screen presentation, see and hear the AV Tutor.

Write for complete information



The Maestro II delivers professional results in 35mm taped sound presentations. This one-piece master audio-visual system records, plays back and automatically projects your story.

LaBelle Industries, Inc. Dept. B • OCONOMOWOC, WIS.

Those Costly Industrial Fires

National Board of Fire Underwriters
Releases a Hard-Hitting New Picture

SPONSOR: National Board of Fire Underwriters

TITLE: *Are You Sure?*, 14 min. color, produced by Depicto Films.

☆ A fire in an industrial plant is a severe economic loss for the whole community, and most of these fires are caused by little unintentional acts of carelessness. This is the message of the new National Board of Fire Underwriters film, *Are You Sure*, released last month to television stations and to audiences of industrial plant, civic and service groups.

The film portrays the emotional impacts an industrial fire has on five employees who feel that they may have caused the disaster. Each



Industrial fires like this cause a severe economic loss to the plant community . . .

employee is aware of a careless act he committed just before the fire. All wish they could relive those moments to rectify their carelessness that could have produced the severe economic effects which they, their fellow workers and the community are experiencing.

The industrial plant, its employees and the situations are typical, and most realistically presented. *Are You Sure?* should prove particularly effective when used to motivate employee interest in plant fire prevention programs.

Prints are available on free loan from N.B.-F.U. film libraries in New York, Chicago, Atlanta and Berkeley, Calif.

German Cine, Tape Manufacturers Unveil Film Studio at the Photokina in Cologne

● Main feature at Photokina, the international photo marketing fair held in Cologne again this year (March 16-24) was the unveiling of a studio jointly operated by the German cine and tape recorder industries. Our European Editor Peter Rigg reports that sound engineers demonstrated new sound developments. The cinema industry of that country also screened industrial and documentary films to remind Photokina visitors of the value of film in communication.

Radiant president Adolph Wertheimer of our home town again headed the U. S. manufacturer delegations at Cologne. Radiant had another large display in the show.



Detail man shows physician new product with desk-top projector.

Cinevisuals Show New Drugs to Doctors

Warner-Chilecott Laboratories Makes Adept Use of 8mm Desk-Top Projectors and Films

IN ANY PATIENT-CROWDED DAY the busy physician has very little time to spare for the "detail men" of the pharmaceutical manufacturers. Yet the vast majority of doctors realize the importance of knowing about new drugs, one of which might help to solve an immediate need, and how they work.

Some doctors will see only certain representatives; others may try to give a hearing to all of them, but often without giving full attention to the story being told by the representative.

Physicians see pharmaceutical representatives *between patient calls*. Consequently, most doctors have the immediate problems of their patients on their mind.

To gain a better entree and, of even greater importance, to make sure the *full story* penetrated, Warner-Chilecott Laboratories last spring began to explore the use of 8mm silent color films using the Technicolor Instant Movie Projector.

The initial film featured Peritrate, a drug to encourage collateral circulation. Based on a medical journal report and a follow-up paper presented at a meeting of the American Heart Association, the pilot film was half live and half animation. Field-use quickly indicated that re-

search-minded doctors reacted most enthusiastically to live clinical demonstrations showing open heart surgery and similar material.

A Film-of-the-Month in Technicolor

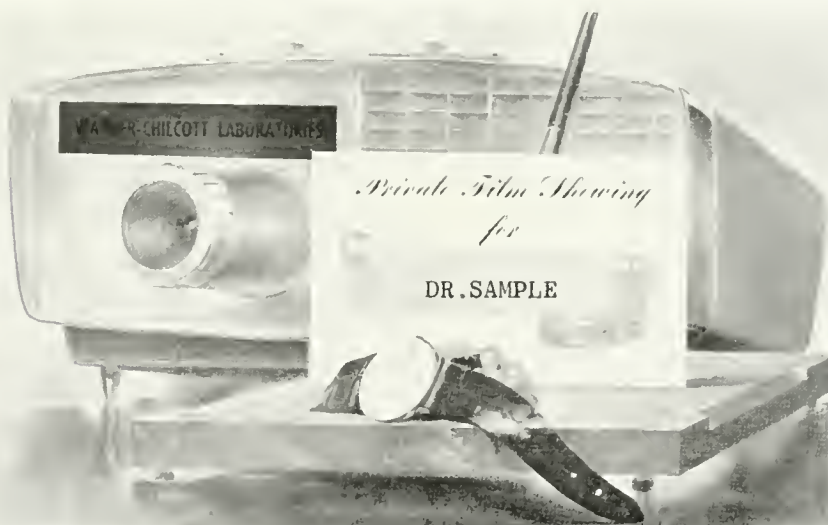
A new Peritrate film was made live, setting the pattern for all future production. Actually, the Technicolor Instant Movie Projector made the experiment practical. Weighing only 6½ pounds, its users would carry it unobtrusively into a doctor's office, plug it into an outlet, slip in a no-threading magi-cartridge, and be into a daylight showing in seconds. It worked!

Now Warner-Chilecott has embarked on a film-a-month program which it calls Cinevisual, a registered trademark for this method of medical communication. All are processed in color by Technicolor, based on the company's decision that *accurate color* is essential to each film and on the availability of the same process for 8mm as is used in the multi-million dollar entertainment film productions.

Pre-Tested by Representatives in Field

One of the largest of the pharmaceutical companies, with about 250 trained representatives calling on doctors in all 50 states, Warner-Chilecott prepared these field men with a full statement of objectives and results of the first 100 or so tests made by salesmen on routine

Illustration from a Warner-Chilecott color piece introduces the new Cinevisual film program.



SHOWING CINEVISUALS:

(CONTINUED FROM THE PRECEDING PAGE 193)

calls, with virtually unanimous favorable response by viewing physicians.

The reaction of the physicians to the new type of presentation indicated immediately that most doctors would have an open door for future presentations in the projector. Furthermore, the unique presentation of a live film shown in the doctor's office almost always resulted in good discussion of the product between the doctor and the representative.

A commentary for the salesman was provided by the company and methods suggested for preparing the presentation. Several alternative ways of using the projector for the screening were shown in quick sketches. In all cases use of the film was stressed as a "second" presentation, following the initial discussion of new products and reminder on old ones. Reason for this specification again confirms the power of the effective visual: Invariably it precipitated discussion, making it difficult or impossible to follow with a second product.

"Visual brevity" has been stressed to the field men. Reminder memos note, for example, that "The Gettysburg Address contains 267 words. Hamlet's soliloquy runs 263. Spoken slowly, they take about three minutes. Our new film on Peritrate takes 4½ minutes, which proves that all great things take 3 to 4½ minutes. We do encounter doctors and nurses who think 'show time' is longer than it is. They then offer the usual excuses. Let's park our bag and approach the receptionist with our projector in hand. Hold up four fingers (a natural gesture) to emphasize that we need only about four minutes . . . Try it. It works like magic!"

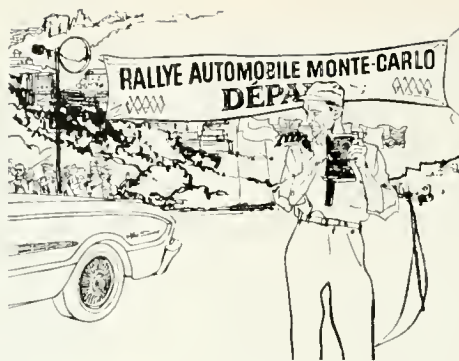
As further door-openers, Warner-Chilcott uses letters signed by the Company's medical director, an M.D., each with a color illustration at the top showing the Technicolor projector atop a desk, each suggesting briefly a private film showing, and each personalized with the recipient physician's name done in large typewriter type.

Beyond that, again stressing the value of seeing the material and noting its brevity, the sponsor carries an extensive and continuing advertising program in the medical journals on its Cinevisual availability "when your Warner-Chilcott representative calls." Impartial readership studies were made to determine that in its field the Warner-Chilcott advertising was "among the best-read advertising in 1962." Other studies also indicated that the Company's direct mail was opened and read above average for the industry.

Company officials report a "very gratifying" increase in sales in 1962 and attribute part of it to the impact of the projector program.

The 1963 Warner-Chilcott Cinevisual program calls for converting to a special Technicolor model projector modified with a clutch or stop picture projection, a new method "to better coordinate and support the salesman through advertising."

Current producer of the Warner-Chilcott films is Sturgis-Grant Productions, of New York City, a specialist in medical films.



Monte Carlo Setting for New Ford Films

Dramatic Background of Monaco and Thrilling Action of the Monte Carlo Road Rallye Combine in Films of the Ford Division's New Car Unveiling

THE GLAMOUR OF MONTE CARLO and the grueling tests of the famed Monte Carlo Road Rallye combined in January to provide a story-book setting and tense action as the Ford Division of the Ford Motor Company held its annual mid-year (1963½) new product unveiling in Monaco.

The event was climaxed by finish of the Road Rallye in which two American teams, driving Ford Falcon Sprints, were in the dramatically thinned ranks of drivers who crossed the finish line after a 71-hour ordeal. The Falcons finished first and second in their division (eighth) and were 37 and 41 among the 200 cars completing the race, out of an original 300 entries.

That combined the *color, suspense and action* which made this precedent-breaking program one of the automotive industry's major promotional events of the year.

Both the new product introduction, attended by over 100 U. S. editors and automotive newsmen brought to Monaco for the event, and the road race were settings for Wilding, Inc. motion pictures subsequently shown in 37 U. S. cities. 8mm sound versions for Ford dealer showroom use on Fairchild repeater projectors were also made by Wilding.

Both U. S. and European press people heard Benson Ford, vice-president and head of the

company's Dealer Policy Board, as he opened the international news conference with these words:

"This display of our domestic products in Monaco, the participation — both actual and symbolic — of American mass-produced automobiles in a great European road rally — reflects a profound trend. It symbolizes the drawing together of sovereign nations in gigantic trade relationships such as the world has never before known."

With lenses open along the 2,000 mile route of the Monte Carlo rally, Wilding, Inc. crews filmed the Falcon Sprints in action from the chateau country through the foothills of the ice-crusted French Alps. Shooting conditions were no better than the drivers encountered, with long stretches of the route covered with sheet ice and compressed snow, the aftermath of Europe's worst winter in history.

16mm color versions were made for VIP showings across the U. S. and a special half-hour television film was edited for CBS-TV showing. But the Rallye picture was only part of the big story.

The announcement film, covering the new Falcon Futura Sprints, both hard-tops and convertibles, the new Fairlanes and Fords and a limited edition of the T-Bird Landau, brought

Falcon Futura Sprints head out through the chateau country in the Monte Carlo Rallye.

Torturous, ice-covered mountain roads provided a real test of sports car endurance.





When the streets of Windsor, Vt. had been cleared too efficiently, IVC's production team trucked the stuff down off mountains.

Monaco's color and glamor as background for the new models to 37 district cities; 8mm sound versions tied-in with current Ford national advertising using the same settings.

But Monaco's world-renowned background made a "set" seldom equalled for a new car introduction and the Rallye furnished the drama and suspense, as well as the performance tests, which will make both 8mm and 16mm versions of these films top sales material for dealers out across the country and abroad.

Tire Firm Shows the Way

Goodyear Film Provides Sound Advice for Safe Driving Along Winter Roads

SPONSOR: Goodyear Tire & Rubber Company.

TITLE: *Safe Winter Driving*, 11 min., b.w., produced by The Institute of Visual Communications.

Produced especially for drivers in heavy snow areas, this new film points out the two-fold responsibility of such driving. The responsibility falls on the community to remove the snow, and the driver to see that his car is ship-shape condition.

Recommended points to be checked include the battery, lights, brakes, muffler, windshield wipers, and tires.

Better Traction Through Winter Treads

According to National Safety Council tests, winter tires give 28 percent better traction than regular tires on ice, and 51 percent better traction on snow.

The picture is of particular value to young high school students for it instructs the novice. The lessons in driving are learned through the experiences of a teen-age girl being taught the "how to" of safe driving by her father.

Shows "Tricks" of Wintertime Driving

Through the use of stop motion, the camera shows the father advising and instructing. The "tricks" are explained so they can be grasped



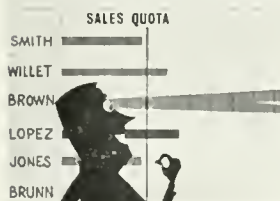
Producer Bill Ganz (at extreme right above) checks Goodyear tire as cameraman and crew prepare scene for "Safe Winter Driving."

easily by those who are eager to learn to drive at the first moment that a learner's permit is available. They can see a car skid on ice . . . and learn how to straighten out; and they can watch a car stuck in snow . . . and discover how to free it.

2,000 bookings of *Safe Winter Driving* were made during the first month of winter this year. Distribution is being handled by the Institute of Visual Communications.

NOTE: additional case histories of resultful films are provided in other pages of this issue.

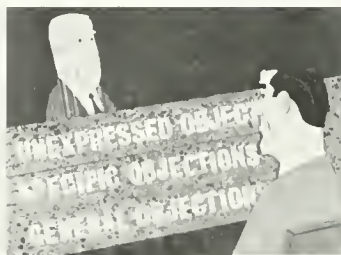
PERFORMANCE RECORD



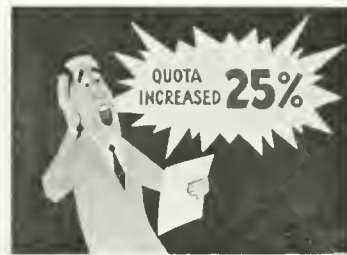
"Let's Be Professional About It"



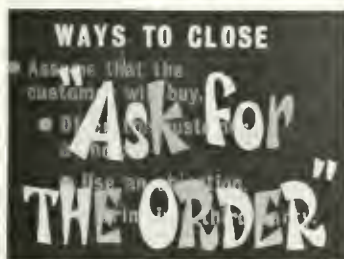
"What Makes People Buy"



"Don't Let Objections Block The Sale"



"Price Is Part of Every Sale"



"Close the Sale, But..."

IMPROVE and STIMULATE YOUR SALESMEN WITH THESE ALL-COLOR ART SOUND SLIDEFILMS...

More than 20 sales managers selected the professional selling techniques presented in this Speaking-of-Selling Program. All techniques are practical, believable, and interestingly demonstrated. This is a Program designed to improve existing sales organizations, especially those marketing business and industrial products and services. Each film is 10 minutes in length, has a Meeting Leader's Guide and a Plan of Action to get immediate sales results.

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☐ For Sales Meetings ☐ For At-Home Course

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Company: _____

Address: _____

City: _____ Zone: _____ State: _____

WHEN A LOCAL power company seeks to erect power lines over property in a pleasant neighborhood where residents are proud of their homes, a controversy is sure to develop.

To help harmonize such a problem, *Peter Tapley's Tenant*, a 28-minute 16mm color, sound film was produced for the Electric Council of New England by Bay State Film Productions.

Crestdale Faces a Problem

In the film, Peter Tapley and his neighbors of Crestdale have much to make them happy and satisfied home-owners. Their beautiful homes, including running brooks, bridle paths, and wildlife, are everything to make their mode of living what they want it to be.

Suddenly, they are faced with the problem of the local power company seeking to erect power lines over their property. This might well be a threat to the beauty of their surroundings, as well as seriously affecting property values. This forms the story of *Peter Tapley's Tenant*, the new Electric Council of New England film dealing with the controversy between overhead and underground power installations.

Viewpoint of the Companies

This film was produced to explain why power companies favor overhead power lines. Emphasized are such factors as lower installation costs which in turn provide lower power rates, ease of repairing breaks in such a wiring system, the problem of heat and moisture in underground lines and dangers involved therein.

The power companies, usually the highest taxpayer in a community, explain how they can pass on benefits to the landowners such as forming a buffer against other people building in the area involved, and preservation and upkeep of the land as a wild life sanctuary.

Good Use of Film Technique

Use of animation and a film within a film technique attempt to answer questions that arise every day as more and more power is brought to rural areas.

For information about this film (or a review print), write to Bay State Film Productions, Inc., Box 129, Springfield, Mass.

* * *

Extra Copies of This Annual

While the supply lasts, extra copies of the 13th Annual Production Review are available at \$2 each; postpaid if payment w order.

Utilities' Film Explains Facts to the Public



The Peter Tapley household becomes the focal center of a community problem in this scene from the current Bay State production.



WILL A "porta-dolly" SUPPORT YOUR CAMERA?

Not if it weighs more than a Volkswagen! But few cameras do. The camera plate goes low enough to go under a Volkswagen—13½", or high enough to tip it on its side—55", 65" with optional hi-plate, and it weighs only 320 pounds—the dolly, that is. Try its smooth hydraulic action at Behrend Cine in Chicago; check the quick change of camera angle with the 360° boom at Calvin Productions, Kansas City; lift it at Florman and Babb in New York; give it a gentle roll at Magna Film Productions, Boston; and everywhere load it into your compact station wagon and take it back to the studio. Sorry, it won't fit in a Volkswagen!

COUNTRYMAN-KLANG FILM PRODUCTIONS, INC.

57 South 4th Street

Minneapolis 1, Minnesota

FE2-2539

Petroleum Industry Hazard Pictured in "Detonations"

THE DEVASTATING DESTRUCTION caused by a special type of almost instantaneous explosion known as a "detonation" is the subject of a new safety motion picture produced for the American Oil Company.

Using a slow-motion sequence lensed at 4,000 exposures a second to show an experiment that emphasizes the difference between a detonation and an ordinary explosion, *Detonations* shows the almost instantaneous disintegration of a rubber balloon filled with propane and oxygen to make its point.

Shows Detail of Explosion

The balloon produces an atomic-bomb type fireball, filmed at 1/4000th of a second. Another balloon is shown in an ordinary explosion, with a single rip, collapsing into a few large fragments. It lasts about 1/25th of a second.

The film was produced by Fred A. Niles Communications Centers of the company's research division, R&D department. It was a key part of a November presentation by Jesse G. Ducommun, vice-president of manufacturing at American Oil, during the annual meeting of the American Petroleum Institute in Chicago.

Leader in Hazard Prevention

Mr. Ducommun has spearheaded a program in the company and the petroleum industry for recognition and prevention of operating hazards. The American presentation accompanied the premiere showing of a new Du Pont safety film made in cooperation with a number of companies and based on an American Oil handbook, "Safe Handling of Light Ends."

One sequence in the film shows a pipe line that blew up at intervals for nearly 30 miles in kangaroo-type explosions as the successive detonations moved the course of the pipe at about 300 feet per second. A detonation travels at very high speed through a vessel, unlike an ordinary explosion, and produced very high localized pressures. Ignition time to detonation may be no more than a fraction of a second.

Film Available to Industry

Detonations' prints are being made available to other companies at cost for use in their safety training programs. The need is stressed for continuing alertness and education to minimize and prevent future processing accidents.

Physical Fitness Keeps Time on Life's Clock



Limbo set featuring a huge "life clock" in the Douglas production of "The Time of Our Lives" shows importance of physical fitness.

PHYSICAL FITNESS is a matter which concerns all Americans, every member of the family. *The Time of Our Lives*, a new 28-minute sound and color motion picture sponsored by the American Dairy Association, presents timely facts and useful advice on achieving longer, happier lives through proper physical conditioning.

The film was produced by Douglas Film Industries, Chicago, in cooperation with President Kennedy's Council on Physical Fitness. A message from the President calls for action on improving the condition of all citizens. Bud Wilkinson, Oklahoma's football coach and special consultant to the Council, tells viewers how to assure ourselves that children are given daily vigorous activities on schedule.

Title from "Life Clock"

The film draws title significance from a clever "life clock" (see illustration) which shows the relationship of physical fitness to life span. The "time in your life" can be extended through adequate exercise anyone can follow at home, through adequate rest and a well-balanced diet.

This film is timely in more ways than its title suggests. Our "soft" younger generation (and most older viewers, too) will benefit from the extensive distribution of *The Time of Our Lives*.

Wide National Distribution

The picture is available on a free loan basis from two national distribution companies: Association Films and Modern Talking

Picture Service, Inc. Both organizations will handle bookings to 16-mm audiences in schools, churches, civic groups, etc. Television (public service) showings are handled by Association Films.

This is a "must" viewing for all Americans. 

* * *

Levy Heads Camera Equipment

Eugene H. Levy has been elected president of Camera Equipment Company, Inc., major operating subsidiary of CECO Industries, Inc., the parent company. 



A TRUE STORY TWENTY YEARS
IN THE MAKING

A REVEALING story of how RARIG'S INC. hits the target for the client every time!

HEAR: THE UNCENSORED version tell all...
From the germination of an idea to the delivery of the finished prints!

Find out the **INTIMATE DETAILS** of how clients and other producers in the northwest are satisfied with **RARIG'S FILM PRODUCTIONS!**

ALSO

A moving story of "RARIG'S OTHER STORE" and their thirty year climb to the top in the audio visual world in the northwest!

ACTUALLY SEE them rent, sell and service big name equipment to your company!

For more information on this hard hitting story, contact
"THE MAN FROM RARIG'S" at RARIG'S INC.

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Seattle 5, Washington
LAview 2-0707
For film production

2100 45th Street
Seattle 3, Washington
MElrace 3-3878
For audio visual equipment

Area code 206

The Most Useful Factual Film Reference Tool of 1963

This 13th Annual Production Review issue provides a wealth of information in *both* advertising and its many editorial pages for all concerned with film production, distribution and other related services of this field in the U.S. and throughout the world.

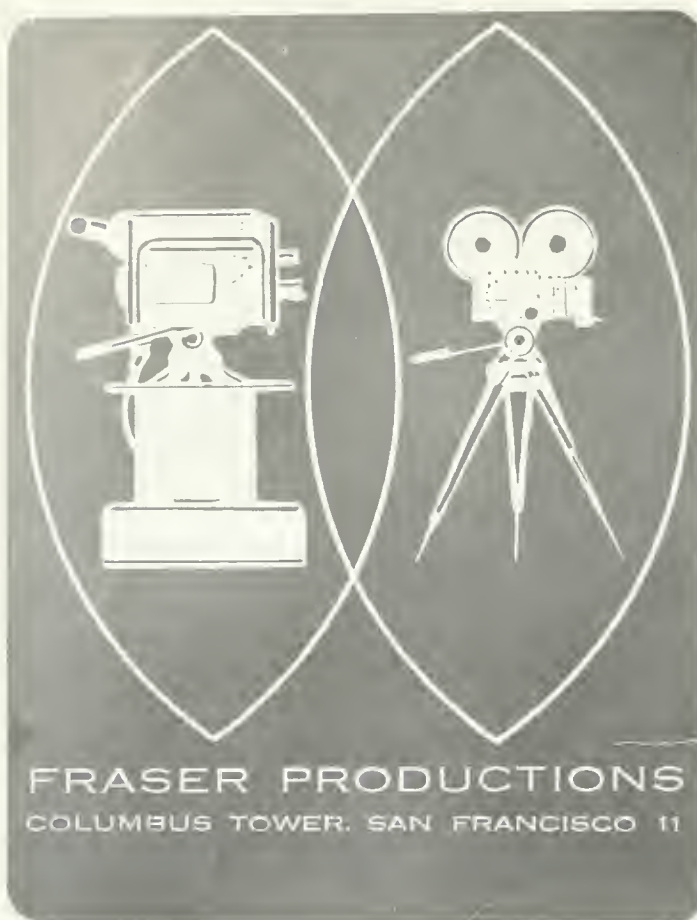
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JOSEPH JULIAN—NARRATOR

INDUSTRIALS, TRAINING FILMS
SLIDEFILMS, DOCUMENTARIES

"... should be a model for study by all narrators on the screen and in other media..." —New York Herald Tribune

"One of the best,"—Editor, BUSINESS SCREEN

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Lighting the Way for Film & Television Producers!

The Midwest's oldest and best-equipped production service organization handles the most complete line of top-rated studio lighting equipment, including our own specially-designed lightweight lamps. For these and all studio production essentials . . . call on US!

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CHICAGO CAMERA RENTAL HEADQUARTERS • MARK ARMISTEAD, INC.

Good Grooming for Feminine Sales Personnel

Appearance and Manners Are Keys to Salesgirl's Future

A new sound slidefilm, *How Does Your Future Look*, produced by Rossmore Productions, is now being offered for sale by Association Instructional Materials, a division of Association Films.

The subject is 16 minutes long; visually emphasizes the importance of appropriate sales appearance and manners and teaches the way to achieve them. Areas of

had this to say about the film: "The presentation covers each important area quickly and thoroughly and is very practical in its approach.

"This Film Makes It Easy"

"Good grooming," Mr. Brennan said, "is a subject that is often difficult to handle. This film makes it easy to discuss impersonally some problems which create embarrass-



Scenes in Rossmore slidefilm show retail sales pointers.

what to wear, how to apply make-up, what hair styles are best suited for selling, care of clothes and complexion, posture and the do's and don'ts on the selling floor are all concisely and thoroughly explained by means of photography, art and narrative.

Some Things Are Hard to Say

How Does Your Future Look pays special attention to grooming problems that are otherwise awkward to handle directly and gives sales training directors a new way to teach the appearance and sales manners that department stores require.

The slidefilm was originally made for the non-exclusive use of Bloomingdale's in New York and is now being offered to other stores throughout the country.

Vincent P. Brennan, vice-president of Bloomingdale's, recently

ment. We plan to use it for our new employees to let them know what is expected of them, and also, to use it as refresher training for our present staff in all our stores."

How Does Your Future Look was produced by Anne Koller, with art by Robert Reddy, photography by Ralph Rocklin, and coordination by Mary Gail Baas. Prints cost \$75 each and may be ordered from Association Instructional Materials, 347 Madison Avenue, New York.

Premium Merchandising Role Outlined in Color Slides

PLUS — The Story of Premium Merchandising. 40 minutes, color-slide presentation, prepared by the National Premium Sales Executives, Inc.

★ The slides tell a basic story of the history, promotional functions and techniques of premium use. NPSE is offering the slide talk to non-profit and educational groups through its Speakers Bureau. The slides also are being used for sales training by members.

The slides trace the development of premium promotion from the first recorded usage by B. T. Babbitt in 1851 — color lithographs offered for soap wrappers.

Available from National Premium Sales Executives Inc., 41 Bedford St., New York 14, New York.

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SERVICE

is at the top
of our list
we also provide
the following:

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16mm Magnetic Tape —
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Mixing and
Interlock Screening
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any Language
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Rudy Vallee explains "How to Succeed" in selling

Stars Make a "Hit" With Metropolitan Life

Rudy Vallee, Abe Burrows Show "How to" in MPO Slidefilm

THE BROADWAY MUSICAL SHOW, "How to Succeed in Business Without Really Trying," is in its second sell-out year. And in recent months, this hit show gained a "new version" which is "road-showing" nationwide before a very special and select audience.

The newest *How to* . . . also featuring the Broadway show's Rudy Vallee and Abe Burrows . . . is *How to Succeed in the Life Insurance Business by Using Referred Leads and Making Good Neighbor Calls*. They won't have trouble with the men who hang marquee letters, however, for the select audience for this version of the popular musical are the 30,000

field representatives of the Metropolitan Life Insurance Company.

Producer of the new "hit" show is MPO Sales Meetings, Inc. "Family Security Month"

Metropolitan Life's sales promotion department came up with the idea of using Broadway's *How to Succeed* as a promotional program theme for this year's "Family Security Month." And this 20-minute, color sound slidefilm take-off on the Abe Burrows hit, produced by MPO, is a key element in that promotion.

Production of sound slidefilms is a regular part of MPO visual output; MPO Sales Meetings, Inc., (CONTINUED ON NEXT PAGE)

Below: director, producer and star talk over show ideas. Left to right: David Piel and Joe Kilmartin of MPO with star Rudy Vallee.

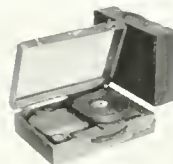


THESE SALES- MEN FOR "HIRE"

Any one of these "sales makers" will be valuable additions to your sales staff. Take a look at their qualifications:

- 1) After initial investment, they require no salaries, expense accounts, sick leaves or vacations.
- 2) They make every sales point you want made . . . the way you want it made (every time, too!).
- 3) They never tire . . . as persuasive on last call of day as first in A.M.

No, we haven't found a sales robot to replace the salesman. But, we have designed a line of sales "assistants" that will help your present sales force put their sales curve into orbit. Why not look into these Viewlex "sales makers" for your staff now. Contact your local Viewlex franchised A-V dealer or use coupon



SALESTALK

Slide and filmstrip projector, 4 speed record player, 9" x 12" screen . . . all in a smart attache case.

\$10450



TABLETALK

35mm filmstrip viewer, 4 speed record player, rear projection 7" x 9" screen all in luggage type case

\$10950

 **Viewlex INC.**

40 Broadway, Holbrook, Long Island, New York

() Please send complete information on Viewlex "sales makers."

() Please have Viewlex A-V Consultant contact me to demonstrate which Viewlex "sales maker" best meets my requirements.

NAME

COMPANY

ADDRESS

CITY

STATE

(IN CANADA—Write Angiophoto Ltd., Montreal)

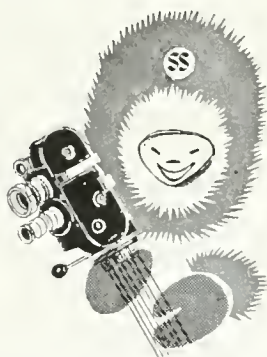


BRAY STUDIOS INC.

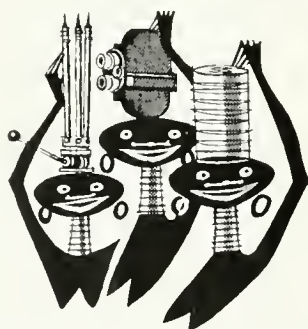
729 Seventh Avenue

New York 19, N. Y.

FILM PRODUCERS SINCE 1911



FROM POLES TO THE EQUATOR



Motor rallies from the Arctic Circle to Kenya—rum production in Guiana—peat digging in Fire—dam building in South Africa: these are a few of the subjects we have filmed on location in the last year or two—besides making innumerable types of films nearer to hand.

Here are some of our clients whose names you know:

A.C.-Delco Division of General Motors
Alcan Industries
American Cyanamid Co.
Aspro-Nicholas
U.S. Industries Inc.

Canadian Aluminium Co.
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We can produce a complete film for you, or we can save you money by making location shots for your film. And it's not by accident that our studios are in London's Bond Street—known throughout the world as the street of Quality.

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Slidefilm's Hit Show

(CONTINUED FROM PAGE 199)

the industrial show and communications' arm of the company, frequently uses slides and strip film, often integrates these tools with live performances and motion pictures.

Metropolitan Life's film is narrated by the inimitable Mr. Burrows. Seated at the keyboard of a



Abe Burrows narrates tale . . .

piano, he tells the story of a young company representative who has to learn the rules of good salesman-

ship. It seems that the fellow thought he could write life insurance policies simply by smiling at his customers and buttering up the boss.

He learns otherwise under the tutelage of that boss: Rudy Vallee. Once Mr. Vallee has inculcated the rules of good selling to our young hero, he finds it easy to sell family security and even easier to get a "yes" to his proposal from the girl he loves . . .

Winner Across the Country

The program made a lively, effective contribution to the Company's nationwide program. David Piel directed, Earl Fultz wrote the script and Joe Kilmartin produced this *How to* show for MPO. William Klauber was executive producer for Metropolitan Life. The entire production was under the supervision of Met Life's Gerry Germain.

Slidefilm Series for Professional Salesmen

Training, Stimulation Provided in "Speaking-of-Selling"

Sales managers and marketing directors are offered a new sales training and stimulation tool in the recently released *Speaking-Of-Selling* program on professional salesmanship, prepared by Henning and Cheadle, Inc. of Detroit, Michigan. The program contains a number of unique features to recommend its consideration by every sales executive sincerely interested in improving the sales performance of his organization.

The program consists of six sound slidefilms in color art. Each film presents the basic principles of professional salesmanship, and then demonstrates the use of these principles in actual selling situations. More than 50% of the films are devoted to "how to" type of demonstrations.

Plan-of-Action in Guides

Each film is accompanied by a detailed meeting leader's guide. The guides offer specific suggestions. Appealing to the "Buying Motive" comes naturally to some people.



tions for applying the principles of the film to any product or service. Another feature of the guide is the "Plan-Of-Action" recommendation. This can be adapted to any product or service to assure immediate application of the professional selling techniques presented in any film.

Six Films Cover Key Areas

The program covers six important areas for stimulating and directing better salesmanship. These include *Attitude, Buying Motives, Handling Objections, Meeting Price Resistance, Closing the Sale, and Better Use of Salesman's Time*. Contents of the entire program represent sales guidance ideas suggested by more than 20 market-

brink scripts

— Anywhere

— Anytime

Motivational Motion Pictures for Business, Industry, Advertising and Television. "Hard" or "Soft" sell for Sales, Training, Public Relations, Progress Reports or Proposals.

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357-6276



Many types of buyers are shown throughout these slidefilms...ing managers who directed the preparation of the program.

One unique feature of the program is that it deals entirely with business and industrial selling, particularly of the repeat nature. It is ideal for jobber and distributor type organizations. Because it deals with practical, everyday selling situations, it is particularly well-suited for upgrading existing sales groups, and as an advanced or secondary training course for sales trainees.

Summarized in Written Notes

Another highlight is the written summary of the main points which concludes each film. These summaries are presented as the written notes of a salesman in the audience. The summary completes the established teaching technique of presenting each idea *three times*. Each basic professional selling technique is first presented as a technique, then demonstrated in an actual situation and then reviewed in the written summary. These written summaries also provide a helpful guide for the sales people in the audience to prepare their own notes.

The *Speaking-Of-Selling* program is available as a complete set for \$225. This includes six films and six double-sided records, one side with bell signal and the other side with 30/50 automatic signal. A set of meeting leader's guides is

also included. Individual films may be purchased at \$40 each. Quantity purchases lower the cost.

The program is also available for individual salesmen as an "At-Home" course. This "At-Home" course is particularly valuable for a widely scattered sales organization, or where a marketing manager wishes to improve the professional salesmanship of certain members of his sales staff.

Full details can be secured by writing to Henning and Cheadle, Inc., 10010 Greenfield Road, Detroit 27, Michigan.

3M Shows the Use of Tape in "Magnetic Memory"

Magnetic Memory, 16mm, color sound, 25 minutes, sponsored by Minnesota Mining and Manufacturing Company.

Recording tape — the "magnetic memory" of industry and business is the subject of this film. The 3M Company is the maker of "Scotch" brand magnetic tapes.

The theme is that magnetic tape has added a "new dimension" to the memory of man by providing a new method for recording and preserving the knowledge, skills and creative efforts which are vital ingredients of business.

A non-technical description of the theory of sound and recording opens the film. The many uses of tape — from capturing a baby's first words to preserving technical data — are outlined. The manufacturing process, including a description of the controls exercised to produce tape, also is described.

The film is available on a free-loan basis for showings to industrial and business audio-visual and communications groups, engineers, computer programmers and others using magnetic tape. Available from The 3M Company, Dept. Y2-542, 2501 Hudson Road, St. Paul, Minnesota.

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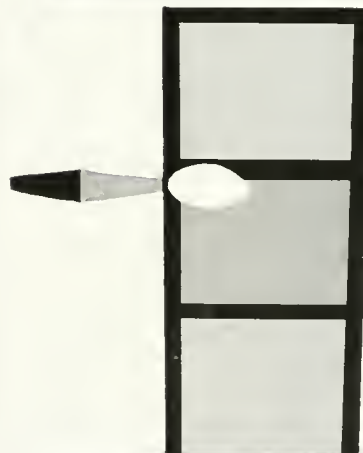
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NEWS OF STAFF APPOINTMENTS AND A-V INDUSTRY DEVELOPMENTS



Arri's Victor James

Arriflex Appoints Vic James as Vice-President for Sales

Paul Klingenstein, president of the Arriflex Corporation of America has announced the appointment of Victor James as vice-president in charge of sales.

Mr. James joined the Kling

Photo Corporation in 1952 and was promoted to sales manager of Arriflex when this company was formed in 1959. He is widely-known in the film industry.

* * *

Lundgaard to Direct Sales of Du Pont Photo Products

Ivar A. Lundgaard, former Chicago district sales manager for the Du Pont Company's Photo Products Department, has been named director of sales, succeeding Harlan L. Graham, Jr., whose promotion to assistant general manager of the department was recently announced.

Mr. Lundgaard is a two-decade veteran in the company, begin-

ning his career as a technical trainee at the Parlin, N. J. plant in 1942 following his graduation from the University of Rochester.

* * *

Wagner Named Account Exec. at Holland-Wegman Studio

Charles H. Wagner, Jr., has been named account executive with Holland-Wegman Productions, Inc., Buffalo, N. Y., presi-



Charles H. Wagner, Jr.

dent Edward J. Wegman of the studio has announced.

Wagner formerly was an account executive and art supervisor in the Buffalo office of the Rumrill Company, Inc., an advertising agency. He also served as advertising and sales promotion manager of Lake Erie Machinery Corp. and vice president of Robert S. Risman, Inc., Buffalo advertising agency.

* * *

Reevesound's William Szabo to Head Contract Operations

Expanding its design and engineering services in the area of communications motion pictures, the Reevesound Company, Inc. has named William Szabo as vice-president for contract operations and construction.

A registered professional engineer, Mr. Szabo played a key role in Reevesound's participation in the Seattle World's Fair including the creation, installation and operation of 50 major motion picture systems in the Federal Science Pavilion.

Reevesound's extensive operations at the New York World's Fair will be under Mr. Szabo's direction, according to president Boyce Nemec. He joined the company in 1960 as production manager. Prior to that date he spent six years with the Reeves Soundcraft Corporation.



Producer Jerry Fairbanks

Fairbanks & Associates Is Formed by Veteran Producer

☆ Pioneer television producer Jerry Fairbanks has formed a new organization to work with Jerry Fairbanks Productions of Calif.

Jerry Fairbanks & Associates, the new affiliate, was created to provide clients with personalized top-level attention, from story to screen. Fairbanks himself will serve as president of the Associates. Robert Scrivner is vice-president in charge of industrial films. Vice-president in charge of TV commercials is Ken G. Banes, former assistant director of radio and television advertising at the D. P. Brother Agency in Detroit.

Completing the executive staff is Frank J. Westbrook, president of Jerry Fairbanks Productions of Illinois. Until recently, Westbrook was a vice-president and creative director at North Advertising in Chicago.

* * *

Harry Bailey to Represent Keitz & Herndon in New York

☆ A veteran agency creative executive, Harry P. Bailey, has been



Harry P. Bailey

appointed New York representative for Keitz & Herndon, Inc., Dallas-based film producer. His offices are at 550 Fifth Avenue, in Manhattan; the telephone number is PLaza 7-6454.

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John Henderson, III

Henderson Joins Audio as Director of Television Sales

☆ John Henderson, 3rd, for many years a sales and production executive at Sarra, Inc., has joined Audio Productions, Inc., New York City, as director of television sales. Widely known in the advertising field, Henderson was with Sarra for 16 years, and prior to that was associated with The Jam Handy Organization and directed film programs for American Cyanamid.

Coleman Appointed Vice-Pres. at Pathe Laboratories, Inc.

☆ Kenneth J. Coleman has been appointed Vice-President in charge of east coast sales for Pathe Laboratories, Inc., it has been announced by O. W. Murray, Pathe president.

Coleman previously had been associated with the laboratory for six years as sales manager. He had served in the same post for Guffanti Laboratories and Consolidated Film Industries. Fort Lee, New Jersey.

Reddick V P of W. J. German

☆ William J. Reddick has been elected vice-president of W. J. German, Inc. He has served on the sales staff of W. J. German, Inc., agent for the sale and distribution of Eastman professional motion picture films, since 1952.

Reddick had been previously associated with J. E. Brulatour, Inc. in a similar capacity for five years, having joined that organization after 11 years with Eastman Kodak Company in Rochester, N. Y.

Acme Film Laboratories Retains Cobler as Technical Consultant

☆ Acme Film Laboratories, Inc., Hollywood, has retained Robert Cobler as a technical consultant,

vice-president Mel Sawelson has announced.

Cobler's initial project will be development of a color display unit capable of reproducing high quality color television film recordings from an original source of video tape.

"Acme hopes to have this equipment ready for commercial use by the end of 1963," Sawelson said.

Cobler was formerly director of engineering for Skelton Studios.

Reid Ray Appoints Edw. Engel Regional Sales Representative

Edward E. Engel has been appointed regional sales representative for Reid H. Ray Film Industries of St. Paul and will service the Twin Cities, as well as the States of Minnesota, Iowa, North and South Dakota, and Western Wisconsin.

Mr. Engel is a graduate of the University of Southern California with a degree in Cinematography. In his fifteen years in the film industry he has held positions in Chicago with film producers as a Cinematographer and a Director, later going into the selling phase of the photographic industry in Chicago and the Twin Cities.

The Reid Ray organization has sales offices in Chicago and Washington, D. C., and Mr. Engel has just returned from indoctrination with general sales manager Clyde Krebs, who headquarters at the Chicago office of the St. Paul firm.



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BUSINESS SCREEN EXECUTIVE

Goldberg Named Technicolor VP, Research & Development

☆ Dr. Richard J. Goldberg has been appointed vice president in charge of the research and development division of Technicolor Corp., Patrick Frawley, chairman



Dr. Richard Goldberg

of the board and chief executive officer, has announced.

Dr. Golberg has been in charge of special research projects for Technicolor since 1953. He has background and training in chemistry, biology, engineering, as well as a Doctorate in Philosophy. Dr. Goldberg will be in charge of the research division, Burbank, Cal., with a staff of over 40. He will also direct all research activities of Technicolor laboratories in Hollywood, London and Rome.

Chalfant Joins Wilding Inc.

☆ John E. Parrott, vice president of Wilding Inc., Detroit, has announced the appointment of Fred



Fred Chalfant

Chalfant as account executive servicing the Dodge Division of Chrysler Motors Corp. His major responsibilities will include sales pro-

motion, training and marketing activities. Chalfant previously was associated with the Ford Motor Company.

* * *

Filmex Appoints James Manilla as Staff Producer-Director

☆ James N. Manilla has been appointed a producer-director for Filmex, Inc., New York.

Mr. Manilla, a producer-director of commercial films with 17 years experience in the field, was formerly with McCann-Erickson, Inc., from 1954-1962, where he was Senior Producer. Prior to that he was Director of Film Production with Geyer, Morey, Madden & Ballard, Inc. Previously, he had been on the staffs of BBD&O, Cunningham & Walsh and Compton Advertising.



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OUTSIDE THAT

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Hollywood 26, Cal.



Larry Madison

Larry Madison to Operate as Associate With Filmex, Inc.

Larry Madison, one of the nation's outstanding individual filmmakers, has established his own company, Larry Madison Productions, Inc., to operate as an associate of Filmex, Inc., New York

producer of television commercials and business-sponsored motion pictures.

Madison will continue his own film production work under his own banner, and will also be available to industrial film and TV commercial clients of Filmex.

Larry Madison began his business film career with Transfilm in 1946. He was one of the founders of MPO Productions in 1947. During the past year he has produced films in association with Filmways, Inc.

Among his memorable award-winning films have been *Men of Gloucester* and *American Cowboy* for Ford Motor Co., *Out of the North* for Rambler, *Decision for Chemistry* for Monsanto, and the recent *Meat on the Move* for Swift and *The Unseen Harvesters* for DuPont. The latter five were MPO Productions.

* * *

Lawrence Doheny to Klaeger Associates as Producer-Director

Lawrence Doheny has joined Robert H. Klaeger Associates, Inc., as Producer-Director.

Mr. Doheny's directorial credits include many episodes of *Naked City*, *Route 66*, *Wells Fargo*, *Tall Man* and *Laramie*. In addition, he



Lawrence Doheny

has directed television commercials for major advertisers, and educational, industrial and government films.

Mr. Doheny is a member of the Screen Directors International Guild as well as the Directors Guild of America.

* * *

Phil Williams to LDR, Inc. as Vice-President for Planning

Phil Williams has been named vice-president in charge of planning at Louis de Rochemont Associates, Inc., New York.

Mr. Williams was with the March of Time under Mr. de Rochemont during his career.

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American Oil Company
* * *

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Fork lift needed for flipping car did double duty as shooting platform on location for Walker picture.

Walker Wanted Realism. This Film's Got It!

Video Films Meets Upside-Down Problems for Sales Film

WHEN THE Walker Marketing Corporation of Racine, Wis. put its OK on a film script designed to help garagemen sell more replacement mufflers, they opened up a Pandora's box of unusual production headaches for the producer, Video Films of Detroit.

Chief grief: the mechanical star of the film was to be an automobile capable of being driven down a highway and into a service station *upside down*. In addition, a host of real magic and film magic effects were called for.

Making Attendants Aware

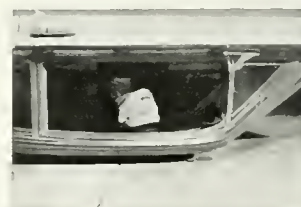
The script, entitled *Look at it This Way*, was based on the highly visual premise that if customers drove into gas stations upside down, the attendant would be immediately aware of muffler sales potentials.

The obvious temptation to rely solely on optical effects and flip the car with mattes, glass and inverted cameras was discarded summarily by Director Paul Lohman for two reasons. Walker's mechanically minded audience would reject detectable trickery; would be delighted by actual photography of a car that was really running on its roof. The second reason: the film was to be shot in 16mm and trick effects in 16mm can be sloppy from a technical standpoint.

The Car Wasn't Possible!

The first problem was the car itself. Most people in Detroit said it couldn't be done. Video Films got in touch with Ray Nichols, in Highland, Indiana. Ray is responsible for much of the success of Pontiacs at stock car races. He happened to have on hand a Tempest with roll bars and other structural reinforcements that would be necessary to invert a car without crumpling it. He was commissioned to rebuild the car to include three wheels in the roof section.

Casting proved another stumbling block. The driver of the upside down car was endowed, by the script, with magical powers. After considering several good actors who were far from facile with magician's props, Video set out to find a magician who could also



Actor Coe Norton spent several days doing upside-down scenes.

act. A New York talent agent suggested Coe Norton, a fine magician with a great many TV series credits. His assistant, a curvaceous beauty with an Audrey Hepburn-like charm was played by Beverly Winn, who had never appeared in a film before.

The part of the service station attendant went again to Gus Howard who had become very popular with Walker's field forces through his appearance in the same role the year previous.

Then Came the Problems!

On paper, things went well. On location, it was a different story! It was soon found that two Tem-

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pests were necessary, one to run upside down, another to run right side up and present a good interior appearance for closeups. Hollow channels were welded on the bottom of the good car so it could be picked up by a fork lift, flipped and set down again for the static scenes.

So much on-the-spot engineering proved necessary that two sets of welding equipment were kept in action at the site. It was also discovered that a man can't climb into an upside down car and take his position behind the wheel.

Mr. Norton would have to get in the car when it was right side up, strap himself in and then the car and actor were picked up and



Offset periscope viewer on Arri camera aided scene composition.

flipped, lowered and the scene shot. The process had to be quick because Mr. Norton could not be kept upside down for more than two or three minutes without considerable discomfort.

For running shot closeups of the driver, the fork lift, the upside down car and upside down talent were run down the road on a low slung flat bed trailer. Long shots of the upside down car required motive power, which was furnished by a go-cart.

Step Printing to Speed Up

The speed of the go-cart was not impressive, so the resulting scenes had to be step printed. To avoid a third generation look, the step printing was accomplished directly on the color internegative and the production internegative was matched to it.

This required a great deal of

close cooperation between the Geo. W. Colburn Lab, which did the step printing and Allied Film Laboratories which made the release prints. Undercranking the camera would have been a better answer, but the results of the step printing were very satisfactory.

Turning Camera 180 Degrees

Two scenes near the end of the film called for a camera that could revolve 180° on the lens axis. A ring mount was considered, but a simpler answer was suggested by a local TV engineer which called for a hi hat & pan head mounted at right angles to the standard tripod head. Slotted bolt holes allowed for final adjustments.

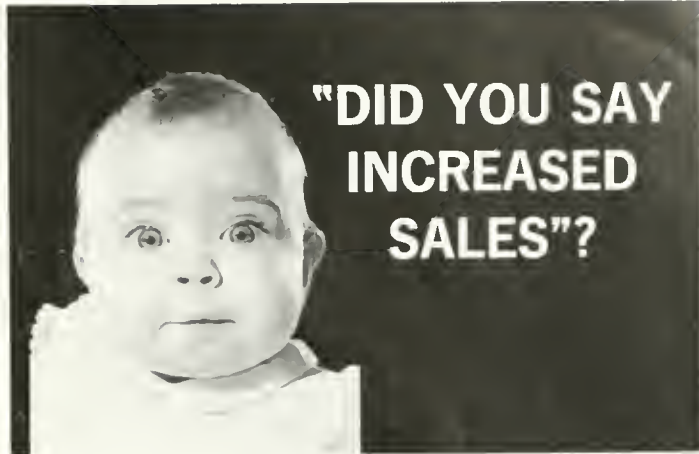
Many of the production problems encountered were bad enough in themselves but they were compounded by a stretch of unseasonably bad weather that made arc lights a necessity. A ten day shooting schedule stretched itself to 22 days and for some shots the arcs were used before a scene to dry off the rain wet concrete apron.

A "Far Out" Sales Picture

In retrospect, all engaged in the project agree that the extra work and the extra money spent were well worth it. The resulting film is unquestionably one of the most far out sales training films ever made for the replacement parts industry and it is crammed with delightful surprises that keep interest heightened. With all the tricks, the sales story is still very much there.

As a gag award, cameraman 'Pete' Toukhanian and his crew presented writer Bill Witherell with a cutout section of the Tempest roof, neatly edged with welding bubbles and lettered with the film title. He treasures it.

It's too early to say whether blame or praise is in order, but right or wrong, in concept and execution *Look at it This Way* marks a decided departure from formula sales films and transparent fakery.



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Does FILMSENSE work? One client claims it sold an account they'd been after for 10 years. Another credits FILMSENSE for a rising sales volume for the third straight year.

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Plasticans because they are strong, light
weight, have well-fitting lids and
because it's so easy to remove the film
without damage. You may use any of
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Sincerely,
A Sponsor Who Cares.

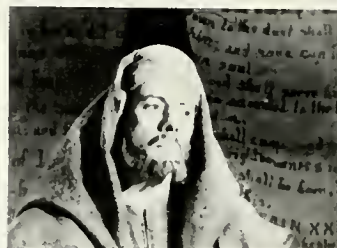
THEY ARE AVAILABLE THROUGH

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Box 157
Butler, N.J.

Dawn Bible Film Volunteers Work Miracle

FOR THE PAST nine months, a unique new series of religious films called *The Bible Answers* has been offered free to television stations across the country by the Dawn Bible Students Association. The series, consisting of 26 half-hour discussion films about the Bible, is being distributed by Modern TV.

The format of *The Bible Answers* programs is basically an interview with three Bible scholars — Russell Pollock, Edward Fay and Norman Woodworth — which is enlivened and made attention-holding by the introduction of living characters from the Bible — Abraham, Moses, Job, David, Isaiah, Peter, Paul and others



\$25 a month. Ray Krupa, a well-known Bible scholar and lecturer, supervises the film activities of the Association.

The Word of the Bible, according to the Association, is that the Heavenly Father is a God of Love. The group hopes to reawaken the belief in a Loving God rather than a Punishing God. It believes in fundamentals, and in the Bible as a source of all Christian knowledge, but does not promulgate these beliefs in a sectarian way, beyond being basically Protestant.

39 Stations Play Series

The films, which are now playing on 39 stations as a series, have been telecast 616 times to an approximate audience of 870,000. Response has been almost universally good — enough so that some stations are now repeating the series.

One of the factors that the television stations appreciate is that none of the films ask for donations, and the Association is not seeking to build up a big mailing list. Small booklets about the Bible are offered and sent with no further follow-up. About 400,000 of these booklets have been sent out to date.

The Association hopes some day to have a full series of 52 films and work goes on constantly to this end. In addition to the 26 completed films, Charter Oak is finishing up 14 more, and scripts for seven are ready to go into production.



Scenes in Dawn Bible films . . .

speaking their lines from the Bible. All of the films were produced by Charter Oak Productions, New York.

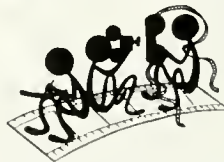
Supported by Contributions

The Dawn Bible Students Association, founded in 1932, is a loosely-organized, nationwide group of sincere people interested in the good news which the Bible brings. About 25,000 of these people pitch in with small contributions to help spread the Word. There are no big contributors and the average donation is about \$5 per month. The working staff of about 25 full-time people serves voluntarily with an income consisting of only room, board and

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Photographers' Association President Robert Carruthers (left) with Telic Exec. Producer, Ed Boughton

Telic Producer Leads Talk on Film Production Techniques

At a recent meeting of the Long Island Industrial Photographers Association, Executive Producer Ed Boughton, Telic, Inc., previewed the space navigation film, *Where Am I?*, for the group.

Following the film presentation, Mr. Boughton led a round-table discussion on the techniques involved in producing industry-sponsored public relations films.

He also served as judge of LITPA monthly print competition.

* * *

Spindler & Sauppe's Useful New "Slide Projection Guide"

A very useful new guide to the better use of projected slides in industry is contained in the "Audio-Visual Slide Projection Guide" now available at cost-of-publication of \$1.00 per copy from Spindler & Sauppe, 2201 Beverly Drive, Los Angeles 57, California.

"With emphasis on industrial applications," the book contains reprints of informative articles, charts and an excellent Presentation Check List every executive should have.

Alan Macauley New President of S.O.S. Photo-Cine-Optics

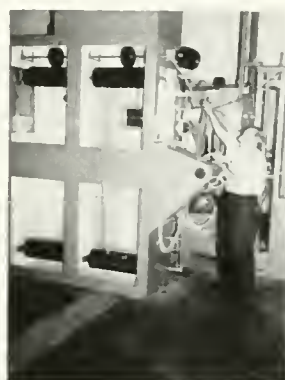
New majority owners of the outstanding common stock of S.O.S. Photo-Cine-Optics, Inc. are Alan C. and Jan T. Macauley, first representatives of that company in the 13 Western states.

Alan Macauley has been named a director and new President of the firm, succeeding Joseph A. Tanne, who becomes Chairman of the Board. Dominick J. Capano is Vice-President and General Manager. Mrs. Macauley has become Treasurer.

* * *

The Latest Fonda Printer Is Installed at Modern Movies

On March 1, 1939, Fonda Printer No. 1 was installed at Modern Movies, Inc., Hollywood laboratory specializing in black and white 8mm and 16mm silent and sound prints, replacing equipment then



Fonda Printer at Modern Movies

in use. On February 1, 1963, the newest Fonda Printer was installed there, replacing old No. 1.

Though a great many of the printers have been produced in the intervening years, for sentimental reasons the old No. 1 plate has been attached to the new unit. Head lab technician Phil Engleberg is pictured with the installation in the Modern lab.

WHAT DID WE DO IN '62?

Well . . . among other things



To record sound, Charlie Lee squeezed into a closet during filming in the Governor's office



AND . . .

To meet our commitments, Ed Swanson helped to clear an Iowa highway



AND . . .

To be most economic, Bruce Colting kept his pencil sharp

Can we squeeze into your closet?
Push you out of the snow?
Keep our pencil sharp for you?

Gilbert Altshul PRODUCTIONS, INC.

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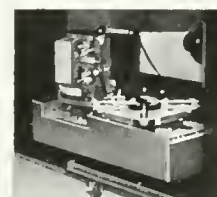
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audio-visual presentation system
to suit your particular
display requirements!*



**The RALKE 16mm
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Repeater Projector**

The heart of the Ralke Model 333 heavy-duty automatic repeater Audio-Visual-Matic is the superb Eastman Kodak "Pageant" AV-126-TR 16mm projector, modified for heavy-duty use. This, integrated with the Ralke-designed continuous loop film magazine and picture enlarging system, forms a completely self-contained unit ideally suited for operation at fairs, trade shows, sales meetings, conventions, lobbies, educational institutions, etc. The design has been proven in installations at Disneyland, and the Brussels and Seattle Worlds Fairs.

- Entire mechanism slides out for loading.
- Beautifully styled, moveable cabinet, 34" wide, 30" deep, 60" high.
- Large screen . . . 23" x 30".
- Continuous run or push-button repeat.
- Transistorized trouble-free circuitry.
- Forced-air cooled, soundproof.
- Daylight viewing.
- Available without cabinet for custom installations.



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In this scene from "The Challenge of Dentistry," Dr. Ford tells young Jim Reynolds of opportunities, rewards of the profession.

Gaining Recruits for the Dental Profession

"The Challenge of Dentistry" Aims to Interest Young Viewers

THE OPPORTUNITIES for young people in the dental profession are explored in a current 28-minute color motion picture, *The Challenge of Dentistry*, produced by Cal Dunn Studios, Chicago, for the American Association of Dental Schools and the American Dental Association.

A dramatic background brings out the many careers available in the profession; in private practice, public health work, government, hospitals and specialized aspects. The film is aimed at young people of high school and college age and is being distributed by the ADA's Bureau of Audio-Visual Services.

The film's opening sequences have all the suspense of a TV drama. Dr. Ford (played by Joe Slattery of TV fame) is being honored for helping save the life of a

woman patient, in whose mouth he detected the onset of cancer. This seldom-known but vital part of the dentist's work excites the attention of a lad, Jim Reynolds (played by Eddie Applegate of "Bye Bye Birdie").

The film answers, in down-to-earth language, the questions which trouble young men and women. Its climax motivates young Jim to enroll in dental school. Final scenes showing his graduation present a challenge to young viewers who are told that "they will write the headlines of dentistry of the future."

The film was produced with the aid of the Division of Dental Public Health and Resources of the U. S. Public Health Service and conveys the authority of its settings and collaborators.

*"The difference between the right
production and almost the right
production is the difference between
lightning and the lightning bug!"*

(Mark Twain paraphrased)

SONAFILM PRODUCTIONS CORPORATION

General Service Studios, Hollywood, California

Webster 3-7900

They Shot the Sports Film of the Year

Countless Millions of Americans and Service Men Throughout the World Are Viewing the "World Series of 1962" and This Year's Film Was the Greatest!

THE ANNUAL WORLD'S SERIES of major league baseball is America's major sports event of the year and motion pictures, replaying the games for thousands upon thousands of audiences in clubs, lodges, halls and hospitals throughout the nation keep hundreds of prints busy through winter, spring, summer and fall. Add to this multi-millionfold audience, the shipments of prints to service men and women at bases at home and abroad, and *The World Series of 1962* is unquestionably the major sports motion picture of the year!

The games between the New York Yankees and the San Francisco Giants were filmed last fall by a veteran of the news, sports and business film production field, Jack Lieb and his crews of Jack Lieb Productions, Chicago. The action and the arrangements, as usual were under the direct supervision of Lew Fonseca, head of the Motion Picture Department of the American and National Leagues of Professional Baseball Clubs.

Sponsorship of the 1962 film was by the Coca-Cola Company and sports equipment supplier, Hillerich-Bradsby, makers of the Louisville Slugger bat. Coca-Cola bottlers are keeping prints moving as are all member clubs in both leagues. The color printing, by Calvin Productions, Kansas City, was a spectacular contribution to the program.

Just before the Series, when it appeared that the Los Angeles Dodgers would be the Yankees' opponents, film work had to be started at the Chavez Ravine site of the play-offs between the Dodgers and the Giants. That added two days of shooting to the eventual seven game Series' schedule.

Total footage exposed was 28,000 feet of Eastman Ektachrome. Five cameras were used almost constantly; one of these was a 16mm Mitchell behind home plate, covering the action of the batter and the pitcher. The camera ran every time a ball was pitched.

Some of the most unusual footage was covered by a second camera behind home plate used for slow-motion sequences, covering any unusual action. This camera was set to follow

the ball to the infield or the outfield under all circumstances. If the play looked spectacular, the scene was filmed at 128 frames per second.

The fourth camera, at Candlestick Park, was placed out in center field so that close-ups could be obtained with a zoom lens (of outfielders catching long flies). A long focus lens on this camera provided closeups of the batter and catcher as they appeared to the pitcher. Even the catcher's signals could be "read" from a center field position in the grandstand which



The Leagues' Motion Picture chief, Lew Fonseca, is flanked by a Series' star and by cameraman Warren Lieb during a game break.

proved to be an extremely effective angle for "cut aways" and other action, such as audience reactions.

A fifth camera roamed the stands picking up crowd shots and general views of the field for "color" and background footage. It was estimated that approximately 3,500 feet of negative was needed for each game and the schedule worked out almost exactly.

Candlestick Park proved a godsend for the crews with brilliant sunlight and an almost total absence of shadows on the field. Not so for Yankee Stadium, a familiar "problem" for both television and film crews with its deep shadows. This setting called for high speed stock but the Lieb crew found that best results were obtained with the normal 7255 Ektachrome stock used in the slow motion camera.

On the day of the third game at Yankee Stadium the rains descended, putting the en-

At left: Warren Lieb focuses for color sequence during pre-game warmups at Series. Right: use of the "walkie-talkie" to make sure of top scenes was inaugurated by Jack Lieb during Yankee-Giant games last fall.



Producer Jack Lieb, high in the stands at Candlestick Park, checks World Series' action in first use of two-way "walkie-talkie."

tire schedule back a day. After the final day in New York, the Series stood at three victories for the Yankees and two for the Giants. The rains delayed the Series at San Francisco for three additional days.

One of the innovations used in this Series was the first use of two-way radio communication between each of the cameramen and Mr. Fonseca. This facilitated light meter readings between the crews as well as assuring focus on special action shots.

All negative was shipped to the Eastman plant in Chicago for processing. On return to Chicago, Mr. Lieb, Lew Fonseca and editors Art Ellis and George Halonen of the Lieb staff began the work of selection and matching. Only those scenes selected for use were printed to be used as a work print in assembling the big picture.

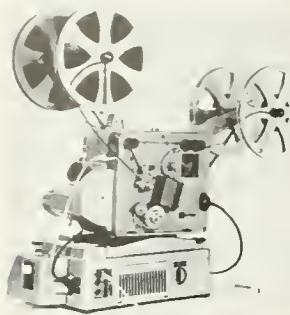
Although the Series wound up a week later than scheduled, the first print was delivered to the League's Motion Picture Department a week earlier than originally planned. The first showing, at Toots Shor's restaurant in Manhattan, launched the premieres. 225 members of the sports departments (press, radio and television) as well as members of the Commissioner's office and officials of both Leagues were at the first show.

Press comment has been enthusiastic but so has the reception given the hundreds of print now moving on night and day schedule to audience groups throughout the world.



Siemens "16" Sound Projector Has Wide Range of Capability

The Siemens 16 16, single system double system sound projector or is a high quality machine with extraordinary range of capabilities. The single system side of the machine has all of the most useful



Siemens 16 16 Projector

and desirable sound projector facilities. These include optical playback, magnetic recording, and playback, both full track and half track facilities.

The Arriflex Corporation of America has announced its appointment as sole U.S. agent for the Siemens series 2000 16mm sound projectors. The projector is manufactured by Siemens Halske in West Germany.

The projector is specially distinguished by its additional, double system. This is a complete additional sound channel, using 16mm perforated magnetic film, and is mechanically interlocked to the projector. On this "deck" are facilities for recording and playback of full 200 mil magnetic track. Sound may be recorded live and/or from records or tapes or transferred from one channel of the projector to another. Sound may also be recorded on sound and in fact a total of nine recording and re-recording possibilities are obtainable.

The basic projector has a double-cam driven, three-toothed precision pulldown. Pulldown time is a fast 1/192 second for maximum screen brightness. The projector may be set for either two blade or three blade operation optionally, and lamps may range in wattage from 250 to 1000 watts.

Check NP #1 in the convenient request form for additional details.

* * *

New Eclair Reflex Camera Acquired by Camera Service

The new and revolutionary Eclair Reflex has been acquired by

AudioVisual Equipment TradeFair

the latest tools
for film production
and presentation

Camera Service Center, Inc., New York City. This unique 16mm field and studio camera is self-blipped.

Perfect frame registration is assured through use of pilot pins entering the film perforations from the emulsion side. Precision synchronization between the rotary focal plane shutter and the intermittent movement permits 100 per cent of the light entering the lens to reach the film.

The camera unit, complete with 400 foot magazine and motor, weighs only 11 pounds. Magazines are of advanced coaxial double compartment design that

substantially reduces camera bulk.

Built in the camera is a signal generator and automatic electric start mark system for both picture and sound. Instant interchangeability of the motor and magazine and rapid self-threading are additional features.

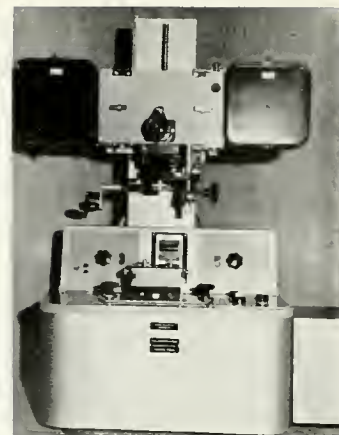
Check NP #2 in the New Products Form for complete data.

* * *

Vertical Optical Printers Now Available in Five Models

Now available are five models of the Emby-Homrich Vertical Optical Printer.

There are two models of the



Emby-Homrich Optical Printer
for Slide, Filmstrip Duplication

46mm version — the standard and new model with photocell for automatic exposure control. These printers are primarily used for the making of internegatives by photo finishers throughout the world.

Internegative sizes can be full, square or 1/2-127 as the operator chooses. For example, from a 35mm slide an internegative can be made in the 1/2-127 size to make 2x or 3x prints. Or a full 127 negative can be made if a 5x7 or 8 x 10 print is desired.

An internegative can be made from a 16mm frame. Portions of a larger transparency can be cropped. In the other direction, an internegative can be made from a transparency as large as 4x5.

An accurate reflex viewer shows the operator the size, sharpness and brightness of the image being printed. The mirror returns immediately after each exposure. Negatives can also be made from opaque copy as large as 8x10. Thus a negative can be made from a print in cases where the original negative is lost or not available.

The new photocell on the Emby-Homrich optical printer makes internegative printing simpler, faster and much more accurate in the hands of inexperienced help.

The 46mm model is also a "super slide" (sq. 127) production printer. Provision is made for automatic operation in large quantity duplicating.

The 35mm version of the Emby-Homrich vertical printer has three models — the standard, plus one with a photocell and one with the photocell as well as a built-in light source with a dialable filtration system. This permits the operator to select any amount of cyan, magenta, yellow filtration merely by turning calibrated dials.

These printers are similar in all respects to the 46mm models ex-



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cept they lead with 35mm film. Either four sprocket (single frame) or 8 sprocket (double frame) prints are made. These printers are widely used as production slide duplicators or as printers of master film strips.

Check NP #3 for additional details.

* * *

SuperWide Short Focal Lens Added to Buhl Optical Line

The SuperWide One Four is being added by the Buhl Optical Company to its line of extremely short focal length SuperWide projection lenses.

The SuperWide One Four is a fully corrected and coated f:3.0 lens with a 1.4-inch focal length. It covers transparencies of every size from sub-miniature to super slides, drastically reducing required projection distances and producing much larger images than can be obtained with a conventional projector lens.

For example, the Buhl SuperWide One Four uses only 58 inches to project sharp 48-inch wide pictures from 35mm double frame film slides, while a conventional 5-inch lens would require 15 feet. Picture brightness, screen size for screen size, is equal.

For complete data, check NP #4 in the Request Form.

* * *

New Film Leader Material Announced by Neumade, Inc.

A new film leader material has been announced by Neumade Industries, Inc. of New York. The stock from which the leader is made does not require scraping to produce a splice as there is no emulsion.

16mm leader, both sound and

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silent, is available in black, white, red, blue, grey and yellow. Colors will not fade as they are impregnated in the film base itself. Now it is possible to color code all prints, not only identifying head and tail, but by type and subject as well. 8mm and 35mm leader is also available in limited color choices.

Check NP #5 in the convenient Request Form for additional details.

* * *

New 5,000-Watt Spot Lamp Produced by Studio Lighting

Development of a new 5,000-watt spot lamp which has been studio-tested and pilot-modeled has been announced by the Studio Lighting Company of Chicago. Production of these lamps for producer rental use is now under way.

Outstanding features are size and weight, which has been reduced by approximately 45 per cent. Size has been decreased by five inches in both diameter and length from the 5KW spots available in the industry.

Adequate cooling is obtained by the same system used in the Studio Lighting Company's 10,000 watt Super Spot.

Other features in the lamp include new, high-impact aluminum castings throughout, removable lens, extended ears for scrims, doors and gels. The burner system is designed to rapidly dissipate heat, thus reducing burner damage and maintenance costs. Check NP #6 for more details from the manufacturer.

* * *

Terado Corp. Has Portable Power Pack for TV New Camera

A new CinePower 25 portable power pack, tested and approved for TV news camera operations, has been developed by Terado Corp.

The power pack operates all 110 volt 60 cycle AC cameras within its capacity. It features self-contained inverter with battery enclosed, leather case with shoulder strap. Weight is 13 pounds. For complete information, check NP #7 in the request form.

* * *

Photographic TV Recording Unit Designed by Palmer Films

☆ A 16mm photographic television recording unit designed to produce simplified, high quality full-frame film records from broadcast or closed circuit transmission, or from tape playback, has been announced by W. A. Palmer Films.

The package includes a camera,

"Imaginative...
entertaining...
a resounding success!"*

Such complimentary quotes come often these days as VIDEO FILMS' list of enthusiastic clients continues to grow... VIDEO can make your story imaginative, entertaining and successful. That's just one way VIDEO FILMS gives you full value for your film dollar.

*from a client letter in our files about an award-winning production.



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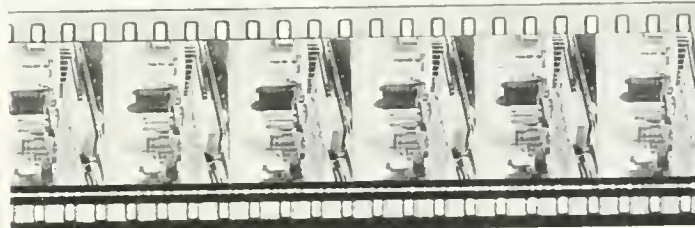
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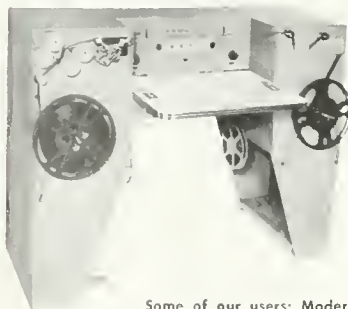
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Note These Features: Plug-in electrical components, unitized construction, all ball-bearing drive motors and many other exclusive features give you the ultimate in long life, dependability of performance along with maximum ease of maintenance. Other features: film cleaning, footage counting, splice counting, and exclusive automatic safety controls. Patented design provides maximum ease and speed of operation. No other machine like it on the market!

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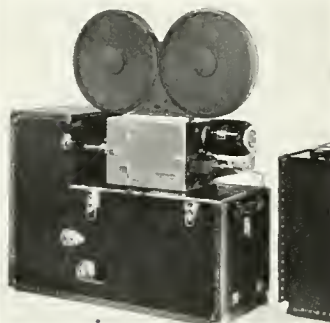
4444 West Chicago Avenue • Chicago 51, Illinois

New A-V Equipment:

(CONTINUED FROM PAGE 213)

a newly designed Conrac photographic monitor, and an integral sound recording unit. It records picture and sound on a single piece of film.

The camera incorporates a shutter design which eliminates the



Palmer TV Film Recorder

shutter bar problem and permits recording on a variety of film emulsions. A unique film transport system features a fixed register pin and rapid film pull down. Absence of a conventional aperture plate in the camera prevents emulsion pile up and dirt accumulation.

Camera and monitor are permanently aligned and housed in a combination cabinet-carrying case measuring 40" x 27" x 22". For complete data, check NP #8 in the request form.

New Series of 16mm Projectors Unveiled by Associated Electric

☆ Series 700 — an entirely new group of 16mm sound projectors — has been introduced in England by Associated Electrical Industries Ltd.

Five models incorporate advanced features and are noteworthy for ease of operation.

quiet running, versatility and high quality sound and picture reproduction, as well as for pleasing appearance and portability.

Designed by Sound Equipment Group of AEI electronic apparatus division, the new series offers a choice of projector to meet all instructional or entertainment requirements. Two of the versions, 700 and 701, are for reproduction of optical sound tracks.

The 702 model can deal with both types separately or simultaneously, has facilities for magnetic recording and a four-way mixer control panel. This enables speech or music to be recorded, sound to be totally or partially erased and, with half-stripped film, the sound to be transferred from the optical track.

All models except 700 and 700R have external loudspeakers as well as the case-cover speakers. Check NP #9 for additional product data

Versatile Stereo Projector Shown by Compeco Corporation

☆ A versatile slide projector has been brought out by Compeco, described as a new version of its widely-used stereo equipment.

A feature of the multi-use Compeco 500 is its compact styling. The housing is free of knobs and gadgets. All controls except one are, handily located on a simplified, recessed, console panel.

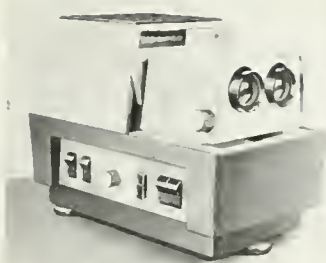
Stereo slide projection is achieved in the Compeco 500 by having the polarizing lenses between the slides and the projection lenses. The polarization system is easily removable for the showing of 2 x 2 slides. Both types of image projection are easily adjusted, vertically and horizontally, by the single control on the lens housing.

The Compeco 500 has a new

A CONVENIENT REQUEST FORM FOR PRODUCT DATA

- | | |
|--|---|
| ☐ NP # 1: Siemens 16 16 Sound Projectors. | ☐ NP # 7: Cine Power Portable Power Pack |
| ☐ NP # 2: Eclair Reflex Motion Picture Camera | ☐ NP # 8: Palmer 16mm Television Recorder |
| ☐ NP # 3: Emby-Homrich Optical Printers | ☐ NP # 9: Series 700 16mm Sound Projectors |
| ☐ NP # 4: Buhl SuperWide Short Focal Lenses | ☐ NP # 10: Compeco "500" Slide Projector |
| ☐ NP # 5: Color Leader w/ non-scrape surface | ☐ NP # 11: T/A Fluid Pan Tripod Head |
| ☐ NP # 6: 5,000-watt Studio Spot Lamps | ☐ NP # 12: The Oravisual Portable Lectern |
| ☐ NP # 13: GE Type Light Meter | |

ATTACH LETTERHEAD & MAIL TO THE NEW PRODUCTS DESK
c/o Business Screen, 7064 Sheridan Road, Chicago 26.



Comco's "500" Projector

stereo slide carrier with an electronic shutter that automatically dims the twin lamps during slide changes. The slide section is also designed to accommodate the Aire-quipt automatic 2 x 2 slide changer as well as Comco's 2 x 2 slide carrier.

Check NP #10 in the request form for complete information.

* * *

New Fluid Pan Tripod Head Designed by TA Mfg. Corp.

A new professional quality fluid pan head for 8 and 16mm movie cameras is being introduced by TA Manufacturing Corp.

Called the Thomas Fluid Head, this new instrument is designed for use on either standard screw-mount



TA Fluid Pan Tripod Head

tripods, or on its own 9-inch minipod tubular legs. The entire pan and tilt action utilizes an all-visco-

dyne fluid principle proprietary to the manufacturer.

The Thomas fluid head with minipod legs offers great versatility in use, often relieving the cinematographer of the burdensome standard tripod in the field. The minipod levels itself on any existing field setup such as automobile hoods, tables or benches. For complete information, check NP #11 in the request form.

* * *

New Lectern is Lightweight, Collapsible and Portable

A line of lightweight aluminum floor and table model lecterns which can be collapsed for easy carrying or storage has been produced by The Oravisa Company.

The portable elevator lectern can be raised or lowered a full 12 inches to accommodate all speakers, no matter how short or tall. Actually two lecterns in one, it can be converted to a table model simply by lifting off the upper section.

Made of aluminum, clad in attractive walnut grain plastic, the portable lectern weighs 27 pounds, and can be folded to a compact 3½" x 24" x 46" for easy carrying or storage. Check NP #12 for additional product data.

* * *

GE Reduces Light Meter Price, Has New Exposure Calculator

General Electric's large lamp department has announced a price reduction and a photographic exposure calculator for its improved Type 213 light meter.

New meter prices are \$17.50 for one and \$15 for each in lots of six. Prices have been \$19.50 each and \$15 apiece for 24 or more.

The Company for the first time is making available to purchasers a calculator which makes the meter

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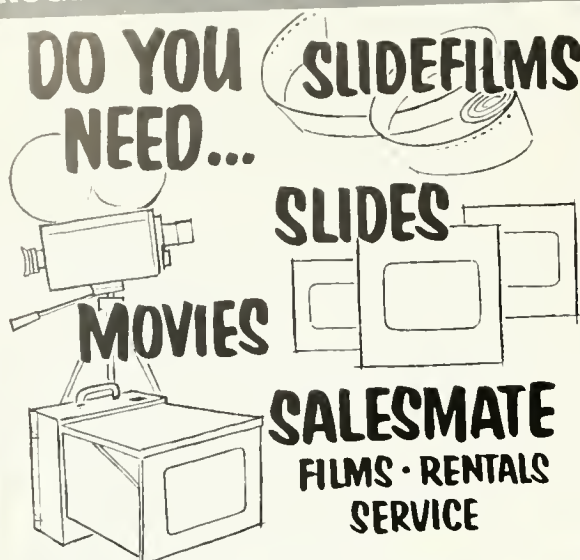
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Check NP #13 in the convenient request form for additional details.

* * *

GE's Portable Cinema Light Cuts Weight on Location

☆ Film cameramen are carrying less weight on location these days. The reason: A new, light-weight, portable light source which many of them are using.

The unit, General Electric Company's Cinema Light, weighs only 8½ pounds, including its sealed beam lamp and nickel-cadmium battery pack. Besides the light weight, TV news photographers like the added advantages of "spotless" beam and quick recharge. The unit can be recharged on a rush basis in 10 minutes, giving an additional three minutes of light. Full charge, giving 10 to 12 minutes of light, takes only 60 minutes.

Cinema Light is recharged by plugging it into household current. For photographers on the move, it can also be recharged from a car battery by means of an "inverter." There are several of these devices which convert low voltage to 110-volts available at about \$30. Among these are Heathkit's MP-10 and ATR's 12-T RME. With one

of these devices, photographers can recharge their Cinema Light units while driving from one assignment to another.

Cinema lights are equipped with a wide-angle, 3,400 K, 6,500 candlepower light source, the DWH lamp. This lamp can be used with wide-angle 6.5 mm movie lenses. The light has a three-hour rated life.

* * *

Camera Mart Offers Three New Beaver Lab Products

☆ The Camera Mart, Inc., New York, is now exclusive distributor for three new Beaver Labs products, specially suited for motion picture and television application.

The three new products are: GTC-59, a lens treatment compound, which acts as a cleaning and polishing agent, as well as providing anti-fog protection.

Liqui-tape — a liquid insulating tape for insulating hard-to-tape places, which dries to a hard pliable surface and will not crack, chip or peel.

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* * *

No-Scrape Safety Leader in Colors Offered by Starex

There's a unique safety film leader that requires no scraping and is available in a wide variety of colors. The non-flammable acetate film leader, announced by Starex, Inc. of Kearney, N. J., can be used on all standard splicers.

Made expressly for splicing, it has no emulsion for film editors to scrape off. And the opportunity to color-code film reels according to subject, film base, etc. is another advantage offered by Starex.

Full production in sizes ranging from 8mm to 90mm is expected early this year. Get details and prices from the company's main sales office at 251 W. 42nd St., New York 36, N. Y.




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The Ceaseless Fight on Polio

Lederle Picture Persuades Viewers to Join Mass Oral Polio Vaccine Feeding

SPONSOR: Lederle Laboratories Division.

TITLE: *The Last Case of Polio*, 20 min, color, produced by Willard Pictures, Inc.

The Last Case of Polio urges a toast to the day when the chain of infection which causes polio may finally be broken. It has the primary aim of persuading the viewer to join in mass oral polio vaccine feedings.

The film has had a wide circulation since its release in October, 1962, notably in the Los Angeles area, where an intensive civic campaign has been on to encourage mass feedings. Surveys have indicated that neighborhoods where the film was shown had a significantly greater percentage of people who took part in the mass feedings campaign.

Shows How Polio Virus Is Transmitted

The Last Case of Polio contains a number of episodes, including an animated one, showing how polio viruses are transmitted and their primary effect in humans. It explains that treatment for polio is a complex process involving not only the physician but the concentrated attentions of nurses, medical technicians and physiotherapists.

Historical sequences trace the history of the disease from ancient times to the severe epidemic in New York in 1916, which claimed 2,000 dead and 9,000 paralyzed.

Some Poignant Chapters from History

The film shows Franklin Delano Roosevelt shortly after he was struck by the disease in 1921, the physical treatment work of Sister Kenny beginning in 1946, and Dr. Jonas Salk's discovery of a vaccine prepared from dead virus in 1953.

Dr. Albert Sabin, in 1960, first produced an oral vaccine which has now been fed to 200,000,000 people with entirely satisfactory results.

Much of the picture was photographed at mass feedings of oral polio vaccine. Production, quality control and packaging sequences were produced at Lederle Laboratories in Pearl River, N. Y., as Orimune, Lederle's oral polio vaccine, was actually being manufactured.

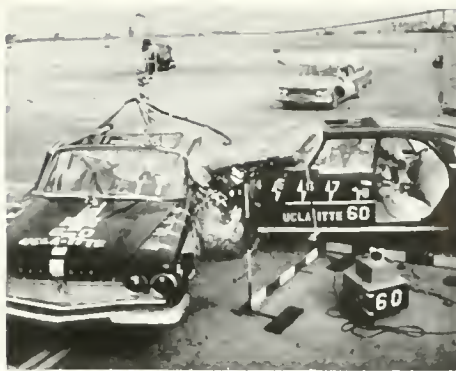
Primarily for Health, Medical Groups

The film is principally for the use of medical societies, public health organizations and other groups involved in the promotion of polio immunization campaigns. It is also being used by schools, civic groups, churches, service organizations and television stations. Distribution is the Lederle film libraries in Pearl River, N. Y.; Los Angeles; and Mt. Royal, Quebec. 

* * *

Magnasyn Receives Air Force Order

Magnasyn Corporation, North Hollywood, Calif., has received an order in excess of \$232,000 from the Rome Air Material Area of the U. S. Air Force. The Magnasyn TR-1510 multi-channel tape recorder is used by the USAF in military airports to record pilot-to-tower radio transmissions. 



Staged collisions show effects of accidents . . .



. . . and another scene in "Safety Belt for Susie"

Good Safety Pictures Are No Accident

These Recent Useful New Safety Films Are Fortified by Extensive Studies of Accidents

THE HEADLINE PHRASE clues a special interest of industrial-TV commercial — and now educational — film producer Charles Cahill of Charles Cahill & Associates, Inc., Hollywood. Out of a long experience of highly successful production of commercials for two segments of industry came a wealth of background and understanding of the special needs and problems of photography related to petroleum and automobiles. Out of this, too, grew awareness of need for more and better films on traffic safety.

Out of pioneer studies on accidents made by Cornell University, current traffic safety analyses and extended studies are continuing at Harvard, the University of California at Los Angeles, and within the U. S. Public Health Service. In cooperation with these groups, and working closely with many state and local law enforcement bodies, the Cahill organization has built a library of a dozen subjects, with about as many more projected for 1963.

Pictures Are Aimed at Adult Audience

Basically the films are aimed at adult audiences and are primarily for men who make up the "bulk" market; targets are fleet operations, telephone companies, the Armed Forces, and others with sizable quantities of manpower piloting vehicles on the streets and highways.

In general, the films stay away from the shock effect of "blood and gore", for while such an approach makes a film controversial and thus has a sound effect in attracting attention, the inherent negative quality is that people tend to reject the unpleasant and forget it as quickly as possible. Nor are these "nuts and bolts" pictures, though generalities are avoided and each film makes its points specific. Rather, to make the points readily absorbable, and so that the audience goes away remembering the message, each has an element of story to capture and sustain interest.

Safety Belt Can Save a Child's Life

As example of one of the most recent of Cahill's films, *Safety Belt for Susie* is built around U.C.L.A.-staged collisions, using anthropometric dummies and dolls simulating children, which forcibly demonstrates that children of a year or older, riding with presumed

increased safety in a car's back seat, should wear safety belts, that with them children who otherwise will be killed in an accident at a seemingly moderate speed of 30 or 40 miles an hour, can live to prove that "safety is no accident."

Casting of a very winsome little girl and using her doll, Susie, as a device to warn parents, results in an emotional approach which combines the potential of tragedy with heart-warming tenderness.

The Effects of "Drinking and Driving"

Drinking and Driving is slated for early production as a followup of a picture done last year; the newer film will become, in effect, a "synonym" for the earlier one, giving companies concerned with driver education a presentation of the same basic point in a new setting.

Pursuit Driving, for use of law enforcement officers, also will be in the cameras shortly at the 2.2-mile California Highway Patrol track at Sacramento, where 90-degree, "S" and bank turns, use of a tremendously effective "skid pan", and other hazards for 100-mile-an-hour speeds will show how to drive fast and still keep the car under control.

Most Films Are Less Than 15 Minutes

Only one of the films in the Cahill library is longer than 15 minutes. Reasons for this limitation were suitable length for an educational picture; the fact that most often, though each can stand on its own, a screening is part of a longer program in which one or more spea-

Cahill's picture on "Trailer Safety" shows proper care of pleasure-boat hitch to car.



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Reel Safety's No Accident:

(CONTINUED FROM PRICEDING PAGE 217)

kers appear; and increased cost of prints for longer subjects.

All but four are in color, and three titles were not made by Cahill but by David Showalter for the California Highway Patrol. They include *Broken Glass* (13 min.), a study of intersection collisions; *The Camera in Accident Investigation* (Showalter, 15 min., b&w), showing how to use the camera for best documentary results; *A Day in the Life of a California Highway Patrolman* (Showalter, 15 min.) in which Art Baker goes on tour with the Patrol; *Fatal Meeting* (14 min.), a dramatized study of head-on collisions; *Hence Horsefeathers* (1 min., b&w), basically an announcement in which an anthropometric dummy in test collisions supports the value of safety belts; *Impact* (12 min., b&w), showing U.C.L.A. fixed-barrier-type test collisions demonstrating that "any speed can kill — even a limited speed



Scene above shows result when "Trailer Safety" rules aren't followed on the road.

of 'only 25'; *None for the Road* (12 min.), an emotional thought-provoking approach to the social-drinking-driver problem; *The Revolver* (Showalter, 18 min.), giving basic training for enforcement officers; *Routine Stops* (15 min.), a series of seven vignettes outlining points providing maximum safety for officers dealing with traffic violators; *Safety Belt for Susie* (11 min.); *Safety Through Seat Belts* (13 min., b&w), showing anthropometric dummies in other U.C.L.A. test collisions; *Stop, Look and Think* (10 min.), animation and live action combined in a pedestrian safety film for youngsters age 5-10 and their parents, with a separate 2-minute prologue for parents in which Art Linkletter stresses need for repetition and emphasis on pedestrian safety at home as well as in the school; *Trailer Safety* (12 min.), a summary of tips for the trailer enthusiast to insure maximum safety and comfort in road operation with mobile homes and boat trailers.

Three of these films produced last year were entered in the competition of the National Committee on Films for Safety. They took a first and two second-place awards.

* * *

A Note of Editorial Correction!

Apologies to Britain's K. Lockhart-Smith for the inadvertent caption error in our Issue Six, page 50, which identified him as Dr. Hugo Ritter. We don't err often but when we do, we make a complete job of it. Sorry!



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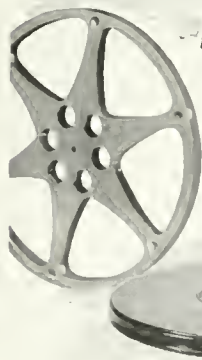
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A "Journey Into Friendship"

When we received an invitation last month to the preview of a new Girl Scout film about Ceylon, we asked an attractive young Ceylonese girl, Shirlene de Livera, to attend the event as *BUSINESS SCREEN'S* guest reviewer.

Miss de Livera is in this country learning the ins and outs of the film production business as an assistant at Rossmore Productions, New York.

By Shirlene de Livera

Journey Into Friendship, directed by Wheaton Galantine, takes you on a delightful 28-minute spin into friendship in the scouting way.

It tells a fascinating story of a group of young people — the Girl Guides and Girl Scouts of different nations — who with a courtesy and eagerness to serve, with a sense of responsibility, with a love to improve their skills and share their knowledge, try to serve both God and country so well. Thus, striving for the same goal, they live in a spirit of to-

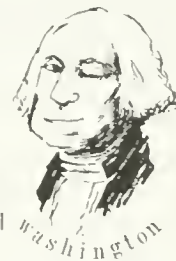


Girl Scouts from Mexico, the U.S. and Denmark getherness, which is brought out quite interestingly in the film.

It starts out rather lazily with scenes from Ceylon — the brown hills, blue waters, and the brown-bodied people of Lanka.

You see exciting Peruvian guides in three different moods . . . dressed in uniforms as nurses aides in the hospital, mastering the art of pottery in the manner of ancient Incas, and in a much lighter mood, dressed in their traditional and colorful costumes in a captivating dance at a Guide festival.

Between scenes we are taken to the beautiful
(CONCLUDED ON THE FOLLOWING PAGE 221)



shooting around Washington?

It happens to all good producers now and then: the next time you have shooting requirements in Washington, you can do away with all the problems of personnel, equipment, shipping, accommodation — by calling Milner-Fenwick, Inc. All personnel and equipment are available at rates low enough to make sure you can handle them with overhead and profit to spare.

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PERSONNEL: directors—writers—editors—cartoon artists—technical artists—illustrators—cameramen—grips—electricians—production assistants—actors—announcers—pilot—script girls—minutemen.

We have equipment to handle anything this side of a re-enactment of the British arrival in 1812. Experience? The only shooting in Washington we ever missed was the one of Lincoln. (Some outfit by the name of Booth wanted to do it alone—they ran into all sorts of trouble.)

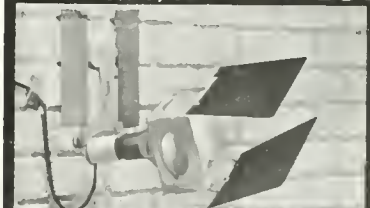
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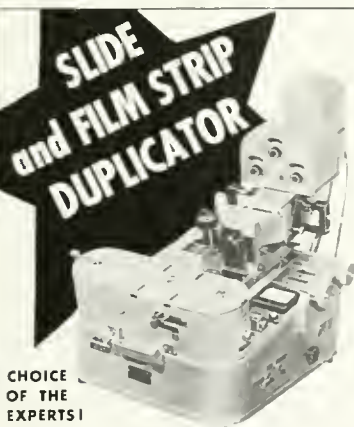
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An Eastman Kodak Film on "Photography At Work"

Photography at Work, 16mm, 45 minute, sound color, sponsored by Eastman Kodak Company.

☆ This film pays tribute to photography's ever-increasing contributions to industry and research — and to the ingenuity and resourcefulness of industrial photographers. A wide range of action is covered — from going inside a baking cake to a half-mile vacuum chamber filled with whirling protons.

Narrated by NBC news commentator Chet Huntley, the film takes viewers into research laboratories and plants of 19 companies where photography is used as a research or operational tool.

Among the "stars" of the picture are fiberoptics that bend light around corners, printed circuits that control spacecraft, seismographs that interpret geophysical structure and aerial photographs that guide highway construction and traffic studies.

At one point, the camera's eye is even found inside a baking cake in a research laboratory of the Monsanto Chemical Company. Monsanto, manufacturer of some of the ingredients used in prepared cake mixes, ingeniously combined a pan, quartz rod for a light source, lens tube and pulse camera set-up to study the reaction of the leavening agents.

The film opens with a brief summary of the evolution of photography in industry and closes with scenes at Edwards Air Force Base in California, and the Bausch and Lomb Company in Rochester showing one of photography's most exciting new techniques: fiber optics.

Other scenes show how photography plays a part in:

Exploring for oil in Texas with personnel of Geophysical Survey, Incorporated.

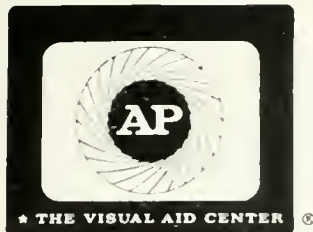
Streamlining progress reports at the H. J. Heinz Company in Pittsburgh.

Unraveling the mystery of fiber flow at the Mead Paper Corporation's Central Research Laboratories.

Recording historical highlights at the National Cash Register Company, Dayton, Ohio.

The film is another in Eastman's informational film series. Prints can be borrowed by writing: Audio-Visual Services, Eastman Kodak Company, Rochester 4, New York.

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A "Journey Into Friendship"

(CONTINUED FROM THE PRECEDING PAGE 219)

Cabana in Mexico. A residential center, it is located in Cuernavaca and operated by the Guides. Here they interest themselves in different activities such as painting and pottery, playing games and even sightseeing.

Wonderful! — and your wonder is given a big lift as you see the Guides of Denmark in the beauty of their countryside, bicycling after their leader in a troop or walking in the woods.

Finally, we are given a glimpse of the eye-catching loveliness of the landscape and the graceful native costumes of the people of Ceylon. Here the Guides work and share their knowledge with the poor villagers. They teach the girls to sew, or cut and wash the unkempt hair of a little child.

The social life of the Guide is not neglected. For after an interesting day's work, attired beautifully, she's ready for anything, an exciting date, or a quiet evening with her books.

Exciting scenery of four different countries, pleasant music, a fair story with the warm and intimate voice of the narrator, Alexander Scourby, make this film a tremendous success.

More Profits from Livestock

SPONSOR: United States Steel Corporation.

TITLE: *Modern Trends in Swine Production*,
20 min. color, produced by The Jam Handy
Organization.

☆ Audiences at the Centennial Festival for Agriculture considered this basic motion picture on an important segment of farm economy as the kind of directly useful picture for rural use.

Its purpose is to present the most up-to-date methods for better swine production, in both confinement and pasture systems. These are explained to farm viewers by a recognized authority, Bernard Ebbing, swine specialist for the Rath Packing House, Waterloo, Iowa. Mr. Ebbing is a nationally-known lecturer and judge of prime hogs. He introduces the picture and serves as its most competent narrator.

The camera swings through swine-raising facilities in Iowa, Indiana and Ohio as the track serves to point out the fundamental principles of successful hog farming. As the first comprehensive picture to be made on this subject for many years, it will prove most useful to growers as well as ag school and college audiences. The picture is being distributed by U. S. Steel, directly from its Pittsburgh, Pa. film library facility.

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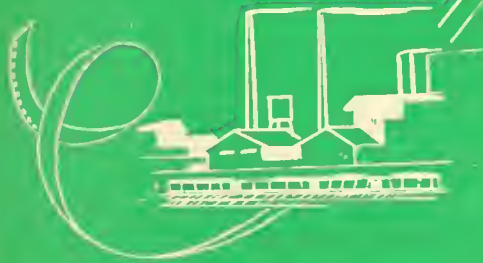
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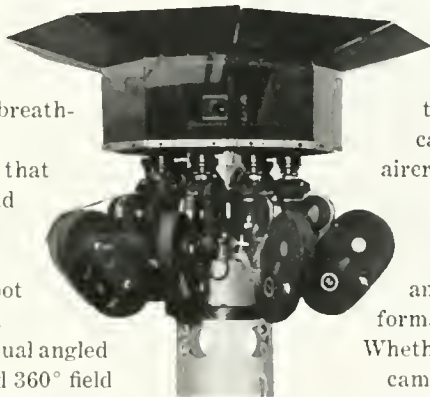
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Under the patronage of the Council of European Industrial Federations, which annually sponsors this showcase of outstanding films, the Federation of Spanish Industries is organizing this year's program. The Festival showings demonstrate the progress made by each nation's industries in the fields of production, research and management. Films are only accepted into this event through national associations of manufacturers in each participating country.

American entries (15 films may be submitted) will again be selected a committee of industrial audio-visual experts. Any industrial motion picture completed since September, 1961, is eligible, providing it fits into one of the following categories:

A. Films about economic and social questions of general interest and intended for showing primarily to the general public.

B. Films about specific industrial products, materials or projects, intended for showing primarily to the general public.

C. Films aiming less at information than do those in categories A and B, but which have the purpose of contributing to the prestige of the industry concerned or of a firm and intended primarily for the general public.

D. Films on industrial techniques (management methods, productivity, efficiency and output, rationalisation, automation, application of modern techniques, etc.) intended primarily for specialist audiences.

E. Films on marketing and sales techniques, commercial practice, etc. intended for specialist audiences.

F. Films on industrial application of scientific principles and research intended primarily for specialist audience, including schools.

G. Films on management and manpower training (for example, vocational guidance and training, training within the firm) and on manpower promotion and human relations within the firm, intended for an *industrial* audience rather than the general public.

H. Films on accident prevention, occupational diseases, health, re-education and measures of social security for *industrial* audiences.

To enter a motion picture a sponsor or producer should immediately send a letter describing his film and agreeing to pay the festival registration fee, in the event that his film is selected to represent the United States. All films must be received in New York before June 15th. All letters and films should be addressed to Miss Janet R. Wilkins, Producer, Audio-Visual Programs, National Association of Manufacturers, 2 East 48th Street, New York 17, New York.

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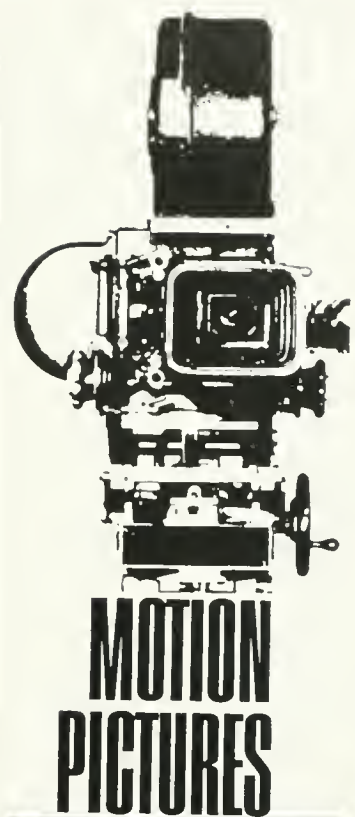
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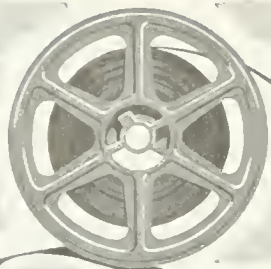


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Camera Eye THE EDITORIAL VIEWPOINT

AWARDS FOR FIVE outstanding industrial relations films produced in 1962 were presented on March 26th at the 35th Institute on Industrial Relations, sponsored by the National Association of Manufacturers and held at the Arizona-Biltmore, Phoenix, Arizona. Winners were selected in four categories and judged by a committee of leading industrial executives. The award-winners and their categories were:

Company Economics: *Our Newest Challenge*, 20 minutes, color. Distributed by the Motion Picture Section, Martin Company, Orlando, Florida.

Industrial Safety: *Cause Undetermined*, 18½ minutes, color. Produced and distributed by Bay State Film Productions, Inc., Boston and Springfield, Mass.

Management Development: *A Coin With Two Heads*, 35 minutes, color. Distributed by the Proctor and Gamble Company, Cincinnati, Ohio. An award in this category also went to *Overcoming Resistance to Change*, 30 minutes, b&w. Produced and distributed for syndication sale by Roundtable Productions, Beverly Hills, Calif.

Welfare Benefits: *Cash on the Barrelhead*, 17 minutes, color. Produced by Reid H. Ray Film Industries for distribution (syndicated) by the Bureau of National Affairs, Washington, D. C.

The judging committee included Stuart F. Arnold, Manager, Benefit Plan Administration, Union Carbide Corporation; Fred D. Hunter, Director, Employee Relations, American Brake Shoe Company; Hudson Nix, Director of Labor Relations, Celanese Corporation of America; Douglas Soutar, Director of Industrial Relations, American Smelting and Refining Company; and William G. Johnson, Director of Special Projects, NAM Industrial Relations Division.

Handsome certificates of award were bestowed on the winners. Both the jury and the sponsoring host set a high standard of film accreditation which this industry accepts with gratification.

Estey Electronics to Make, Distribute "Cinebox" Which Shows 40 Sound Films

If you wonder what happened to that useful "Cinebox", the Italian-made automatic sound film projection unit which shows 40 four-minute color sound films and can be operated by push-button or by coins, you'll be interested in the news that U. S. distribution (and later, manufacture) has been taken over by Estey Electronics, Inc., oldest organ manufacturer in the U. S.

An Estey subsidiary, Cinevision Corporation of America, has been organized and the unit licensed by Societa Italiana di Fonovisione, of Milan, Italy. Stanley Green, president of

Estey, avers that the "revolutionary advertising medium" has been used successfully in many countries of Europe.

Eventually, the American licensee will manufacture the machines at its Torrance, California plant but will initially import 2,000 units for sale and distribution this year. Estey also plans to produce, distribute and rent films for coin-operated entertainment versions of the machine but is strong on its advertising potential for the myriad of public places in which it can be installed by simple plug-in. They also look to its useful role in trade shows and at conventions.

Washington Groups Hosts Premieres for American Oil's "Potomac Holiday" Film

And, while we're on the subject of important events, the series of previews held in Washington, D. C. for *Happy Holidays Along the Potomac* were noteworthy! This Parthenon-produced travel promotion subject was premiered at an April 22nd luncheon sponsored by the Washington Convention and Visitors Bureau (part of the Greater National Capital Committee) and the Metropolitan Washington Board of Trade. Mr. L. W. (Bill) Moore, president of the American Oil Company, proud sponsors of this tourism film, gave the introduction.

Some extremely well-put comments were made by Mr. Moore, who suggested that companies in his industry could spend less time fighting gas wars and more time expanding the market for their product. He explained how, two years ago, AMOCO decided to enlarge its film library with "positive-approach" films for touring families. *Happy Holidays in the Land of Lincoln* (also produced by Parthenon) was the first in the series (1961) and on May 1st, through the nationwide distribution facilities of Modern Talking Picture Service, Inc., the *Potomac* film will be available on free loan to groups throughout the U. S.

A picture story of this preview event and the subsequent showings to major Democratic and Republican club organizations in Washington will be a feature of our next issue. An example well worth emulating!

Caterpillar Tractor's "Water Bill U. S. A." Backstops Major National Ad Campaign

Those double-truck ads you've seen in national magazines within recent weeks for the Caterpillar Tractor Company's well-timed water conservation campaign have a great film story behind them. The company's film, *Water Bill U. S. A.* (nationally distributed by Modern Talking Picture Service) is supplementing this print campaign in fine style.

As C. B. Leber, Caterpillar's advertising manager, puts it:

"Not every subscriber to this magazine is reading our message. Readership studies indicate that we are reaching a sufficient percentage of the audience to make it a good investment. We feel, however, that the thousands of people who saw the film through your (Modern) 16-mm distribution system and the more than 9 million television viewers have received a fuller (CONTINUED ON THE FOLLOWING PAGE 12)



"Impact at point-of-sale...amazing!"*



*A typical quotation from Videotronic 8 users. Write us for copies of our fan mail.

automatic 8 mm sound motion picture repeater projector... **MPO** Videotronic 8

Now, salesmen, training directors and exhibitors can show motion pictures as easily as turning on a TV set! Show them in daylight on a prospect's desk or to a large conference room group. Show them in a display or a trade show exhibit. Show up to 15 minutes of 8 mm sound film over-and-over with no operator, no rethreading or rewinding. Show your films on a big, self-contained screen. Show them with unmatched brilliance and clarity in picture — the brightest picture available — and clear undistorted sound.



EASY TO CARRY

Light as a portable typewriter, the Videotronic 8 weighs only 19¾ lbs. Smart, luggage-type case makes it easy to carry, and easy to take along.



NEW FILM LONGEVITY

Short film path, unique, powerdriven film platter and specially designed rollers and gate. Tension, abrasion and scratching are virtually eliminated.



NEW PATENTED PRE-LOADED MAGAZINE

Film comes to you in a preloaded plastic magazine. Rewinds film automatically during projection. Stop and start anywhere in the film.

PREPARATION OF 8 MM FILMS: To start your program with the Videotronic 8, MPO, world's largest producer of sponsored films for industry, can make a new, inexpensive 8 mm sound film for you . . . or convert your existing 16 mm films to 8 mm. And 8 mm prints cost less!

VIEWING

Self-contained, fold-out rear projector screen for daylight, desk-top viewing. Finger-tip mirror adjustment for conventional screen projection.



CYCLING UNIT AVAILABLE

For display and exhibit use, for use in "closing" and show rooms. Visitor activates machine. Film runs to end and cuts off, ready to be started again.



PATENTED GUIDE ARMS

gently shape the film coil so that a friction-free space is created in the center of the magazine. The film loop is fed to the projector without tension.



LOWEST PRICED 8 MM REPEATER! With all of its quality features and advancements in continuous projector design, the Videotronic 8 is the lowest priced repeater on the market! It can be purchased or leased on an attractive low-budget monthly lease/purchase plan.

REPEATER SALES DIVISION, MPO VIDEOTRONICS, INC., 527 MADISON AVENUE, NEW YORK 22, NEW YORK, TR 3-7000 / OFFICES IN DETROIT, CHICAGO, HOLLYWOOD

CINE Announces Film Selections for Overseas Festivals

Award "Golden Eagles" to 79 Films from Business, Education and Medicine

THE Committee for International Non-theatrical Film Events, meeting in Washington, D. C. for final screenings, has selected 79 films to represent the U. S. at festivals abroad. A listing of some of these outstanding films selected for overseas follows:

"Ballad of Soup Du Jour"

The Campbell Soup Company
The Jam Handy Organization, Inc.

"Challenge of Change"

American Telephone & Telegraph Co.
Henry Strauss & Company, Inc.

"Cleveland Institute of Art"

The Cleveland Institute of Art
Edward Feil Productions

"Dialogue with Life"

Health Insurance Institute
MPO Videotronics, Inc.

"Growing up with Deafness"

Lexington School for the Deaf
Campus Film Productions, Inc.

"Her City"

American Telephone & Telegraph Co.
Henry Strauss & Company, Inc.

"The Human Element"

Standard Oil Co. of New Jersey
Pendulum Productions, Inc.

"Indianapolis 500 — 1962"

Dynamic Films, Inc.

"The Invisible Bridge"

The Ford Motor Company
Tom Thomas, Producer

"Krystallos"

American Telephone & Telegraph Co.
Owen Murphy Productions, Inc.

"Miles Over Water"

Louisiana Department of Highways
Avalon Daggett Productions

"Molecular Spectroscopy"

Harvey Mudd College
Reid H. Ray Film Industries, Inc.

"Play For Keeps"

American Dental Association
Dallas Jones Productions, Inc.

"Project Telstar"

American Telephone & Telegraph Co.
Audio Productions, Inc.

"Safety Belt for Susie"

U. S. Public Health Service &
University of California, Los Angeles
Charles Cahill & Assoc., Inc.

"Science Rides the High Iron"

Association of American Railroads
Robert Yarnall Richie Productions, Inc.

"St. John's College"

St. John's College, Annapolis
Fordel Films, Inc.

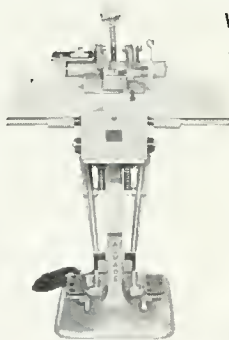
"Steel By Stopwatch"

Jones & Laughlin Steel Corporation
Cinecraft-Continental Productions, Inc.

"Technique for Life"

Pure-Pak Division
Ex-Cell-O Corporation
The Jam Handy Organization, Inc.
(CONTINUED ON PAGE SIXTY-TWO)

Acmade Foot-Operated Splicer with Tungsten Tipped Blades

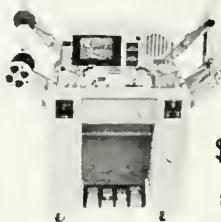


Combination
16mm-35mm
Model

\$1495

This splicer is constructed, as is usual with ACMADE products, of the finest materials and workmanship. All castings are of the best quality and the top body and cutter arms are seasoned to prevent distortion after machining. The machining is carried out to limits of $\pm .0005$ " in order that the cutter blades shall close in a dead parallel manner. The cutter blades are made from stainless steel with Tungsten Carbide inserts, and afterwards ground lapped and polished to a limit of $\pm .0002$ " thickness and the cutting edges relieved by 1". The Tungsten Carbide inserts will have indefinite life and will not require sharpening as with other types. A heater unit is installed in the top body of the machine. The top light in a well glass fitting is attached to the body of the machine and also an inspection light in the waste bin together with cement bottle and brush. A scraper block setting jib and support shelf rubber-covered. The whole machine is finished in first quality grey hammer and all metal parts other than cutter blades are hard flash chromed.

ACMADE MARK II EDITING TABLE



\$3295

f.o.b. New York

Makes Editing Easy!

Operation of this simple, efficient editing machine can be mastered in minutes. Continuous movement provides absolute safety for your film. Instant controls and de-clutching allows up to 50% increase speed and efficiency in editing. Any combination of 2 or 3, 16mm or 35mm channels, plus magnetic and optical sound available.

WRITE FOR DETAILED BROCHURE

Serving the World's Finest Film Makers

FLORMAN & BABB INC.

68 West 45th Street New York 36, N. Y.
MU 2-2928

Another Fine Product From ACMADE

AUTOMATIC BUTT SPLICER

Cuts, Splices, Applies
Magic Mylar Automatically!



Now, with no fuss, mess or waste, it is possible to splice, repair, butt-splice, or strengthen splices on all types of film—positive, negative, magnetic — even duPont Cronar or other bases.

The cutting arm, shown in operating position, is used by pressing the chrome button for cutting both sides of the film simultaneously.



The film, has been registered on pins in the horizontal channel. The cutting blade is easily replaced.



The splicing tape is registered on precision pins and held in place until automatically applied to the film by swinging the arm over and pressing the chrome button, cutting the adhesive and applying it — in perfect register to the film.

Model 35 for 35mm, Model 16 for 16mm—\$295



color-correct[®]



byron motion pictures



"color-correct"

In Webster's dictionary, the adjective correct is defined as "conforming to an approved standard, free from errors."

This describes exactly the Byron "Color-Correct" process that is recognized throughout the motion picture film industry as representing the very highest standard for color duplication. And how did this perfected color process come about?

In 1943, seeking a process for better color reproduction in motion picture prints, Byron instituted an extensive research program. Comprehensive tests were made on the basis of information secured from the National Bureau of Standards. As a result, Byron's printers were modified. Byron then became the first laboratory to print color while accurately maintaining color temperature of the printing lamp, year-in and year-out. With the new Byron process so well received, we adopted the term "Color-Correct." The first of many advertisements on "Color-Correct" printing was placed in November, 1945. Trade-mark application was granted by the U.S. Patent Office on May 26, 1953, under Registration No. 575058.

We know — because we've been told by our customers — that Byron "Color-Correct" prints symbolize the finest quality available in color duplicating. See for yourself!

For free brochure on all Byron services, write, phone, or wire:



byron motion pictures

1226 Wisconsin Avenue, N.W., Washington 7, D.C., Area Code 202, FEderal 3-4000

Have You Sized Up Your AUDIENCES...



for QUALITY?

Your sponsored film deserves the best distribution it can obtain, consistent with the purpose and intent of the public relations program it supports. More often than not this means a *qualitatively selected audience*—rather than simply raw statistical exposure before any group that happens to be sitting still.

The ability to reach *finer* audiences for sponsored films has been one of United World's many achievements during more than decades in the film distribution business. We can deliver the *largest circulation* in the industry, and, at the same time, achieve for your film the degree of selective exposure that makes your p.r. campaign more effective and more valuable.

At United World we call our service "*custom distribution*" ... and it's just that! It means a constant effort to avoid "waste" exposure for the client; it means keeping your prints in the finest possible condition at all times; it means developing pre-selling promotion that creates a more receptive viewing atmosphere for your film when it is screened. It also means a roster of distinguished clients whose interests and goals do not conflict with each other.

Through our nationwide network of 43 distribution points, our broad film activities and our corporate affiliations with important theatrical, non-theatrical and television interests (we are the only major Hollywood film company in the sponsored distribution field) ... United World can offer its clients...



UNITED WORLD FILMS, INC.

Owned and Operated by Universal Pictures Company, Inc.

MAIN SALES OFFICE: 1445 PARK AVENUE, NEW YORK 29, N.Y.

TEL.: TRafalgar 6-5200
CABLE: UNIWORLDFILM

- ▲ Better 35mm Theatrical Distribution!
- ▲ More Extensive Television Coverage!
- ▲ Greater Access to Prime 16mm Non-Theatrical Audiences!
- ▲ Finer Handling, Inspection and Distribution Facilities for "Sponsor-Generated"... And All Other... Bookings!

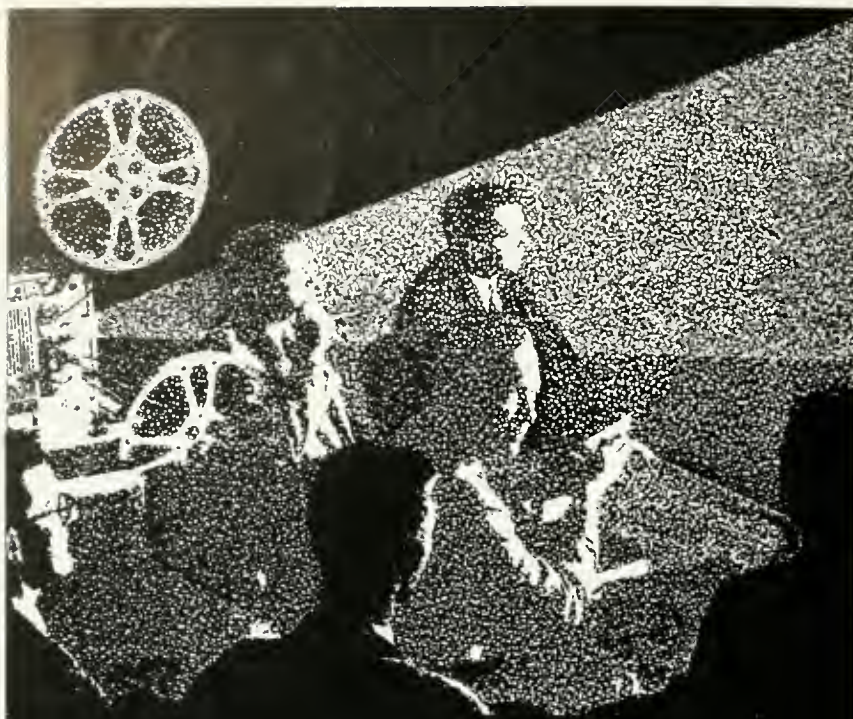
You owe it to yourself and your organization to hear the full United World story ... and to learn why we can assure you of *more mileage on fewer prints at lower cost!* Write, wire or phone today for all the facts.

KEY SERVICE AND SALES CENTERS:

ATLANTA 87 Techwood Dr., N.W. Atlanta, Ga. JACKSON 3-6201	DALLAS 2227 Bryan Street Dallas 1, Texas Riverside 8-4277	NEW YORK 105 East 106th Street New York 29, N.Y. TRafalgar 6-5200
CHICAGO 42 S. Dearborn St. Chicago 5, Illinois WAhash 2-7840	LOS ANGELES 7374 Melrose Avenue Los Angeles 46, Cal. WEbster 8-6125	PORTLAND 5023 N.E. Sandy Blvd. Portland 13, Ore. ATlantic 1-9732

43

CONVENIENTLY LOCATED DISTRIBUTION POINTS SERVING THE NATION

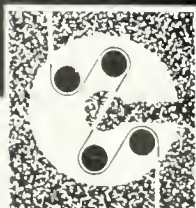


PLANNING A FILM ?

**Insure your desired results for your next
motion picture or slide film...**

by also planning the processing, editing, sound recording,
tinting and duplicating now. Call the Geo. W. Colburn
Laboratory before you start shooting.

CALL OR WRITE TODAY
for new free booklet
on film cost reduction
DEarborn 2-6286
Producers' Service Dept.



GEO. W. COLBURN LABORATORY, Inc.

164 NORTH WACKER DRIVE / CHICAGO 6, ILLINOIS

COMPLETE LABORATORY SERVICE FOR 16 MM / EDITING / RECORDING / WORK PRINTING /
8 MM & 16 MM RELEASE PRINTING / TITLING / 35 MM SLIDE AND FILMSTRIP SERVICE

THE EDITORIAL VIEWPOINT:

(CONTINUED FROM THE PRECEDING PAGE 6)
explanation of the problem than those who
merely read our ads."

Initial distribution of the film was made
through the 108 Caterpillar dealers in the
United States who made it available to key
groups in their territories and frequently ac-
companied the picture to participate in discus-
sion. Distribution through Modern, aimed at
community groups and television stations, is
reaching additional and important audience
totals.

* * *

E. F. MacDonald-Wilding Merger Off

Keeping faith with an unexpected "conflict
of clients" which developed during negotiations
for the acquisition of Wilding, Inc. by the E. F.
MacDonald Co., the participants have agreed to
discontinue these plans. They said they would
continue exchanging technical and production
information as they have been doing since July,
1962.

* * *

Wrangler Award Presented to "Appaloosa"

The top Western Documentary Film of 1962
is *Appaloosa*, produced by Fred Rice Produc-
tions for the Appaloosa Horse Club. The award
was made by the National Cowboy Hall of
Fame and Western Heritage Center. The pic-
ture received the "Wrangler" trophy on April
4th at the annual Western Heritage Awards
ceremony in Oklahoma City, near the site of
the center, now under construction. Television
star Dale Robertson narrated; the film was
written by Brown Meggs of New York City
with Dr. Francis Haines, Monmouth, Oregon,
as technical advisor.

* * *

American TV Commercials Awards to be Presented at Waldorf on Friday, May 24

The American TV Commercials Festival will
wind up on Friday, May 24th in the grand ball-
room of the Waldorf-Astoria Hotel when the
Fourth Annual Awards for outstanding tele-
vision commercials will be presented. Prelimi-
nary screenings and most of the finalist judg-
ing for this year's competition has been com-
pleted by the five councils of judges in the U. S.
and Canada, Festival Director Wally Ross re-
ports.

165 advertising executives took part in these
screenings, viewing 1,367 entries submitted
(CONTINUED ON THE FOLLOWING PAGE 62)

Brittle, curled cupped film ?



We restore to
nearly new first
run quality with
Vite-a-lize (Gage). Vite-a-lize pre-
shrinks new film uniformly, seal-
ing in proper humidity. A must
for new stock with soft emulsion.
Guaranteed. **Leonard Film Service,**
1700A E. Walnut, Pasadena, Calif.
MUrray 1-9950.

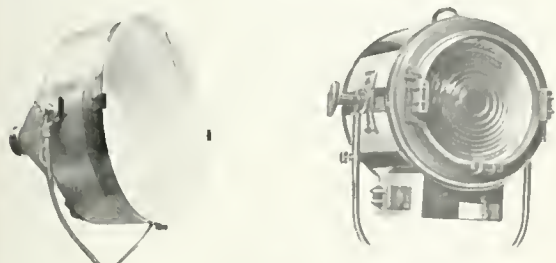
Vite-a-lize

4

PRODUCTION HEADACHES

WE CAN SOLVE WITH CONFIDENCE!

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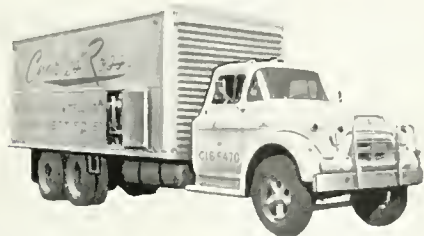
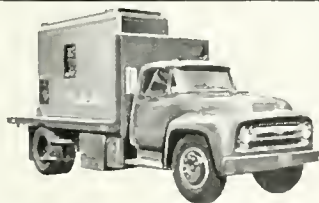


3. PROPS



4. GENERATORS

1800, 1600, 1000 Amp. D.C. Trucks
700 Amp. D.C. Trailers
100, 50, 30, 20, A.C.



We are Sole Distributors of

Mole-Richardson Co.

Products in New York City

RENTALS SALES SERVICE

Send for a schedule of rental rates.



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1921...

Charles Ross INC.

LARGEST SUPPLIERS OF MOTION PICTURE, TV AND

INDUSTRIAL PHOTOGRAPHIC EQUIPMENT IN THE EAST

333 WEST 52 STREET, NEW YORK 19, N. Y., Circle 6-5470

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REVERSAL
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FOR COMPLETE INFORMATION WRITE



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small WORLD

FROM ROBINSON P. RIGG'S VIEWPOINT

B RITISH A-V MEN welcomed the news that His Royal Highness The Prince Philip, Duke of Edinburgh, husband of Queen Elizabeth II, is to be patron of the 5th International Industrial Film Festival which moves to London in November, 1964.

The Festival will be organized by the British Industrial Film Association and an international exhibit of audio-visual media and material is to be a main feature at the Commonwealth Institute, London's newest convention hall. BUSINESS SCREEN is active on the Press and Publicity Committee for the Festival.

But this year's Festival holds the spotlight as selections get under way for Britain's entries to the 4th International, opening at Madrid, Spain on October 14th. Your correspondent is serving on two of the eight selection panels choosing the 15 British industrial films for Madrid. Altogether over 70 companies are represented on these panels and jurors expect to view over 100 films between April and August. Final selection will be carried out by the Council of the British Industrial Film Association and will be this country's official entries.

British Aircraft Manufacturers Boost Sales With Worldwide Showings of Films

Within a few weeks of its release, the 14th in a series of motion pictures produced under the joint sponsorship of the British Information Services and the Society of British Aircraft Manufacturers was helping boost sales of British aircraft through theatrical showings in 32 countries and, via 11 different language versions, to influential group audiences in 82 lands.

Wings to the Future is the annual report of the industry, featuring the 1962 Air Show at Farnborough, England, which was attended by 11,000 guests from abroad, nearly every one

At the Rank Bell & Howell reception held in Cologne during the Photokina exhibition: (l to r) Keith Russell, president of 16mm Australia (Pty) Limited, of Sydney, chats with Jim Collis, managing director of the Rank Audio-Visual & Photographic Division and Mrs. Collis. Keith markets B & H and Rank products throughout the vast continent of Australia.



a potential buyer of aircraft for civil and military purposes. The film was produced by British Movietone and contains some magnificent aerial photography as well as a feast of information for the aeronautic buff.

The new release has already exceeded the distribution of *Design in the Sky*, 13th in the series, which was seen in 80 countries in 20 language versions.

33% Increase in Sponsored Film Audience During 1962 Is Reported by Sound Services

Eric Morden, joint president of Sound Services Limited, Britain's large sponsored film library, tells me that the scope of the British audience for these factual films can be assessed from his latest figures.

In 1962, 207,810 16mm prints were loaned to 83,124 audience groups — representing a 33% increase on the 1961 figures. The total audience increased by over one million in the twelve months: from 3,118,626 to 4,160,356. In addition to loans by "self-equipped" audiences with their own 16mm sound projectors, Sound Services did increased "Road Show" business. Unilever Limited (grocery products) was among the sponsors. 1,000 hour-long shows of Unilever films were taken to women's groups by mobile projection units, reaching over 80,000 customers.

The average "per head" costs of distribution in Britain are: theatrical showings, under one-fifth of a cent; "off-the-shelf" library loans, three cents; road show viewers, 30 cents.

British Film Archive Welcomes Subjects from Abroad for Its "20th Century" Library

Founded in 1935, the British Film Archive is unique in that it concentrates on collecting, storing, preserving and indexing all types of films which recreate the sights and sounds of the 20th Century.

The Archive vaults are filled with newsreels, newsreel items, short films, industrial films, educational and biographical subjects chronicling the salient personalities of the century. Historical events cover the battles as well as the development of the automobile and the conquest, first of the air, then space. They also contain the major advances in science, medicine, productivity, the growth and achievements of industry and the emergence of developing countries.

To keep that record complete, Curator Ernest Lindgren welcomes informational films from all over the world. Sponsors and producers are invited to write BUSINESS SCREEN's London office at 139a Bedford Court Mansions, London W. C. 1 for full particulars on the Archive.

Sales of John Halas' "Design in Motion" Over 3,000 Copies in the U. S. to Date

Well pleased with the U. S. sales of his book "Design in Motion" is studio head John Halas. Sales of this excellent treatise on the animation art in which he excels have topped 3,000 copies in the States.

Currently, Halas is creating films for clients in five countries, including the Italian candy

(CONTINUED ON THE FOLLOWING PAGE 52)

Hiram is dead. The hayseed has joined the vanishing buffalo and the noble redskin. There are more college graduates in Agriculture today than there are in many other lines of endeavor. Farm pictures are brighter, too. They are now among the best "family pictures" being made. They must appeal to well-educated, well-to-do farm parents and also to intelligent and ambitious sons and daughters who are planning careers in Agriculture.



Farm

Pictures

by Audio...

Among Our Clients . . .

American Airlines	Liggett & Myers Tobacco Co.
American Telephone & Telegraph Co.	McGraw-Hill Book Co.
Association of Better Business Bureaus	National Board of Fire Underwriters
Atomic Energy Commission	Port of New York Authority
Babcock & Wilcox Co.	Smith Kline & French Laboratories
College Entrance Examination Board	Texaco, Inc.
E. I. du Pont de Nemours & Co., Inc.	Union Carbide Corp.
Ethyl Corporation	U. S. Navy
General Motors Corporation	Western Electric Co.
Johnson & Johnson	Westinghouse Electric Corp.

—and many, many others

AUDIO

PRODUCTIONS, INC.

FILM CENTER BUILDING • 630 NINTH AVENUE • NEW YORK 36, N. Y.

TELEPHONE: PLaza 7-0760

send
for
booklet



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Producer-Directors:

Frank Beckwith
L. S. Bennetts

Alexander Gansell
H. E. Mandell

Harold R. Lipman
Erwin Scharf

KALART VICTOR

SERIES SEVENTY 16mm SOUND PROJECTORS

Projector Primer No. 2



See the lion roar!
His mouth opens wide.
The Kalart/Victor projector opens wide.
But it is quiet.
Why does the Kalart/Victor open wide?
To make film threading easy.
To make projector cleaning easy.
ALL projectors need cleaning.
Why do all projectors need cleaning?
To keep from scratching film.
The Kalart/Victor does not scratch film.
It opens wide for easy cleaning.
And it is oh so quiet!

The Kalart/Victor lens mount, film shoes and tension rollers all open wide for easy threading and cleaning. Quiet, gentle film handling are just two reasons you should specify a Kalart/Victor 16mm projector. For more reasons, see your Kalart/Victor dealer or write:

KALART VICTOR

First with 16mm Motion Picture Equipment

VICTOR ANIMATOGRAPH CORPORATION, a division of KALART
Department 9V Plainville, Connecticut



Being a loving foster parent is a richly-rewarding experience.

Well-Produced Films Help Welfare Agencies Reach a Larger Audience: Aid Volunteers

by Freelon M. (Nat) Fowler*

Voluntary welfare and church agencies rely upon certain specific publics for the partial support and further dissemination of information. Such a circumstance is very true of the Lutheran Child Welfare Association in New York.

Constant, around-the-calendar, mailings in the form of letters, brochures and newsletters supply limited avenues for publicity and other public relations materials. As with many other agencies, in this way we are able to reach specific delegates and other volunteers who, it is to be hoped, spread the word to their friends and fellow churchmen.

A Doorway to a Wider Audience

However, this represents something less than educational saturation because we cannot control usage by the number who ultimately receive our information.

The motion picture medium, it seemed to us, offered an opportunity to reach a considerably larger select audience and reach it more effectively. We believed that if we could produce a sufficiently good film, we might educate our delegates and volunteers in a highly-charged, graphic manner.

And, if produced with guarded emotional tact, these volunteers could become further identified with the Agency and want to represent it to others.

Following this line of thinking it was our intention that these informed volunteers accompany the film to answer questions raised by our audiences. This was our goal and it is being achieved.

From our experience we would

say that though highly-informed, the Association's staff members should not generally be called upon to represent the Agency if volunteer services can be obtained.

Of Lasting Value to Volunteers

It follows that the volunteers in this process learn themselves, become more interested in the Agency and become part and parcel of its public relations program. Analysis indicates this to be very desirable. However, finding volunteers equipped and able presents problems.

The Lutheran Child Welfare Association sent employed staff personnel on several test speaking engagements. These people were asked to submit thorough evaluations of the meetings, together with full reports of questions asked by their audiences. From these remarks an exhaustive set of questions and answers was put in mimeograph form. These were di-



Film scene: because of a shortage of Negro applicants, many children may never find happy homes . . .

*Mr. Fowler is Director of Public Relations for the Lutheran Child Welfare Association.

vided under subject headings for easy reference.

Next, a Speakers' Bureau was formed. All board members, delegates and other volunteer people were invited to attend workshops designed to instruct them how to introduce the film and direct a question and answer period following each presentation.

We recognized that our volunteers were not usually accustomed to public speaking, therefore, considerable time was spent on rudimentary public speaking rules and platform poise. A public speaking primer was compiled and given each potential speaker for study and reference. He also received the compilation of most frequently asked questions and their correct answers.

Brought a Vast New Audience

The film and this procedure has secured for the Lutheran Child Welfare Association an audience we could never have dreamed possible through any other method. Our speakers have proved apt and for desirable psychological speaker and audience responses, we take care to request our volunteers to speak within areas close to their homes in their own churches and organizations.

Advertising the film beyond word of mouth and audience to audience is principally done by mail. The Association printed a simple flier in the form of a "teaser" which includes a provocative still from the movie. The reverse side of the flier serves as a booking order form. With discretion, most mail leaving the Agency includes a copy of this flier.

How We "Package" the Program

Our program consists of an introduction to the film, showing the 15 minute film itself and conduct-



Unwed expectant mother who calls the Association finds love, understanding and help await her.

ing a question and answer period following the meeting. This means we can provide clubs, churches and associations with a packaged program of 30 or 40 minutes duration, the subject being child adoption, foster homes, institutional child care and services to unwed moth-

Preface to the Film

Suffer Little Children is a recent motion picture sponsored by the Lutheran Child Welfare Association in New York to tell its audiences about the four services performed by the Association: adoption, foster homes, Bethlehem Children's home, and service to unwed mothers.

The film was produced by Vision Associates using still photographs and the animation stand techniques of travels and zooms within the pictures. The 400 photographs used in the film, shot by Director Seymour Weissman and by Jeri Sopenen, were specifically made for this technique — with carefully-planned motion blurs and other effects to create a real sense of movement.

An original score of modern music by Irwin Bazelon completes the psychological mood of sympathy for the children involved in the story, and understanding of the Association's people who are helping them.

ers. As the Lutheran Child Welfare Association's child care program and methods are relatively typical and professional in nature, we are fairly representative of current operations in this field throughout America.

Whether other organizations should consider the motion picture medium as described here is pretty much an economic factor. Certainly the experience of this Agency has proven the documentary film to be a more than satisfactory public relations tool. We feel that by educating our publics we can benefit in every way — including financially.

There Are Also Film Failures

A caution would be that an over-produced or under-produced movie might have drastically bad public relations effects.

For ourselves, we felt that a highly skilled or "name" professional acting cast would not be necessary. Also, we did not feel (CONTINUED ON NEXT PAGE)

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... out in the barn ... in the office ... the factory ... or on a convention floor? Wherever he is you can picture the solution in the best selling atmosphere, next to his problems, with the versatile single-case Moviematic repeater 16mm projector. With Moviematic you're not selling in the dark: you can watch your prospect's expression as your sales points are made on film ... see what piques his interest ... then close the sale on the spot. How? The Moviematic projects on its own built-in screen under daylight conditions. OR, for large-group showings, the Moviematic projects on a remote screen. How about operation? Just plug it in! Film is already in the projector ready to show. That's because the last time you showed it, the film was rewinding itself getting ready for this time. No rethreading or rewinding. Moviematic is versatile, too, because it can show any of your present 16mm optical sound films. No expensive new productions or alterations required. And, it will show anyone else's 16mm films as well. You can purchase, lease or lease-to-buy ... long term or short. Ask your Kalart/Victor dealer or write:



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— Webster

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**STILL ANOTHER FIRST FROM CFI is the recent development of a solvent recovery system that further extends the use of ultra-sonic cleaning.

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Films for Welfare:

(CONTINUED FROM PAGE 17)
that dialogue, as opposed to narration, could achieve what we wanted of our film.

Assigned to Vision Associates

We contracted with Vision Associates, Inc., of New York City who had considerable practical experience in informational movies, supplying it the script, interior and exterior locations plus our own adults and children for actors. This reduced our overhead. It also facilitated quick production. Our movie *Suffer Little Children* which was produced in the still-photographs-to-motion process was entirely shot in less than one week. Aside from the customary time required for opticals, mechanicals and transferring taped sound to film, no more time was involved and the movie was ready for presentation on schedule.

All things being equal, to the agency considering the adventure of public relations through film, one would be wise to consider such an undertaking as ours. Certainly the Lutheran Child Welfare Association's experience in the film media has been highly satisfactory and profitable public relations. ☐

* * *

Dr. Milan Herzog Named VP of Britannica Films, Inc.

Dr. Milan Herzog, director of production for Encyclopaedia Britannica Films Inc., has been named vice-president of production, it was announced by Dr. Warren P. Everette, EBF president.

Dr. Herzog joined EBF in 1946. He was named executive producer in 1958 and director of production in 1962. In 17 years, he has produced over 300 films for the EBF film catalog. ☐

* * *

Kodak's East Coast Division Moves to Pan American Bldg.

The East Coast Division of Eastman Kodak Company's professional motion picture film department will move to new facilities in New York City's Pan American Building on about July 1.

Donald E. Hyndman, Kodak assistant vice president and manager of the professional motion picture film department, said the new offices will provide more adequate sales and service facilities. E. M. Stifle is East Coast Division manager.

Professional motion picture film products accounted for about eight per cent of Kodak's U. S. sales of \$1,056 million in 1962. ☐

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Open the box.
Plug it in.
Let 'er roll.**



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Technically, the Fairchild 400 is an 8mm rear screen sound movie projector. It works more like a TV set, except you don't have to fuss with the focus.

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It shows up to 20 minutes' worth of color sound film. Requires no warm-up. Takes just 10 seconds to set up, plug in and turn on. *On is when it counts.*

You can demonstrate snow removal in July, a turbo-prop on a desktop or review a year's research in a minute. Take your customer on a field trip, a test run, or a tour of the plant. Right where he signs the orders.

When the commercial's over, the Fairchild's ready to repeat, automatically, up to 3000 times per print.

As we said, the Fairchild is an 8mm machine—the most reliable and modern ever made—but any 16mm or 35mm film can be quickly and easily reduced to 8, sound and all.

Thousands of Fairchild 400s have gone into use in the first 12 months. They're helping salesmen multiply sales of

automobiles, building materials, tractors, staplers, howling alleys and brassieres. They're converting par salesmen into crackerjacks. Demonstrating product advantages everywhere. Concisely. Dramatically. If you have a product the Fairchild might help, clip the coupon. We'll rush one over and plug it in.

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Industrial Products Division
221 Fairchild Avenue, Plainview, Long Island
Gentlemen: I want to see for myself what the 400 can do.

B-2

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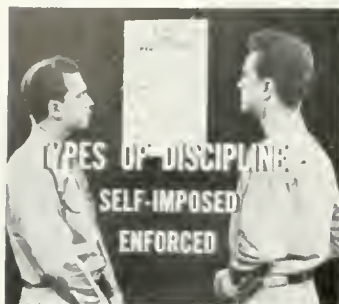
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clearly defines the essential importance of discipline. It trains supervisors in the ability to handle the two distinct types: *Self-Imposed and Enforced*, with the proper techniques for use when reprimands are unavoidable. The goal: to build more efficient performance through all levels of organization. One of a tested series of eight sound slidefilms:

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HOT ACTION ON A POLAR FIELD

Sports Classic: "Pro Football's Longest Day"

Filming National Football League's Championship Game
Proved Epic Battle Against Elements for Blair's Crew

THE WORLD CHAMPIONSHIP of the National Football League was decided in Yankee Stadium on December 30th. But the memory of that tremendous game between the New York Giants and the Green Bay Packers is being re-lived nightly when audiences throughout the nation and in the armed forces see the 28-minute color motion picture, *Pro Football's Longest Day*, produced for the NFL by Edwin M. Sabol and his company, Blair Motion Pictures, Inc. of Philadelphia.

The story of the film's production, under the most trying circumstances ever faced by veteran cameramen, is a kind of "epic" of itself. Fierce gusts swept thru Yankee Stadium at kick-off time, scooping the ball off the kicking tee. The temperature dropped steadily that bright, brutal afternoon until cameras as well as players froze and both had to be thawed over open bonfires in the dugouts. Warmed-up spare cameras, kept under blankets and sweaters, were rushed by messengers to crewmen whose equipment kept icing up.

Picture of Action and Suspense

Out of these awesome conditions came a picture with tremendous action and suspense. Even if most viewers know the score (the Packers won it again 16-7), attention will be riveted on the relentless drive of both elevens for the victories which each club so plainly fights to achieve. Play, at least, was "hot" throughout that polar afternoon.

Everything came "hard" that *Longest Day*: the touchdowns at one apiece, the yards gained in rushing and passing and the crackling tackles. Well, nearly everything, except the margin provided the Packers in those game-winning field goals by Jerry Kramer. Hardest of all, in so many ways, was the lot of Blair's camera crews.

"One man suffered a frozen index finger and is still under medical treatment," reports producer Sabol. "Another has lost the circulation in his right hand. We had six ace cameramen and four assistants. Some had worked on Arctic assignments and elsewhere under blizzard conditions and all agreed this was the worst they had faced!"

But like the "pros" on the field,

the crew got the job done with a victorious flourish. They took 12,000 feet of Ektachrome Commercial and highspeed Ektachrome to cover the action (twice what Sabol thought would be needed). Three 16mm Arriflex cameras and five 16mm Bell & Howell Filmos were used on the job. Two main cameras were posted high above the 50-yard line; one of these was the "master" camera used to record every play; the other caught close-ups in slow motion with its long focal lenses. But "slow-motion" became impossible when the camera motors had to be run at 48 frames per second and above to try and get a 24-frame per-second speed.

Cameras at Strategic Points

Other cameras were placed on each sideline, behind the goal posts. One camera "covered" each bench for reactions of the players and coaches; another cameraman roamed the stands to catch glimpses of fan reaction. Three walkie-talkie units proved "life-savers" in helping coordinate the production job.

Weather experts attest that temperatures on the field, created by violent wind gusts up to 50 miles an hour, were equivalent to 20 degrees below zero. Film consumption was greater than expected because unused footage was brittle and kept breaking during threading operations.

Few among the millions who view *Pro Football's Longest Day* will know the tremendous accomplishment this film represents under those weather conditions. For the action and suspense of the game soon take over; the heroics of both Giant and Packer stars rivet attention on the screen. And that's as it should be — but the unsung heroes of that awesome day were the crews who helped create an historic spectacle of sports action.

Press and League Enthusiastic

Sports writers and football executives have been unanimous in their praise of the picture. Art Daley's column called it "terrific . . . football photography at its best." After the New York premiere, Ira Seebacher (Morning Telegraph writer) cited the "splendid telephoto shots of the play," and the Philadelphia Evening Bulletin's Hugh Brown called it a "visual de-



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A constant business need is the film where "a man just stands there and belts." The man, whether Sales Manager, Glorious Leader, tech expert, a "satisfied user" or whoever, has to stand on a dais or sit at a desk and just talk. Utterly non-cinematic, inherently dull — but it must go on film for mechanical reasons of portability, duplication, and so on.

The dullness is sometimes relieved by cutting away from the talker to movie clips which illustrate what he's talking about and which his voice "narrates." But two trouble spots remain. Both are crucial.

First, there are still those slugs of talk which are simply not illustratable. Yet these are usually the key items you need to register and to be remembered — the statements of Sales Advantages, the Policy Points, and the Elements of the Selling Proposition.

Second problem, those damned diagrams, and the dammed graphs and tabulations. Visually utterly dull — yet utterly vital to the purpose of the pitch.

These two negatives are what Parthenon's

"TRIA SELL" TECHNIQUE transmutes into positives. Your erstwhile dulllest, heaviest chunks can now become the things your target audience members talk about as the lights go up — and what they remember — vividly.

Cost? Surprisingly feasible.

Delivery? Surprisingly fast.

If your company has a continuing film program (regrettably, we just don't have the time and personnel to work with one-shot sponsors) Parthenon will be happy to air-ship you a TRIA/SELL demonstration subject. Phone Cap Palmer or Ron Haggerty and ask for the TRIA SELL picture.

PARTHENON PICTURES

Cap Palmer Exec. Producer

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light." But Commissioner Pete Rozelle had the last, and perhaps best, phrase when he hailed *Longest Day* as "the finest football film I have ever seen."

Hundreds of color prints are now in circulation throughout the U. S. You can obtain a print for club, plant or office showing from the Sports Film Library, P. Ballantine & Company, Newark, New Jersey or by writing Del Shofner, Old Gold Sports Bureau, 430 Park Avenue, New York 22, N. Y. ☐

* * *

Ford Motor Company Reports 16 Million Viewers in 1962

The Ford Motor Company — one of the earliest producers of informational films — reported last month that more than 31,000,000 Americans viewed Ford films during 1962.

In addition to these viewers of direct showings, an estimated additional 15,000,000 persons saw the Ford-produced motion pictures on television, according to Robert O. Dunn, manager of the company's Motion Picture Department.

500,000 Groups Saw Films

Mr. Dunn said more than 500,000 group showings were recorded during the year, indicating that the films were being shown at a rate of 1,400 times a day. Showings to elementary and high school classes accounted for approximately 70 per cent of the total audience.

The current Ford catalogue of film offerings includes 29 titles. Six films included in the company's driver-education and traffic-safety series accounted for nearly one-third of the audience for Ford films last year. Another popular three-film series on the Leonard Bernstein concerts, was viewed by about 915,000 persons.

"American Cowboy" Most Popular

A color film titled *The American Cowboy*, the most popular individual movie, led with a 1962 audience of 1,900,000 viewers. It has been the top attraction in the Ford film libraries for 10 of the last 11 years.

The most recent addition to the film library is a color documentary, *The Invisible Bridge*, which portrays the company's far-reaching international operations and their impact on nations and individuals throughout the world.

Ford maintains film libraries in Dearborn, Mich., New York City and Oakland, Calif. The films are loaned without charge to schools, churches, farm and youth groups, and fraternal and civic organizations and civic groups. ☐

MPO Expands Sales, Services of the Repeater Sales Division

The Repeater Sales Division of MPO Videotronics, Inc., has greatly expanded its facilities in New York, and now offers sales and service at other MPO offices in Detroit, Chicago, Los Angeles and Toronto.

Don Woelfel, manager of the division, has moved his headquarters staff to 210 West 65th Street, New York, where the entire third floor will house new equipment and personnel for servicing MPO Videotronic 8 projectors.

Each of the branches will now provide film coating, magazine loading, special projects service and major repairs on the Videotronic 8. Normal maintenance and minor repairs will continue to be available from the network of 43 MPO service stations across the country.

Repeater Sales Division offices are at 1300 Buhl Building, Detroit; 185 North Wabash Ave., Chicago; 800 North Seward, Hollywood; and 19 Melinda St., Toronto.

MPO, one of the major film production companies, is offering film production packages in conjunction with the use of 'Videotronic 8' projectors, which are available on either a purchase or lease basis. ☐

* * *

Early Debate on Electricity Depicted in Journal Picture

Rarely does the student or the non-scientist get an opportunity to see and understand the forces that drive scientific exploration and discovery forward.

The American-Italian co-production film titled *Galvani and Volta: An Early Debate in Science*, tells of the scientific controversy between Luigi Galvani and Alessandro Volta during the time that their debate about the fundamental nature of electricity crisscrossed Western Europe and even extended as far as Benjamin Franklin in the continental United States.

Students of science history and scientific method will find pinpointed those details that were the major turning points in the controversy that lasted for 25 years at the close of the 18th century.

Original notes and sketches of the scientists in the film will have value for students of electricity in helping make clear the historical development of modern electrical theory. The laboratory experiments seen in the film were re-created.

For information on the film write to Journal Films, Inc., 909 W. Diversey Parkway, Chicago 14.



We're well equipped...



Miller Releases Braves and Packer Pictures

BIG LEAGUE SPORTS in Wisconsin are covered in two motion pictures just released by the Miller Brewing Company.

One is, *Around the League with the Milwaukee Braves*, an entertaining trip around the National League circuit for a look at the stars and plays which sparked the 1962 season.

The other is, 1962 *Green Bay Packer Highlights*, exciting sequences of the Packers' victorious march to the National Football League championship.

The film about the Braves baseball team pays special tribute to Maury Wills, who broke Ty Cobb's record of 47 years' standing by stealing 104 bases in 117 attempts during the season for the Los Angeles Dodgers.

An entertaining interlude examines the various reactions of ballplayers caught watching a third strike go by and then standing at the plate with nowhere to go. The results clearly show why umpires are lonely men who feel put upon and unwanted.

Earl Gillespie is narrator of the color film, which runs 28½ minutes.

Highlights of Packer Action

The Green Bay Packers' film packs excitement in its sequences showing bruising, bone-crushing man-to-man contact that spells football.

After a surprisingly easy 49-0 romp over the big bad Chicago Bears, the Pack comes up against the Detroit Lions in one of the most suspenseful games of the season. The Miller camera crew lets you watch as Herb Adderley intercepts a Lion toss with only 33 seconds remaining. This set up a field goal by Paul Hornung that puts the Packers out in front, 9-7.

Another thrilling segment shows Adderley sprinting to glory on a



Miller president Norman Klug (r) presents sports prints to Ernie Johnson of Braves, Wally Cruice of Packers; and counsel Robert Cannon.

103-yard kickoff return against the Baltimore Colts.

Other shots show the methodical precision, versatility, and complete mastery of the game that Coach Vince Lombardi has built into his goliaths.

The film includes highlights of the Packer-Giant tilt for the championship of the National League — a classic encounter that will be remembered for many years.

Each film runs 28½ minutes in 16mm sound. Both are highly polished professional productions that reflect great care in editing and cutting.

How to Obtain Loan Prints

Miller Brewing Company offers these two films without charge. Write Film Section, Miller Brewing Company, 4000 West State Street, Milwaukee 1, Wisconsin.

* * *

Kosh Appointed by On Film

☆ William E. Kosh has joined the staff of On Film, Inc. of Princeton, N. J., and New York City. Robert Bell, president, announces.

Kosh brings to On Film 25 years of experience in all phases of motion pictures and TV production, and a specialty in creative editing of award-winning films.



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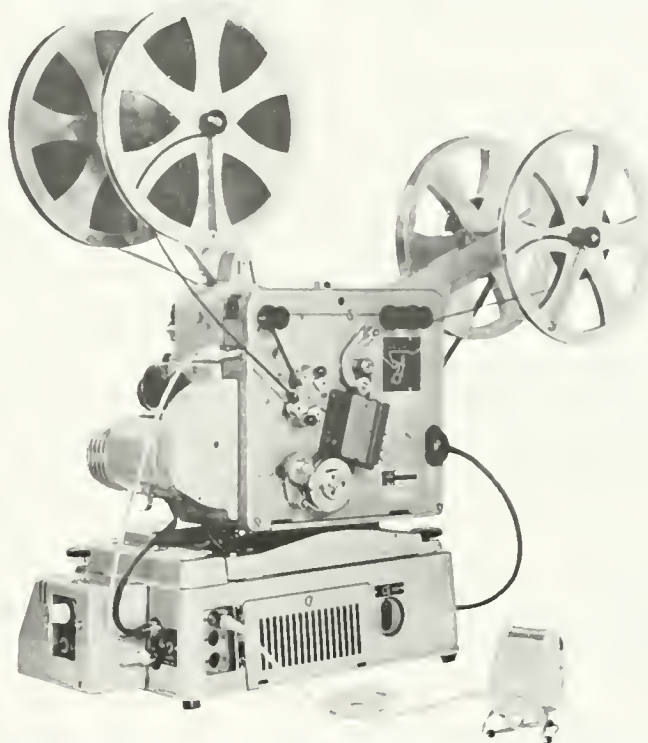
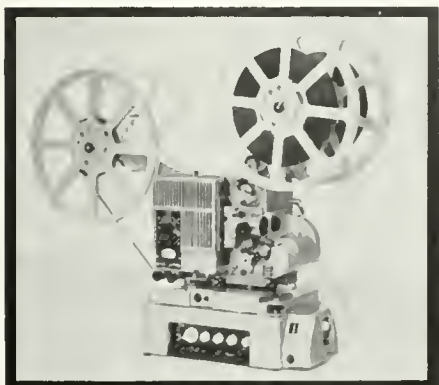
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THE WORLD'S ONLY LOW COST 16mm *DOUBLE BAND* OPTICAL/MAGNETIC SOUND PROJECTOR

- Uses 16mm perforated magnetic film on a separate mechanically interlocked sound system!
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Preview Projector: Work print on one side and sound track on the other, and the Siemens 2000 16/16 gives you 16mm picture projection with 16mm sound interlock. Preview Theatre quality, too!

Quick Access: original 16mm film on the projector side—original 16mm sound recording on the 16mm magnetic channel, gives you interlocked, synchronous sound. It's portable, too.

Multi-track Films: Show multi-lingual, or other special purpose multi-track sound films, easily, inexpensively. Playback, or playback and record, too.

"One-show" films, "quickie" productions, limited-purpose "low budget" shows — whatever the special purpose, with the picture and sound features of Siemens Projectors, you can do them all to professional standards, and at low cost.

Plus many others

The modular designed Siemens 2000 Double/Sixteen offers a wide range of uses to serve virtually the entire spectrum of professional requirements. Its modular two-system assembly anticipates every application, assuring maximum adaptability to every sound projection. Permits as many as nine ways to record and re-record. The "Single System" side is designed for optical playback and magnetic recording/playback on full and half-track facilities. The "Double System" uses 16mm perforated magnetic film on an added rear sound channel, mechanically interlocked with the projector for absolute synchronization.

Use the Siemens 2000 16/16 as a one-piece sound studio, or as a special purpose Sound-Projector supplement to your existing facilities. No matter how "special" your requirements, you will find this the most adaptable and the most useful Sound Projector ever made.

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RIGHT off the NEWSREEL

B-I Photo Products Group Receives 2nd Academy Award

Bell and Howell Company won its second Academy Award this year.

The company's photo products group was honored for a new series of fully automated additive color motion picture printers that have brought a major improvement to the color balance and quality of Hollywood's entertainment films.

James L. Wassell, director of marketing for the group's professional equipment division, represented Bell & Howell at the Academy of Motion Picture Arts and Sciences ceremony in Santa Monica.

The 20th-Century-Fox film *Cleopatra* will be the first 70mm Hollywood motion picture to be printed on the new printer, which is manufactured in sizes ranging from 16mm through 70mm.

Bell & Howell's first Academy Award was won in 1954 for "47 years of motion picture pioneering."

The award-winning printers are capable of making extremely short scene-to-scene color corrections at high speed.

Formerly an over-all balance was pre-determined and an entire film printed to conform to this "average" tone, often resulting in unacceptable color quality in scenes that had to be removed before the motion picture went into general distribution.

The new printers have more than doubled the range of color correction, with 72 variations in each of three primary colors, compared to 31 variations in previous models.

Association Films Awarded a George Washington Medal

☆ Association Films, Inc., distributors of industrial, educational and informational motion pictures, has been awarded the George Washington Honor Medal of the Freedoms Foundation at Valley Forge.

The Foundation's National and School Awards Jury based its selection on a film project entitled *Films for Freedom*, a compilation of motion pictures on the American heritage, national defense, communism and fascism, private enterprise, and biographies of American leaders.

The award reads in part: "For free distribution of patriotic films.

An outstanding accomplishment in helping to achieve better understanding of the American Way of Life."

General Film Laboratories

Observes a Tenth Anniversary

☆ William E. Gephart, Jr., president of General Film Laboratories, Hollywood, commemorated his firm's 10th birthday anniversary recently by the shortest speech on record for such an occasion, with the remark: "We are surprised to be so big so soon."

A division of Pacific Industries, Inc., since 1956, General is a major Hollywood processor of professional motion picture film, with an annual total of nearly 140 million feet of color and black-and-white film. This includes theatrical feature films, TV programs and commercials, industrial, educational and government films.

During its 10-year span, the company reports, it has introduced to the industry the first automated control of printing processes, and the first computerized production-control system. Other novelties include development of high-speed processing for "hot" kines, which was the backbone of the company's business in its early years, and the pioneering and perfecting of the 35, 32 method of producing 16mm negatives and prints.

Arriflex Corporation Holds an Open House on May 1, 2

The Arriflex Corporation of America was host at an Open House at their showrooms, 257 Park Avenue South, New York City, May 1 and 2, from 4 to 8 p.m.

Both the new Arriflex-16M and the Siemens Double System 16mm Sound Projector were shown and demonstrated. The Arriflex-16-M, announced last fall, is a precision-made light weight 16mm motion picture camera, using 200, 400 and 1200 feet magazines, thus affording a wide variety of film capacities to meet specific filming situations.

In addition, the Arriflex-16M has built-in signal generator and electric start marker for easy matching of tape with films, providing positive lip synchronization.

Victor James and other members of Arriflex' executive staff were on hand to answer questions and help solve particular problems in applying both camera

and projector to fit individual needs.

Six Million See Thailand Picture in Nation's Theaters

☆ The Eastmancolor 10-minute travelogue, *Waters of Bangkok*, (reviewed in these pages last year) has been seen by more than six million Americans in local movie theaters since its Washington, D.C. premiere in 1962.

Keyed to the "klongs" or canals that thread through this Southeast Asian country, the film shows how these waterways form the economic fabric of the land. It was produced and directed by Mel London of Wilding, Inc.

Two 13½-minute companion films, also produced by Wilding, portray Thailand's customs and religious heritage. These 16mm Eastmancolor productions, *People of the Waters* and *People of Buddha*, are available for group showings and public service television use from the Eastman Kodak Company. Write: Audio-Visual Services, Eastman Kodak, Rochester 4, N. Y.

Maine's Dept. of Agriculture Reports 46 Million Audience

☆ Forty-six million people — the largest annual audience in the history of the Maine Department of Agriculture's documentary motion picture program, saw that agency's films on TV last year.

A Department summary reports that 199 TV stations in the eastern United States gave its motion pictures 920 free public service showings, an 18 per cent increase over the 1961 record of 779 showings, given by 164 stations.

Several hundred prints of 15 different titles describing Maine products and farming methods are mailed regularly to TV stations by the News and Motion Picture Service of the Department's Augusta office. Additional prints are offered to schools, and one film, *Maine Barbecue*, is in theatrical distribution in northeastern cities.

H. G. Hawes, of Hallowell, who has produced the films over a period of several years, said a June, 1961, release, *Adventures in Eating*, was 1962's most popular subject, having been given 121 TV showings.

13th Production Review Copies

☆ Extra copies of the big 13th Annual Production Review issue are available in New York at The Camera Mart and at Florman & Babb, while supply lasts.

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Announce Plans for Film Editing Workshop

THE CAMERA MART, INC., will hold a Film Editing Workshop-Seminar during the week of October 7-11, 1963, at the Henry Hudson Hotel in New York. The Seminar will concentrate on the specialized film editing practices and problems encountered by industrial in-plant, university and government agency film editors.

Many prominent film producers and editors have agreed to participate as instructors, lecturers and guest speakers. Among them are Stephen Kambourian of Robert H. Klaeger Associates, Tak Kako and Frank McGovern of WABC-TV Film Department, Robert Yung and Len Appelsof of Elektra Film Productions.

Leading Editors to Participate

Other leading participants are Irving Oshman of Vision Associates, Fred De Croce and Edwin Pieker of Titra Sound Corporation, Anthony Termini and Bill Henry of Termini Film Editorial Service, Arthur Leigh and Stanley Buetens of Cinema Scores, Jerry Forman of Allegro Film Productions, Marcel Broekman of Professional Film Services, Hoyt Griffith of Visualscope, Inc., Paul Falkenberg of Paul Falkenberg Films, Ken Grubel of Grumman Aviation, and Mal Wittman.

Special guest speakers will include Maurice Levy of Eastern Effects, John Kowalak of Movie-lab, Calvin M. Hotchkiss of Eastman Kodak, Irving Sheib of CQ Motion Picture Titles, Arnold Eagle of Arnold Eagle Productions, and Jack Glenn of Jack Glenn, Inc.

Five-Day Program Is Outlined

Many aspects of film editing will be covered during the five-day program, through technical demonstrations, general lectures, workshop sessions on practice editing projects, scene by scene editorial analysis, and selected film showings. In addition, participants

will visit well known New York film editing facilities.

Attendance is limited to industrial in-plant, university and government agency film editors and related personnel. No charges will be made for attendance, except that participants will make their own arrangements for transportation, room and board.

Interested persons may apply to Charles Lipow, General Manager, The Camera Mart, 1845 Broadway, New York 23.

* * *

Unusual Films in Production

at Reid H. Ray Film Industries

Two unusual new pictures are ready for filming by Reid H. Ray Film Industries, St. Paul, Minn. The first of these is a 20-minute musical fantasy featuring Benny Goodman and titled *Adventures in Sharps and Flats*. The sponsor is H. & A. Selmer Company of Elkhart, Indiana, musical instrument manufacturer.

The second film in production is being sponsored by the American Medical Association and involves a subject of vital interest to the public.

A third picture, for which animation is being prepared, will trace the experimental stages and assembly of the communications satellite, *Relay*, for the Astro-Electronics Division of RCA, Princeton, N. J.

This 8-minute public relations film will include launch sequences and broadcasts of television signals relayed by the satellite to Europe, South America and back to the United States.

* * *

Amateur to Europe, Near East

Albert J. Amateau of Foreign Language & Cinema Service, Hollywood, left in mid-April for a three-month tour of the Near East and Western Europe. The film translation specialist was accompanied by Mrs. Amateau.



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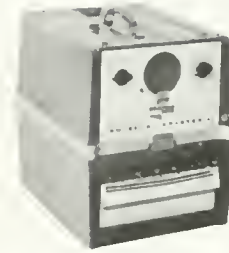
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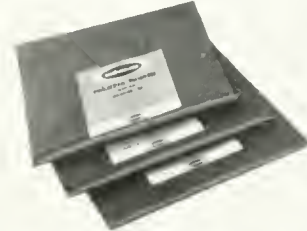
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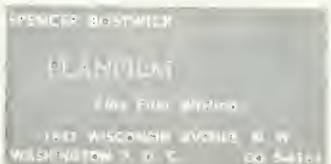
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Hercules Gives Employees the Big Picture

Company's 50th Anniversary Motion Picture Explains Widely-Diversified Products Made Possible by Its 27,000 Employees

SPONSOR: Hercules Powder Company.

TITLE: *What In the World Does Hercules Do?*, 19½ min., and *Prologue*, 9 min., color, produced by Matt Farrell Productions, Inc.

During 1963, some 27,000 Hercules employees will see the company's new Fiftieth Anniversary movie, *What in the World Does Hercules Do?* The film, which tells the multitude of things the company is doing today is presented by Chairman of the Board Albert E. Forster in a prologue which goes back a half century to the beginnings of Hercules Powder in 1913, when the company made and sold just one product — explosives.

What in the World Does Hercules Do? explains that it might be almost easier to describe products Hercules does not have anything to do with than to list all those in which it does play an important part.

Products Everywhere Around Us

Answering a letter which asks the title question, a Hercules man starts out by saying that his company helps make the paper on which the letter was written, the inks, adhesive for the envelopes.

As he dictates, he notes that the insulation on the nuke cord, the recording discs and most of the objects on his desk were made with the help of Hercules products.

As the film progresses, a woman's voice plays the part of a Devil's Advocate, questioning, challenging, probing to bring out the information we see on the screen. One good sequence which might be called "Hysteria in the Kitchen" finds the woman's hands

in close-up touching different objects, constantly increasing in pace and becoming closer and closer as almost a blizzard of products come into view: a steak, the meat wrapper, refrigerator enamel, powder detergent, plastic utensils, knife, spoon, paring knife, tea strainer, food packages, telephone, radio, countertop, soap, paper towel, liquid detergent, Clorox, Pine Oil, hand lotion, bread, pie fillings, earpet — all of them produced with the help of Hercules-made ingredients.

Historical Scenes in Prologue

The prologue to the new Hercules film uses some interesting old footage to illustrate the company's history — growing from an explosive maker in 1913 to new fields in the 1920's, when a large scale expansion was made into the naval stores business. (And we can see an old cartoon featuring Turp 'N Time, two hard-working Hercules salesmen on the screen before the days of TV.)

Cellulose derivatives gained for Hercules a unique leadership in this field, and other research has brought the company to a broad base as a major member of the chemical industry.

Picture Is Available for Loan

What in the World Does Hercules Do?, with historical prologue, is now being scheduled for showing to Hercules employees at all plant and office locations during 1963. The main picture, without the prologue, is available to sales groups, service clubs and other organizations in Hercules plant communities. Write the company at Wilmington 99, Del.

'Anniversary Cotton' Observes 150th Birthday of J. P. Stevens

☆ J. P. Stevens & Company resolved to celebrate its 150th anniversary with a fabric of unparalleled quality. And that's why a film was produced, titled *Anniversary Cotton*.

Its primary audience: Department store people throughout the country, as well as the 35,000 Stevens employees in 55 communities.

The film traces the entire process of "tender, loving care." It begins on the huge Continental Ranch near Tucson, Arizona, with unique preparation of the soil for the finest cotton ever grown. It ends in one of the Stevens installations at Whitmire, South Carolina, with the final product emerging from a modern plant. Enroute, just about every facet of agriculture, science and industry plays a part in an unusual achievement.

Produced by Canyon Films of Arizona, the film runs 10 minutes, 16mm, sound and color.

* * *

Red Cross Short Subject

Promotes 50-Mile Swimming

☆ American Red Cross has released a new 4½-minute film, *Swim and Stay Fit*, to promote participation in its 50-mile swim program. The short film has been cleared for TV and is available in both color and black and white.

Featuring the Red Cross project, *Swim and Stay Fit*, which was inaugurated in September 1961, the film shows persons ranging in age from four to 80 swimming for recreation and improved health.

The film features Bud Wilkinson, special consultant to President Kennedy on physical fitness and University of Oklahoma football coach. He endorses the Red Cross project and recommends swimming as a means to health.

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Chevrolet Film Gives Tips On Shopping for Used Cars

✧ An unusual new Chevrolet public service motion picture gives helpful tips that makes used car shopping as easy for Mom as picking out the week's groceries.

Titled *How to Buy a Used Car*, the 15-minute sound color film was produced by The Jam Handy Organization. It describes three easy tests by which even a non-mechanically inclined man or a woman becomes a judge of a used car's quality. The three steps are (1) the "look test," (2) the "dry run" and (3) the actual "road test."

The film is believed to be the first of its kind ever made available by an auto maker. Now released nationally, it can be obtained without charge by interested groups from Chevrolet Motor Division, Detroit 2, Mich. Expected to reach an audience of nearly four million in the next several years, the film is tailored to appeal to such groups as high school driver training classes, women's clubs, and other interested groups.

The film shows, for example, how by inserting a dime between tire treads, a person can estimate the rubber for wear and also get an indication of the wheel balance and alignment. Jumping on front and rear bumpers help show condition of shock absorbers and springs. Many other easy means are shown for looking into the condition of important components such as body, glass, oil seals, exhaust, steering and brakes.

Check points and tips come from used car experts, with years of experience in the field, according to Ed Cowan, Jr., Chevrolet national used car manager. Pamphlets containing a check list of all the important steps described in the film will be handed out to audiences, he said.

Fungus Infection Treatment Subject of Schering Picture

✧ A filmed report on the long-term use of Fulvicin in the treatment of fungus infections is now available from Schering Corporation, Bloomfield, N. J., pharmaceutical firm.

Titled, *Diagnosis and Management of Fungus Infections of the Skin, Hair, and Nails*, the film uses clinical case presentations by prominent dermatologists to illustrate the latest concepts in dosage, lengths of therapy and specific indications. For the first time,

(CONTINUED ON NEXT PAGE)

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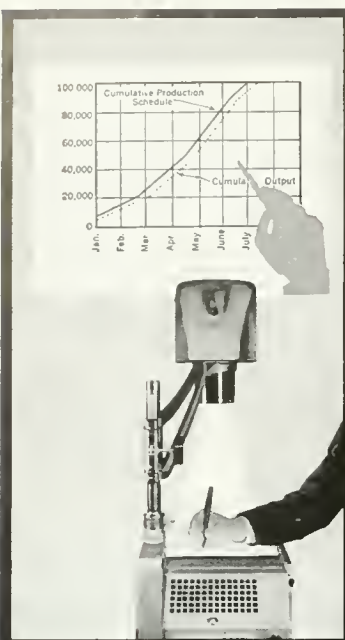
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(CONTINUED FROM PAGE 29)

Fulvicin's mode of action is demonstrated in the time-lapse microphotography.

The 28-minute film, a sequel to *Report on Griseofulvin Treatment of Superficial Fungus Infections*, is 16mm, color. It was produced by Kevin Donovan Films, Glastonbury, Conn.

A number of prints for showing are available free of charge from the Audio-Visual Department, Schering Corporation, 1011 Morris Avenue, Union, N. J., or through local Schering professional sales representatives.

* * *

Results in Cutting Tool Operations Shown in Film

The many things a cutting tool can effect are graphically explained in a new 20-minute, 35mm sound color slidefilm produced by the Microbore Division of DeVlieg Machine Co., Royal Oak, Mich.

The film points out the importance of measuring results against standards of tool cost, performance, accuracy and life; and against the 10 basic necessities required of any adjustable cutting tool for any production application. It also covers how the Microbore system of tooling meets these basics to provide productive chips that spell accuracy, productive spindle time, and profit.

Many cutting tool users will find the slidefilm an eye-opener. The film is available on request either from Microbore Division, or from its distributors.



T B Association Unveils a New Documentary

A NEW DOCUMENTARY film on respiratory diseases, *Signposts*, was premiered at a press showing in New York at the Overseas Press Club on April 2. The new film, which was produced by Vision Associates, is intended to spearhead a national effort to alert Americans to the warning indications of respiratory illness.

Signposts was made on location at Summit Park Sanatorium, Pomona, New York. It tells the story



Actor Eli Wallach was another award recipient at the premiere of TB Association's film "Signposts"

respiratory diseases and to seek medical advice and care should they possess the symptoms dramatized in the film story.

The picture will be available to local TB associations throughout the country both to augment the forthcoming respiratory diseases campaign in May and to later serve as a standard film wherever there are planned programs for health information. It will also be available to all community, civic and school organizations as well as to TV stations throughout the nation.

* * *

Business Film Reviews Indexed

☆ Films reviewed in these pages last year are alphabetically indexed on pages 65, 66 this issue.



Rudy Vallee receives award from Dr. James E. Perkins, managing director, Nat'l Tuberculosis Association.

of two people who ignore the danger signals of respiratory diseases — shortness of breath and chronic cough.

The film uses both professional actors as well as actual patients to demonstrate the inroads of respiratory diseases and methods of care and prevention. Intent is to alert the public to the need to be concerned with the symptoms of

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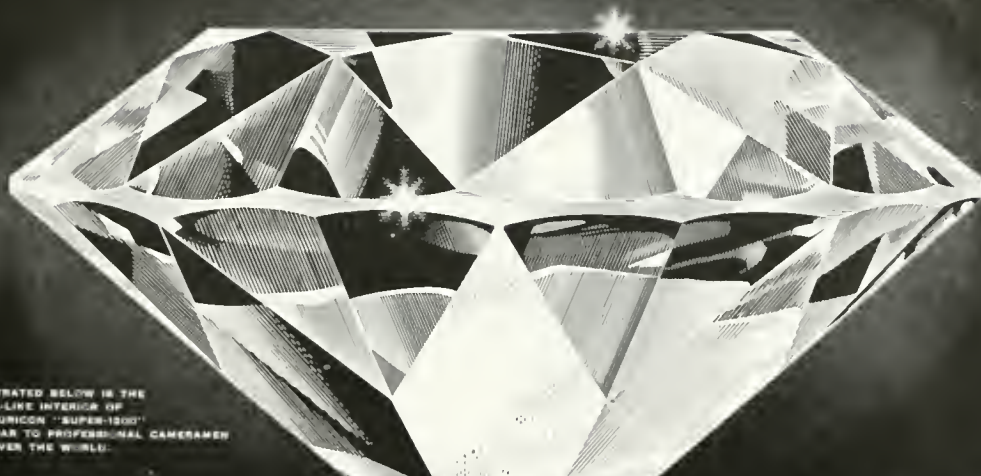
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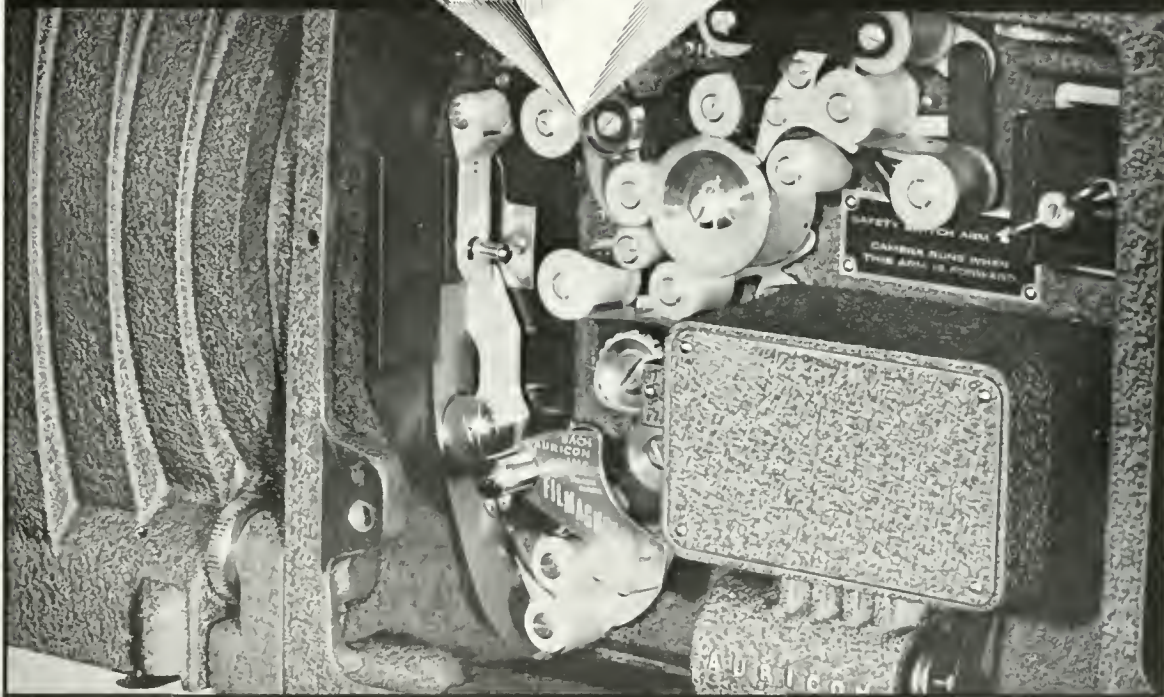
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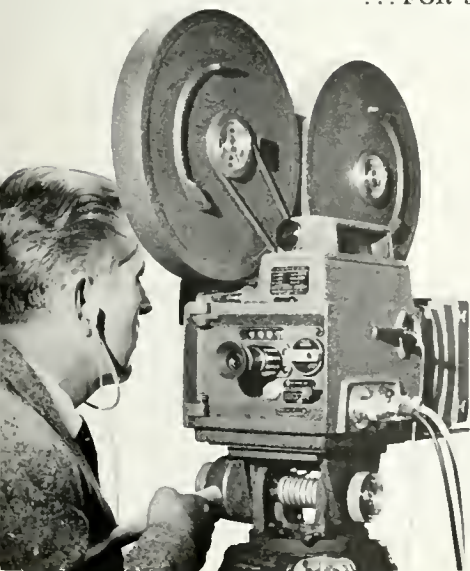


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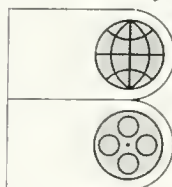
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MEMBERS OF THE Industrial Audio-Visual Association, though limited in number by constitutional rule, comprise a healthy segment of company users of audio and visual communications media. IAVA held its annual meeting in Peoria, Illinois on April, 15-18 with executives from Caterpillar Tractor and LeTourneau-Westinghouse companies as their regional hosts.

Meetings and presentations were held at the Pere Marquette Hotel with occasional forays into Peoria industry for guided tours and a memorable dinner at the historic railway setting of Vonachen's Junction. But IAVA followed custom in holding its continuous working sessions, looking at the latest in films into the midnight hours and hearing from a notable group of speakers.

Introduced at early business meeting were new members John Creighton, Systems Development Corp.; G. K. Hall, National Cash Register Co.; and W. Shaw, Jr., of the DoAll Company.

Stanley T. Baryi of the Ford Motor Company gave a progress report on that auto maker's nationwide use of 8mm sound projection among Ford dealers, citing the principal problem of utilization. Kenneth D. Isaacs, speaking from the industrial designer's viewpoint, described the "black box" experiments at Illinois Institute of Technology in his talk on Environmental Communication.

Photographic problems at the forthcoming New York World's Fair was outlined by Union Carbide's member, William Connelly; Dan Rochford, Standard Oil Company (N. J.), described the function and value of his company's employee mass meetings.

The use of films to explain Minneapolis-Honeywell corporate capabilities was well-presented by William Ortman of that company, introduced by IAVA secretary, Harold Daffer, his associate. A telephoned interview with Ed Palmer of New England Bell Telephone in Boston was accompanied by slides as Mr. Palmer described



Picture of shirt-sleeve concentration: IAVA members give rapt attention to a convention speaker.

Industrial A-V Executives Convene at Peoria

Midwestern Companies are Hosts as Members of the Industrial Audio-Visual Association Hear Talks, Discuss Latest Developments in Communication Technique at Annual Meeting



IAVA officers-elect for 1963-64 term are pictured (left to right): Fred Woldt, treasurer; Harold Daffer, secretary; W. J. Connelly, president; Robt. McCaslin, 1st vice-pres.; John Hawkinson, Ill. v. p.

his work with closed-circuit television for employee training.

Paul Richards, Writing Supervisor, Caterpillar Tractor, shared his ideas on better written communication. Dean Miller, Art Director, Calvin Productions, Inc.

was a featured speaker on "Motion Picture Animation Today."

A final Wednesday afternoon program was devoted to program instruction which included talks by Jack O'Hara, Education Supervisor at Caterpillar and by member

Martin Broadwell of the Southern Bell Telephone Company.

Thursday (closing) sessions were headlined by Allis Chalmers' Dick Piasecki ("A TV Program Every 20 Minutes") and by John Deere & Company's Glenn Rohrbach who described a "5110 Tractor Promotion Meeting."

W. J. Connelly, Union Carbide Company, succeeded James Craig as president of IAVA for the coming year; first vice-president is Caterpillar's Bob McCaslin (who served as program chairman at Peoria); and second vice-president is H. LeRoy Vanderford, American Telephone & Telegraph. Re-elected for new terms were John Hawkinson, Illinois' vice-president; Fred Woldt, treasurer; and Harold W. Daffer, secretary. Don G. Peterson will again serve IAVA as assistant secretary.

Regional directors include Alan Yost, Eastern; Marshall Barnes, Northern; Paul Dowty, Central; Robert Strickland, Southern; and Walter Hardy, Western. Named chairman for the association's spring meeting was Mr. Dowty, member in the Chicago area.

Dan Rochford tells about mass meetings for employees of Jersey Standard.

Program chairman, Bob McCaslin, convenes the annual meeting in Peoria.

Retiring president James Craig takes gavel for a final business meeting.

New member W. Shaw, Jr. tells about DoAll's 8mm motion picture program.

Frank Greenleaf describes "Economic Commercials" of the U. S. Steel Hour.





Skyroads Lead to Manhattan

Sights and Sounds of "New York, New York" in a Superb Travel Picture

NEW YORK, NEW YORK, is a major destination for air travelers from all points of the compass. For American Airlines, which believes that motion pictures about its ports of call are significant motivators in the sale of tickets for vacation travel, a good movie about New York is of considerable importance.

An old AA film about New York — vintage 1954 — had about outworn its usefulness by last year. So much has changed in nine years. New York is almost a different city. Making a new film about New York — which has been photographed and rephotographed from every angle countless times — is not an easy project: the problem is how to show something different about the city — something that Mrs. Jones in Omaha has not seen a hundred times at the movies or on her TV screen. But a New York film was scheduled in 1962 and production was assigned to Audio Productions, Inc.

Working with Audio's staff on plans for the film, American Airlines' Sales Promotion Director, Meck Howlett, thought that perhaps a different approach could be developed

from the theme of "what do New Yorkers themselves like about their city?" Perhaps some less spectacular sights would create a new vision of the metropolis — the small shops,

little restaurants, quaint markets and quiet parks.

So Audio's production team and Mr. Howlett's task force at AA made lists of what they, as New Yorkers themselves, thought were the most interesting places in the city. This accumulation eventually reached 350 locations before it was finally winnowed down to 120.

Catching the Heartbeat of the Town

A script, written on the basis of "this is what New Yorkers like" was prepared, and while it did not seem to be exactly right to either the Audio production staff or American Airlines, it did seem to point in the right direction, and so it was decided to proceed with photography without a formal script, and based only on the "list of locations."

All during the summer of 1962, Audio photographic crews went out to shoot the city whenever conditions were right until a massive amount of beautiful material had been gathered.

By this time, a revised script had been written, and the film was edited to go with this script. But again, on reading it to the picture on the screen, the script did not seem to match the excitement and beauty of the visual images.

Matching Music, Sound Effects to Visuals

As time approached to deliver a final version, Hans Mandell, Audio's producer-director for the film, and Ted Westermann, Vice



Visitors tour waterfront in this film scene.

From skyline towers looming over the harbor to quaint bypaths, Audio cameras capture spirit of a great metropolis in "New York, New York."



President in charge of sales, proposed that they go ahead and complete a music track and a sound effects track, and see what the film looked like then — see what doctoring the script might need, if any. It was recognized on all sides at this time that the film was shaping up into something quite special.

On the day of decision, when the film, with music and "live" sound effects, but no narration, was shown to the American Airlines project supervisors, Mr. Howlett and Red Sutherland, Film Manager in the Advertising and Public Relations Department, the group sat around mulling it over for a few minutes, until Mr. Sutherland said, "This film is great just as it is — it doesn't need any narration, it tells our story perfectly without any words at all."

Wins Favor With Worldwide Audiences

And, this is the way it has been. For the past six months, *New York, New York* has been one of the most successful films in American Airlines' extensive film library. Top executives of the company have been most enthusiastic, and sales offices have reported exceptionally good audience reactions. In Tokyo, for example, American Airlines' sales manager has reported that it is the best film on the United States that his office has ever used.

In subject matter the film is not really untypical of the conventional travelog, but the way it is done is nothing less than superb. It presents New York as a city of contrasts where one can jog through Central Park in a hansom cab or roar beneath the streets in a subway; dine in old Bavaria, Chinatown, Little Italy or on a penthouse patio overlooking Park Avenue. The skyline at dusk is contrasted with the bright lights and bustle of Times Square where pizza palaces vie with motion picture palaces for attention. There are crowds cheering a home run at Yankee Stadium and



The bright facade of the United Nations Building is pictured in "New York, New York." art lovers at an outdoor exhibition in Greenwich Village.

The impressions are audio as well as visual since much of the film's effect is in its soundtrack; actual sounds of the city and appropriate

background music are used to convey the excitement of New York.

Many famous tourist attractions and unusual points of interest are shown including (CONTINUED ON THE FOLLOWING PAGE 63)



Circle Line "barker" points out landmarks as young visitors tour the waterfront . . .



Gateways to the world: Hudson River piers house great ocean liners between crossings.



Unusual coffee house in Greenwich Village is part of the "color" of the big town . . .



At Coney Island's Aquarium, there's Ookie the Walrus, a "star" with special talents.



Visitors can pause beside this familiar fountain in the Rockefeller Center Plaza.



And, along 17th Street, musicians do their shopping in a dozen or more emporiums . . .



East River skyline is backdrop for a New York Airways' helicopter.

Film Sells Helicopter Service

Picture of Dependable New Jet-Powered Equipment Helps Increase New York Airways' Business 56% in Six Months

SPONSOR: New York Airways.

TITLE: *The Skyline Route*, 13½ min., color, produced by Coleman Productions, Inc.

✧ For many years helicopter passenger service in the New York area had been irregular, depending greatly on suitable weather conditions. But in July, 1962, New York Airways, which flies a scheduled service connecting the three large airports in the metropolitan area, put new equipment into the hands of its pilots — jet-powered, twin-turbined Boeing Vertol 107 helicopters.

These greatly superior aircraft, offering speed, safety, large passenger capacity and all-weather dependability, gave New York Airways an important story to tell to its potential customers throughout the United States, and in other countries, as well.

Getting Message to Travel Agents

Now, travel agents who had previously hesitated to book their passengers via helicopter interchange between airports had to be told about the new helicopters quickly

Jet-powered helicopter circles the famed lady who greets N. Y. visitors



and convincingly. New York Airways decided that a motion picture would do the job best, and Coleman Productions, Inc., of New York, was engaged to do the film, through the agency of Informatics Center.

Harry Coleman directed and photographed the film in close cooperation with Carl Moller of Informatics Center. Harold Azine researched the project and prepared the script.

Shows Features of Boeing V-107

So, into the hands of its sales force, New York Airways put the film, *The Skyline Route*, depicting the advantages of helicopter between the congestion-separated airports and illustrating the several radically better features of the Boeing V-107.

In the last six months of 1962 when the new equipment and the new film telling about the equipment were in simultaneous use, New York Airways' business increased 56 per cent over the same period of the previous year.

Film "Played an Important Part"

Richard Wheatland, Vice-President in charge of the carrier's Sales and Service Division, says, "There is no question that the sales film played an important part in producing this leap forward in our business."

The Skyline Route was pinpointed to professional travel and traffic audiences — travel agents, airlines reservation and ticket people, and travel officers of large business firms.

Armed with 16mm prints of *The Skyline Route*, representatives of New York Airways arranged general showings before office and airport personnel of American Airlines, United Airlines, TWA. Pan

American, Northwest Orient, and other carriers in such major traffic originating cities as New York, Los Angeles, San Francisco, Detroit, Chicago, St. Louis and Washington.

Generally, the film was seen by employees during lunch and coffee breaks after it had received advance publicity through company channels. Other groups viewing the film were professional transportation and traffic clubs.

Shown at Conference in Paris

In Europe, the film was seen by similar professional and employee groups in London, Paris and West Germany, including a full-dress presentation before the Interline Sales Conference at Paris, a meeting of representatives from 72 international airlines.

Greatly facilitating projection to individual key executives was the 8mm Fairchild Cinephonic Repeating Sound Projector, which went along with NYA representatives. It was found that showings on the Fairchild were also easier in the small offices of independent travel agents. Many of them requested that the film be left running on

the loop in the office so that their passenger customers could also see it.

In addition to accomplishing its prime mission of advertising the speed, dependability and superiority of the Boeing V-107 and its secondary mission of establishing New York Airways in the minds of ticket-writing and passenger-routing personnel as a full-fledged scheduled airline service, *The Skyline Route* delivered a big bonus to its sponsors by incorporating a breathtaking scenic treatment offering birdseye views of the skyscrapers, streets, landmarks and waterways of New York, a panorama of sights not possible from conventional aircraft. One travel agent said she felt "associated with New York Airways as never before when I saw with my own eyes what a beautiful flight I will be booking for our customers."

It takes many reactions like that to account for the kind of increased business New York Airways experienced in the last half of 1962, and Dick Wheatland allowed that he was putting it mildly when he said that his company is "very pleased."

Phillips Puts Dealers on Road to Profits

Showing Moe Hammond How Courtesy and Service Build Sales

WHEN A SERVICE STATION dealer feels that he is doing his best and business is still below what it ought to be, what can he do? Well, when the Mountain doesn't come to Moe Hammond — *Moe Hammond Goes to the Mountain*, in a new 22½-minute film for Phillips Petroleum Company, produced by Centron Corporation of Lawrence, Kansas.

The mountain, in this case, is both a real desire on the part of the Hammond family to afford a mountain-resort vacation, and a symbol of the financial success that Moe has failed to achieve.

The film sets the theme in an animated sequence, and then follows the real family as they begin a trip to visit Mrs. Hammond's mother.

Moe's wife starts a family row when she suggests that he might learn something by observing other Phillips stations along the route, and for a while Moe's skepticism is justified. As he encounters some glaring errors in station manage-

ment, Moe feels rather pleased with himself.

Then, as a traveler, Moe begins to get a fresh viewpoint on the impact of courtesies and service provided by the better Phillips Service Stations. The real eye-opener comes when he stops at a station with an area potential very similar to his own — and he finds this dealer doing almost twice Moe's volume of business. What he learns by analyzing this man's business methods gives Moe new insights into his own potential.

This 22-minute color film provides dealers with an opportunity for self-appraisal as they share Moe's impressions of various stations. Much of the film was shot on location at actual Phillips Service Stations, with station interiors and process shots done in Centron studio.

The film is a collaborative effort by the same client-producer combination that last year produced *Help Wanted*, a Blue Ribbon Award winner at the 1962 American Film Festival.

Will the Moe Hammonds make it to the mountains?



Detroit Wins Bid for Olympics

Two Motion Pictures and Wide-Screen Slides Play Key Role in Major Team Effort That Won U. S. Nomination

TWO MOTION PICTURES, integrated with wide-screen slides, were key elements in a memorable example of business and civic teamwork which won Detroit the U. S. nomination as this country's candidate for the Olympic Games' site in 1968.

With 36 out of the 40-man United States Olympic Committee voting in favor of Detroit, the city's highly-effective presentation won the nod over Los Angeles, Philadelphia, San Francisco and Portland, Ore. Now attention shifts to the October 16 meeting of the 74-member International Olympic Committee at Nairobi, Kenya. Lyon, France; Buenos Aires; Mexico City; and Vienna are Detroit's world rivals for the Games.

Show City's Cultural, Economic Vigor

The Olympics' presentation was more than a city's bid for this world honor. It was a portrait in sight and sound and vigorous personal expression by city and state officials and other members of Detroit's dedicated 322-member Olympic committee of their city's cultural and economic vigor; a visualization of that historic era of reconversion back in '45 and of the leadership in arts, culture and sport which characterize the city today.

Detroiters came to the hour of decision in New York, where the U. S. Committee met on March 18th, with Governor Romney and Detroit Mayor Cavanagh heading the delegation. They came armed with presentation material conceived, created and produced through the combined efforts of two leading advertising agencies (Campbell-Ewald and MacManus, John and Adams and two of the country's leading communications' creators: The Jam Handy Organization and Wilding, Inc.

Task of Presentation Planning Committee

The Presentation Planning Committee was headed by Fred Matthaei, Jr. and Campbell-Ewald's Tom Adams headed up the effort on the presentation itself. Main theme of the presentation and the various subthemes were "hatched out" in committee meetings at the Detroit Club on successive Saturdays and in further meetings in Tom Adams' office. These

strategies formed the basis for the work of the presentation committee. The writing job itself was split into several pieces.

The over-all outlining of the presentation



Scene from the 1956 Olympic Games

went to Phil Mason of MacManus, John and Adams. He put together the "working track" on which this presentation ran. The writing team included Bob Liggett of the same agency, Dick Candor of Campbell-Ewald, Frank Brossi

City's cultural side was featured. This scene shows Detroit Institute of Arts.

of Wilding and Bob Casemore of Jam Handy. Senior vice-president Irv Shafer of the Handy organization supervised co-ordination of his company's production, idea contributions.

The Basic Elements of the Presentation

There were four basic points to be laid before the U. S. Committee:

1. The financial ability and stability of Detroit.
2. The city's plans for the new 110,000-seat stadium which must be built for track and field events.
3. The facilities to house both participants and judges: an entire Olympic Village must be constructed.
4. Facilities for spectators and visitors to the city, underscored by the city's past record in being able to get big jobs done.

From the beginning, it was felt that the financial reply to the questions that have been asked of Detroit was the most important single item. This was earmarked as a specific section of the presentation and it was Bob Casemore's job to research and to write. Facts for the financial section came from Mayor Cavanagh's office. For example, the proposed Olympic Village will, in reality, become a University City for Wayne University (304-acre site) and

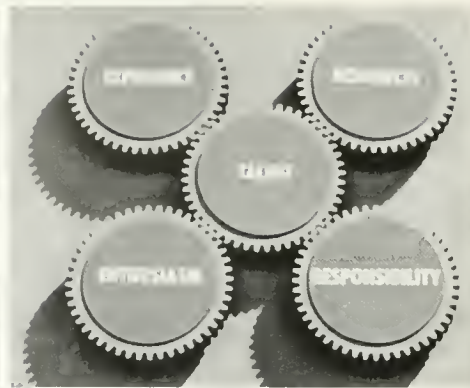
All of the resources of modern Detroit are being drawn into plans for Games.



Above (and at left): Michigan's Governor Romney addresses the 322-man committee of Detroit leaders during organizational drive that helped to bring the U. S. Olympic Committee's nod.

Dynamic, growing Detroit is pictured in this waterfront view of skyline towers.





Five circles of Olympic flag were matched to gear sequence showing Detroit strengths.

TEAMWORK WINS BID:

(CONTINUED FROM THE PRECEDING PAGE) will later house both single and married students.

Detroit's mayor presented this section at the Committee's New York meeting, using projected graphics to support his theme visually. And he did a great job of it, strongly emphasizing the city's financial health.

The motion pictures were conceived as sequences with wide-screen slides integrated to aid Fred Matthaei, Sr., Mayor Cavanaugh and Governor Romney who introduced these segments. Los Angeles' delegates were plainly taken aback at the Midwest's adroit, hard-hitting use of their own medicine.

Jam Handy and Wilding people who teamed up on the visuals proved again their versatility, understanding of split-second timing and the hard discipline which has characterized similar

major presentations so often created for the automobile industry and other business giants. And out of Jam Handy came the two key motion pictures which first set the stage by exemplifying the Olympic ideals and later spread the city's facilities and talents before the plainly-impressed Olympic Committee.

Film Shows Organizational Achievements

"Detroit pools one of the world's greatest reservoirs of organizational talent," the sound track explained as visuals showed the city's tremendous fund-raising accomplishments and went on to recall the critical post-war adjustment phase when assembly lines were re-converted to peacetime production.

"Detroit's citizens, with their flair for organization, are rolling up their sleeves," the track elaborated and the film brought to New York the enthusiastic testimony of John F. Gordon, President of General Motors; Henry Ford II, Chairman of the Board, Ford Motor Company;

Lynn Townsend, President, Chrysler Corporation; and Richard Cross, Chairman of the Board, American Motors.

The sequences presenting these top officers of leading Detroit companies made a most significant contribution as they told the U. S. Olympic Committee of the backing which Detroit will take to the International meeting in Nairobi. The footage for these executive appearances, in the case of Mr. Gordon, Mr. Ford and Mr. Townsend, was supplied by the Photographic Departments of their respective companies. The sequence which presents the persuasive testimony of Richard Cross, filmed in the Jam Handy studios, brought in his long experience in working with both the U. S. and International Committees.

Here's Example of Top-Level Cooperation

Detroit's presentation group came to New York without benefit of rehearsal. If you can think of a better climax to the spirit of teamwork which prevailed for this determined group, consider that both Mayor Cavanaugh and Governor Romney came into Manhattan on late planes the Sunday evening before the meeting. Both men, when informed of the need for a final rehearsal, got out of bed and joined a complete run-through with all of the props and the slides and the motion pictures in the actual room at Olympic House where the meeting was held next morning.

Los Angeles, briefly a victor on an earlier "appeal" it had won, never really stood a chance as its colored slides delivered a "bland" travelogue pitch. But to Mayor Yorty's (and Governor Brown's) credit, these spokesmen for the West accepted in good grace the Committee's final and overwhelming choice of Detroit as the U. S. Olympic candidate.

Armco Steel Takes Employees to "Main Street U.S.A."

Producer of Specialty Steel Shows Research as the Essence of Its Progress

SPONSOR: Armco Steel Corporation

TITLE: *Main Street U. S. A. — Today*, 30 min. color, produced by Dynamic Films, Inc.

Armco Steel Corporation has prospered and grown strong through the years by a concentrated attention to producing many kinds of specialty steels just a little better than anyone else. The first rolling mill, metal-coated steels, and ore pelletizing are just a few of the processes for which the company is noted.

This film relates the improvements in steel-making and in steel products to the improvements of our standards of living. It traces

the times of the mid-twenties — of Babe Ruth, Mary Pickford and the tin lizzie — to the improvements of the past 35 years.

It says that what shaped the way we earned a living, what determined how we lived and how we enjoyed our leisure time was . . . scientific advance, notably . . . the automobile, electricity and the availability of natural gas. And underlying each advance (and the tens of thousands of minor revolutions that followed from them) was one — the great sinew of America . . . steel.

We see that in the heart of Armco is its Research Center, where for the past 60 years many of the changes that have altered America, that have revolutionized ordinary life, have had their origins. But research at Armco is not merely an aspect of corporate policy — it is the essence of the company.

Some might say that Armco is "research-oriented" but it is more fundamental than that: the company, its plants and its 40,000 people are one vast research system.

Main Street U. S. A. — Today is being shown to all Armco employees at plants in many parts of the country. It was directed by Dynamic's Herman Engel and supervised by Robert M. Nelson, Armco Manager of Special Programs.



Below: Armco research engineer observes corrosion collected within auto muffler during laboratory auto exhaust test.

Portrait of the Air Force

Film Shares "The Air Force on Canvas"

☆ Over the past few years, a hundred well-known artists — members of the Society of Illustrators — have taken part in a project to picture the activities of U. S. Air Force men on duty at home, in the cosmopolitan centers of Europe and the Orient, and in dozens of the most lonely outposts in the world. These paintings are now hanging in the Air Force Academy at Colorado Springs, Colo., and are also the focal point of an extraordinarily beautiful new film, *The Air Force on Canvas*, which not only documents the illustrators' project in work, but becomes a moving extension of the artists' brushes on the screen.

The 17½-minute color film was planned and carried out — un-sponsored — by a group of film-makers under the aegis of Pelican Films, New York, and headed by T. J. "Joe" Dunford. Others who took part in key creative roles were Dick Durrance, Robert M. Hertzberg, Jean Oser, Al Rezek and Bernardo Segall.

Live photography of Air Force Academy cadets casually walking about to study the paintings forms a simple framework for the film, but its fabric is the animation camera's facile mobility and the penetrating insights of the artists' works.

The illustrators bring to these canvases such

moments as B-17's lifting off East Anglian aerodromes in World War II; the "kinderlufte" which transported children from Berlin during the crisis; mementos of a three-day leave in Paris. Other paintings explore the lonely isolation of Alaskan air bases; the staccato action of an alert in a modern SAC base; jets screaming down the cold blue-black skies.

Joe Julian, a skilled narrator with the most "American" of all the voices on film, is exactly right to provide an understated explanation for the flashing excitement on the screen.

The Air Force on Canvas will be used by the Air Force in several different ways. The film is also expected to have a successful theatrical career in the near future. Other facets of its distribution are still being planned. ☐



Progress in Steelmaking

Oxygen's Role in "Steel by Stopwatch"

☆ The Jones & Laughlin Steel Corporation is one of the several U. S. steel makers to introduce the widely-discussed Basic Oxygen Furnace process. Within the 27½ minutes of a brilliant exposition on this important advance in steel making, titled *Steel by Stopwatch*, J&L shows how this process turns out 230-ton heats of quality metal in just 40 minutes.

Steel by Stopwatch (see front cover, upper left and scene above) is notable in other respects. The film has just been selected as one of the U. S. entries to overseas film festivals by the Committee on International Non-Theatrical Events (see page eight) and was the first major U. S. production by the talented Hungarian producer, Julius Potocsny, now vice-president and executive producer at Cinecraft-Continental Productions, Inc. of Cleveland.

Through scenes at the 230-ton BOF furnace of J&L in Pittsburgh, and at the company's research center, the picture steadily attains both photographic and content value. Music contributes to its audience interest as an original score composed by Zoltan Roznyai adds an imaginative dimension without distracting from the illuminating visuals. Mr. Roznyai is first assistant to the New York Philharmonic's Leonard Bernstein. His talent is notable.

The film's audience for the Jones & Laughlin Steel Corporation is obviously among potential clients and steel research scientists. But the audience for *Steel by Stopwatch* should well include other industrialists looking for an example of top professional skill in the film. ☐

The Human Element

Ranging Worldwide, an Important Film Shows Advances in Petroleum Research

THE ROLE OF PETROLEUM RESEARCH and science in helping man to adapt to his environment is portrayed in a new motion picture just released by Standard Oil Company (New Jersey) and produced by Pendulum Productions, Inc. The 30-minute color film, entitled *The Human Element*, is world-wide in scope, picturing man's age-old struggle to escape the enslavement of manual toil and to achieve a richer life.

Industrial research, as illustrative of man's curiosity and reasoning power, is a re-echoing theme of the film. An Indian chemist, working in an Esso laboratory in England, obviously has much in common with two American physicists arguing applications of the laws of physics at Esso Research and Engineering Company in New Jersey. Half a world away from them a laborer, farmer or engineer use the ultimate products of their skills.

Cutting Achieves Unity in Film, Aims

Through Editor Peggy Lawson's skillful inter-cutting of such diverse scenes, a unity of aspiration and purpose and basic need is demonstrated at almost every level of civilization in the world today.

Although oil's achievements in scientific research form a central focus for *The Human Element*, this is not primarily a film about scientists and laboratories. Research is shown as a tool enabling man to satisfy his unique demands. Fuels and lubricants become part of man's freedom to move, to enjoy life, to sustain himself, and to *think and inquire*.

Several of the commonplace products of oil take on a special interest in the film. Paraffin, for example, is shown serving the world in many ways — as a protective coating for fine cheese, as a polish for shoes, as a preservative for art treasures, as a water-proofing for the paper parasols of Japan.

Grease for Primitive Wheel, Outer Space

Greases lubricate the most primitive of wheels, but serve equally well the delicate machinery which makes outer space probes possible. A

At the Spanish Steps in Rome, a European favorite, the motor scooter, contributes a sequence seen within "The Human Element."



Red wax, coating loaves of Holland cheese, is subject for Gene Searchinger's lenses.

12,000 ton Japanese ship slides to sea on ways coated with a half-inch of grease, while a scientist in Linden, New Jersey, seeks in the beam of an electron microscope the means of making an even more effective lubricant.

Counter-balanced with the conventional products of petroleum are the wonders of petrochemistry — butyl rubber from oil, polypropylene and its products from petroleum refinery gases. A colorful new world of plastics, a marine hawser which floats, for example, is shown resulting from modern alchemy.

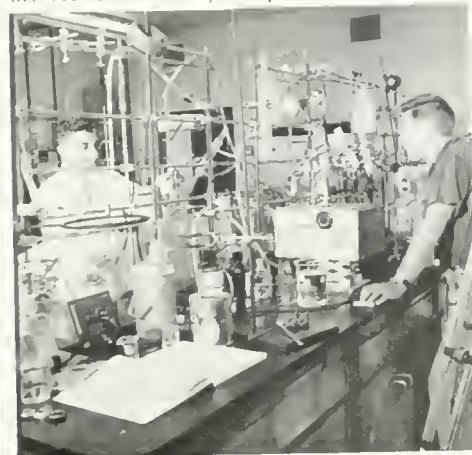
Filmed on Location in Eleven Countries

From dusty Arizona — scene of an agricultural promised land in the making — to the lush vineyards of Burgundy, the film ranges over 11 countries. From opening scene to final fade, the central theme is stressed: "Between earth and man the contest never ends."

For Pendulum, Gene Searchinger served as producer, writer and cameraman-director. The sound track, recorded on location by Louis San Andres, is interwoven with an original music score by Irwin Bazelon. Narration is by Ben Grauer.

After world-wide premiere showings and extensive intra-company use, *The Human Element* will become part of the Humble film library and will be distributed by Modern Talking Picture Service. ☐

Petroleum test tubes, handled by Indian scientist at Esso lab in Abingdon, England are related to colorful Japanese umbrella.





Showing the Way to Better Phone Service

A T & T Slidefilm Explains the "Flexible Appointment Plan"

ALWAYS ALERT to new procedures for increasing good service to its customers, the Bell Telephone System companies have recently put into effect a "Flexible Appointment Plan" for processing requests for telephone service.

With these orders for service rising and ebbing like ocean waves, the companies have always sought to make sure that customers get fast service and service when they want it.

Two Basic Audience Groups

A new sound slidefilm produced for the American Telephone and Telegraph Company and its Associated Companies describes the Flexible Appointment Plan. It is used as an aid to present the plan to the Commercial Department people who take the orders and make the appointments, and to the Plant Department people who do the work of installing and changing the telephones.

The film, titled *Appointments, Not Disappointments*, and produced by Gotham Film Productions, shows the new Appointment Board used in the Commercial business offices — with green, amber and red lights for each of the six working days of the week.

Helps Select Convenient Dates

This board gives service representatives the opportunity to work with customers in selecting convenient

appointment dates. At the same time it enables the Plant Department to appraise the work load, so that it can insure giving customers what they want when they want it.

The service representative will offer appointments for "green lights" days if the customer has not expressed preference for another day. The amber light indicates that Plant has a near maximum load for that day. In this case the "amber" day should not be offered, unless the customer really needs service — in which case the request will be granted. On "red" days, Plant already has a maximum load and will handle emergency cases only.

Lights Reflect the Work Load

The film explains that, as the work load develops, the lights on the boards in both Plant and Commercial offices are changed — for example, from green to amber, thereby indicating the appointments that the service representatives can make.

As the film shows, the service representative dials the number of "work units" represented by each order. This in turn registers the information on meters in the Plant Department. It is the accumulation of work units in these meters that enables Plant to make its work load appraisal in a practical way.

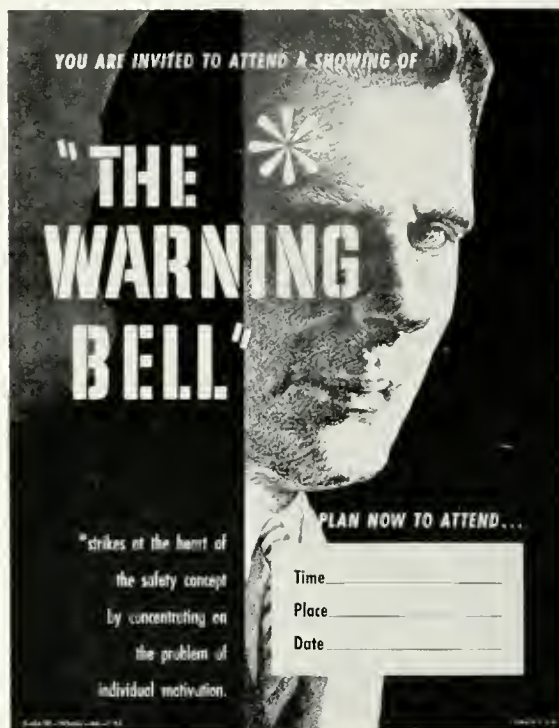
Appointments, Not Disappointments (CONTINUED ON PAGE 63)

Scene in "Appointments, Not Disappointments" as commercial representative checks the light board.



FILM PROMOTION SCOREBOARD

COLLATERAL MATERIAL such as posters, hand-outs, "take home" pieces and pre-show promotion are all too often neglected by film sponsors. The *Warning Bell* program is auspicious in its use of memorable print media. Two of these pieces are illustrated from this film's very complete promotional package.



Graphic two-color poster is part of "Warning Bell" kit which helps build employee attendance at film showings between shifts, at noon hours or during the evening. Posters are part of the complete package.

YOU HAVE JUST SEEN
"THE WARNING BELL"
 A MOTION PICTURE DEALING
 WITH THE IDEA OF

FIRST LETS SEE IF WE CAN'T
 CRYSTALLIZE THE THEME OF
"THE WARNING BELL"

Actually, the film interprets THE essential safety theme.

1 It stresses the point that a successful community safety program cannot be just a "one-shot" effort. Safety and simplicity can select even the most experienced community — unless eternal vigilance is maintained to KEEP SAFETY ALIVE and growing with the times.

2 It drives home the point that in the final analysis, the battleground of safety is located in the mind of every individual. Unless each of us develops our own personal warning bell — and ACTS on it when it rings — none of the cleverest warning signals safety has installed will be very effective.

LET'S LOOK AT THESE TWO POINTS A LITTLE MORE CLOSELY

The purpose of this booklet is simply to help you make use of this film in a positive manner. To provide the basis for further thought and action in a guide for camera action on your part.



That vital "second impression" which helps the film viewer to recall the key points made in *The Warning Bell* is especially well-summarized in the colorful "take home" piece illustrated above. This booklet goes a little farther than most as it outlines steps for personal action by the viewer; points up "positive" action which the individual can take to assure safety on the job and at home after the screen's images fade away.

SAFETY ON THE ROAD, at home, on the job remains one of this country's most critical problems. Americans work at it tirelessly and yet the awful record of traffic fatalities, crippling injuries and wasted lives and expense mounts. Is the answer in the individual, personal commitment of every possible man, woman and child toward stopping this needless, cruel waste?

A seemingly prosaic but unexpectedly powerful new motion picture, *The Warning Bell*, loudly tells this community challenge: every individual must be motivated to listen for his own personal "warning bell" and to act on it when it rings! The 30-minute black & white sound film was produced for a good corporation citizen, the Nationwide Insurance Companies of Columbus, Ohio by Wilding, Inc.

Are We Keeping Up With Facts on Growth?

The scene could be your town. "Anywhere U. S. A." Like "Maplewood" your town might have won a couple of National Safety awards and today is probably resting on its laurels despite current figures which show increasing populations — more cars and trucks on the streets and highways, more homes and a startling ratio of greater hazards, multiplied by these familiar American "growth" statistics.

And your town probably has one or more well-meaning "crusaders" like the film's "Herb Atwill." It's sure to have many "Dave Spencers" who can't see the dangers around them until near-tragedy strikes their own homes. Well-intentioned traffic police wave off their "neighbors" with a friendly warning; drivers swoop down on kids at street crossings; Dave's own garage is loaded with inflammable "junk" and he overloads his home wiring.

Sound familiar? It should, because this is your story, nearly every minute of it. Fortunately



An oncoming car swerves around school bus, narrowly missing youngsters at a crossing as Dave Atwill shows apathetic Dave Spencer how complacent town has become about safety.

"The Warning Bell" Sounds Out for Safety

30-Minute Safety Film from Nationwide Offers a Challenge to Every Individual

ly for Dave Spencer, a rail crossing incident (he might have beat that oncoming train) brings the "warning bell" into his life. He hears it, as every individual must, sooner or later. And you won't soon forget the film's familiar incidents. They happen all around us, all the time. Perhaps that is why hundreds of American business groups are acquiring prints.

Your Company Can Acquire This Picture

The heartening thing about this campaign is that a fine job of film production will go a long way toward fighting the accident menace. Available for purchase through Wilding, Inc., *The Warning Bell* is more than just a film. A complete package was designed around it —

with posters, mailing pieces and an audience reminder-review brochure—and these set a fine example which others might emulate for every type of sponsored picture.

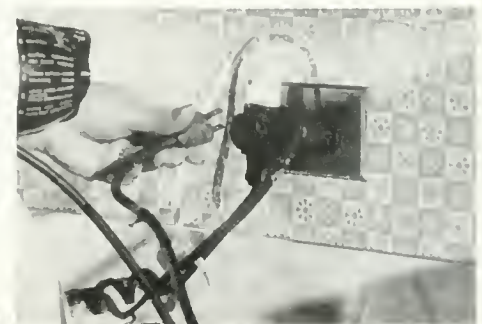
A professional cast performs with integrity in the *Bell*; producer-director Orlando Lippert has another candidate for awards honors and the story concept by author-playright Junius Eddy is not the least of its formidable values. But the pay-off isn't in screen credits, alone. Only when *The Warning Bell* is seen and heard by millions of individual Americans and heeded in their everyday behavior on the road, in their homes and on the job will the sponsor or producer or anyone be satisfied. It's up to you!



"Talked him out of that ticket," crows Maplewood driver who had skipped a stop.



Cutting across traffic lanes to mailbox, a careless driver blocks oncoming cars.



Plug in another appliance and if the fuse blows, why just replace with a bigger one!



Trust Dave to find that bigger fuse in the junk-laden basement he means to clean up.



But the junk in Dave's garage caught fire and he finally heard "The Warning Bell."



Dave Spencer's son, Mike, reminds his dad that he does take chances, all the time.



Eye-filling rear-screen silhouette contrasts with projected view (right) of company's smart headquarters buildings in suburban Chicago.

The Salesman Stars in I M C Show: "The Big Sell"

Entire Convention Hall a Stage as "Show Within a Show" Blends Audio-Visuals for First Corporate-Wide Sales Meeting of International Minerals & Chemicals

A HUNDRED COMPLEX "mix-and-match" combinations of music, motion pictures, slides, live and recorded speakers all went into "The Big Sell," recent sales meeting of International Minerals & Chemical Corporation. At almost every second a new visual impact, a new sound sprang from somewhere within the specially-constructed theater-within-a-theater to further the Hollywood theme and keep audience interest high.

The occasion was the first corporate-wide sales meeting conducted by International Minerals & Chemical Corporation of Skokie, Illinois. Salesmen from IMC's several domestic and overseas divisions were made an integral part of a five-hour program designed to inform, inspire, entertain, and to set the mood for the departmental meetings that followed during the next two days, and to create enthusiasm that would persist throughout the balance of the selling year.

Meet in O'Hare Convention Hall

The convention hall of the O'Hare Inn, in suburban Chicago, with its high ceiling and more than adequate space, was selected as the meeting site. It was large enough to be divided into two separate areas.

The reception area was draped with theatrical backdrops which placed each salesman into a variety of geographical locations and eras; a second area was designed for a most flexible day-long presentation.

A direct mail campaign which

preceded the meeting set the stage and informed every salesman of the motion picture theme and of the fact that "he was the star in the biggest of all extravaganzas."

The salesman was not disappointed. From the moment he entered the large meeting room he



Dancers liven the tempo, add variety to the business of "The Big Sell."

was in the center of activity. The room was a veritable cyclorama draped entirely in white scrim cloth; and all about the floor surrounding the 260 canvas director's chairs were theatrical people — dancers, prop men, electricians, cameramen.

They're All Part of the Show

On the cue, "places everyone", the house lights dimmed and the sound of a pre-recorded stereophonic chorus and orchestra overture filled the room. A spotlight caught the figure of a motion picture director seated atop a huge camera crane which moved about and over the audience. The director was charged by an unseen "boss" with the responsibility of

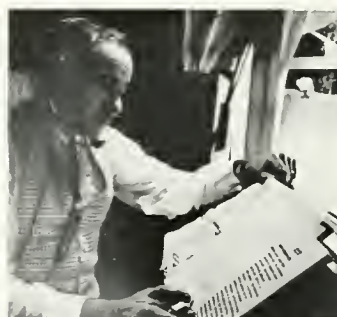
producing the "greatest spectacular of all times," one that would prove to be a record-breaking box office attraction.

For five hours the director auditioned talent (salesmen). He looked at locations for filming (the company's many domestic and overseas production and sales offices).

In music, comedy skits, speeches, silhouetted dramas, the full story of IMC's philosophy and achievements — past, present and future — were conveyed.

Visuals on Three Wide Screens

The heart of the visual projection system consisted of three cinematoscope screens, each 8 x 20 feet, located at the front of the meeting room. The center screen was filled



Creative Manager Arnold Midlash is "viewing and cueing" the IMC show.

by front projection by either an arc 16mm motion picture projector or an arc 3 1/4 x 4 slide projector, or both.

The screens at the left and the right of the audience allowed for rear-screen projection, and each of these had stages that enabled performers to work in full view of the audience or as silhouettes behind the screen. Additional slides were projected from six ceiling-mounted 2" x 2" slide projectors which completed the 360° coverage.

Much of the audio was pre-recorded, which made it possible to rehearse the silhouette pantomime

well in advance of the actual performance. Pre-recording permitted the precise editing of motion picture footage to parallel this audio. Pre-recording also made it possible for unprofessional speakers to concentrate on fewer lines, even commit them to memory.

Gains Impact Through Variety

As the plot developed, as more IMC stories were revealed, additional impact was provided by variety. Magically a speaker could be made to appear anywhere behind the scrim material, or he could be spotlighted on a stage or be seen in silhouette surrounded by projected impressionistic art work. Together all the screens could be used to create one scene or impression or each could have a different scene.

The sound system was built around several Altec A7 speakers strategically placed around the audience so that no matter where a salesman sat he was in a near-ideal position to enjoy stereo music and narration. The speaker system was so arranged that voices could emanate from any desired location without fear of feedback caused by an open mike.

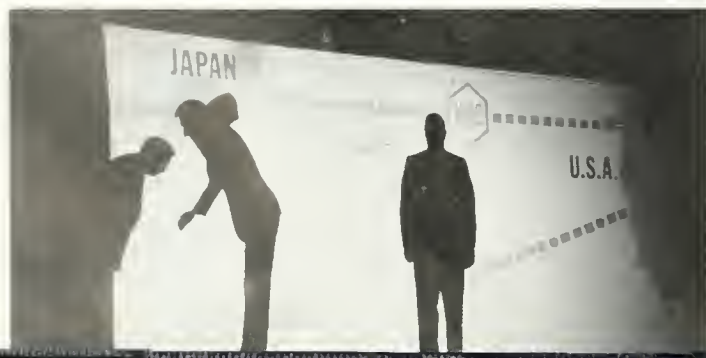
Written, Directed by Midlash

The show was company-conceived and produced. It was written by Arnold Midlash, International Minerals & Chemical Corporation's Manager of Creative Services. From a position behind the scenes he "viewed and cued" electricians, actors and projectionists. In all, a team of more than 12 technicians supported a cast of 35.

Below: a view of the control board for the show's audio and visuals.



Rear-screen silhouette shows importance of IMC overseas markets.



The Hotel Tradition

Wide Variety of Service
for Travel and Meetings

SPONSOR: American Hotel Association.

TITLE: *The Great Tradition*, 15 min., color, produced by Raymond H. Corwin Associates.

The variety of ways in which hotels serve travelers and their local communities is described in this new film now being distributed on a free-loan basis nationally by Erling-Movies U. S. A.

Seen are today's various styles of hotel architecture and room accommodations from the luxurious city suites and country resorts to modern and unique roadside motels.

Diversified forms of sports and recreation for hotel guests are shown along with tempting menu displays. The assurance of 24-hour service, security protection and quickly confirmed reservations are all portrayed as standard traditions of the \$3 billion-a-year hotel industry.

The film depicts facilities for large conventions, sales meetings, weddings and gala social occasions — important contributions to both business and society.

The Great Tradition also shares a candid "inside" view of the many different people who help provide comfort and convenience for thousands of people every day. 

* * *

Tour of Washington

"A Leaf Through History"

Pictures Nation's Capital

SPONSOR: Snuff Information Center

TITLE: *A Leaf Through History*, 13½ min., color, produced by Thomas Craven Film Corporation.

A Leaf Through History is a new film released for free-loan to television stations, adult and industrial organizations by the snuff tobacco industry. It provides colorful glimpses of such famous Washington landmarks as the White House, Washington Monument and Lincoln Memorial, then takes the viewer on a detailed tour of the halls of Congress. Through the camera's eye and the voice of the narrator, the Senate and House chambers, Statuary Hall, the Rotunda, the Senate Offices of the President and Vice President, the Senate Subway and other areas of the Capitol are visited. The distributor is Association Films. 

THE NATIONAL DISTILLERS Products Company's "Old Taylor" brand distributors meeting in New York last month featured a morning-long series of talks illustrated by a wide-screen slidefilm presentation produced by Visualscope, Inc.

The Old Taylor Conference was attended by about 250 distributors from all parts of the country, and the presentation welcomed them with a regular old-fashioned photo album of their likenesses, both currently and in times gone by, since this was the first major meeting of the group since 1955.

"Setting Up" an Exact Task

Visualscope's part in the conference consisted of not only producing the visual materials — both film and live — but in setting the show up — which might seem almost as exacting a task as producing the film.

Marvin Green, Visualscope sales manager, supervised the setting up in the Biltmore Hotel Ballroom.



Visualscope's Pete Coyle checks the sound-cuing system on battery of three wide-screen projectors.

which took from 7 a.m. to 1 a.m. on the day previous to the conference, and from 6 a.m. to 10 a.m. on the day of the actual show.

This work involved putting up the big rear-projection screen, stretching almost from wall-to-wall of the ballroom, draping it in black velvet wings, erecting a rock-steady projection stand behind the screen with projectors exactly — to the quarter inch — centered to prevent "keystoning", setting the stage and podium (with three Teleprompters), and stretching about a half-mile of power and audio cables throughout the ballroom.

Stand-By Projector Is Ready

Three projectors were on hand for the show — two Visualscope "GP" widescreen projectors, and one Pictronics Powerhouse. While only one "GP" was actually used, one of the other projectors was loaded with film and frames were clicked off through all the performances with the projection lamp



Old Taylor market exec Jack Lethbridge introduces film

How to Insure a "Hit" Meeting

Follow-Through on Myriad of Show Details by Visualscope
Underwrites Success of Old Taylor's Manhattan Conference

off, but ready to "take over" on a split second if any failure should occur.

Visualscope starts each screening of an important conference like this with brand new projection lamps in all projectors: these are bulbs that have actually been burned just ten minutes to "break them in" properly. Bob Taylor, Visualscope's president, says that most projection lamps — if they perform properly for the first ten minutes — will usually go on for their expected life with no trouble.

Meticulous Cleaning of Frames

Each frame of the films to be shown at the conference — and the standby's as well — are meticulously cleaned with an anti-static velvet cloth. This performance, as done by Marvin Green and staff, resembles a zoo-keeper and crew polishing a python. The long 20 to 30 foot film is carefully unwound by three or four helpers and stretched across the ballroom while Green goes down its length inspecting and polishing. Rewinding takes as much as 15 minutes to avoid all possibility of cinching and scratching.

For the live part of the Old Taylor Conference — a simulated

interview of Vice President Emmet Fleming by a WALL STREET JOURNAL reporter, Visualscope designed a set that would exactly simulate Mr. Fleming's own office decor, as well as the view out his window — accomplished by a rear-projected picture on a screen draped like a window. The set is ready to be put into place during a five-minute intermission in the show.

Decades of Brand Integrity

The Old Taylor Conference reminded distributors of the integrity of the brand over many decades, and the consistency of the \$21,500,000 advertising campaign that over the years has helped to make Old Taylor a leader in its field.

National Distillers has now established a "Hall of Fame" for some of America's unsung heroes — the salesmen "who keep the wheels of the world's greatest industrial nation rolling." In this case it is the Old Taylor Hall of Fame at Frankfort, Ky., where the names of the leading distributor's salesmen will be placed on a plaque in a new building close-by the old distillery of Colonel Edmund H. Taylor, Jr., the brand's founder and namesake. 

Conference set exactly simulates office of Vice-President Fleming.



At right:
"Angry Man"
gives some
opinions
on banks,
all on the
'low' side.
Note unusual
background.



Tria/Scope Brightens Life of Henry Royall

Creative Use of Backgrounds Also Offers Budget Advantage

HAVING COMPLETED a successful assignment in sales development for The Bank of America, the 33-minute color film titled *The File on Henry Royall* is notable in two important respects:

First, the picture has accomplished its task of helping Bank executives move out from behind their desks and counters to contact prospective clients for the multitude of services available through this great financial establishment. Designed to convince these men that *selling* is necessary in today's world, *Henry Royall* also reassured the viewers that they, too, can sell and that they will find themselves welcomed on customer calls.

But the second attribute of *Henry Royall* lies in technique. For the producer, Parthenon Pictures of Hollywood, introduced its Tria/Scope process with this picture and has made a real contribution to both creativity and budget economy worthy of sponsor note.

Tria/Scope permits the playing of realistic live-action against impressionistic cartoon environment backgrounds, shot quickly and at practical cost savings. Essentially, set walls are of translucent plastic, backed by multiple-head rear-screen projectors. For conventional environment, a conventional wall

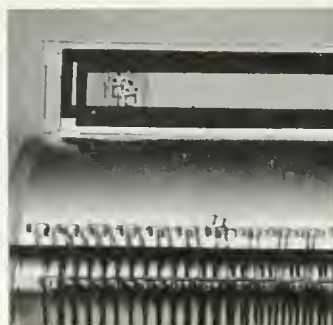
pattern or scene is projected and this is common-place among studios which have this equipment.

But the use of Tria/Scope is most effective where an impressionistic environment is desirable. Interviews with clients in *Henry Royall* take place in a novelty factory (the Angry Man's sequence); in the Harried Man's "Grower's Supplies" salesroom; in the Friendly Man's "Ideal Plating Plant" and there's a scene of the early-day Branch Bank. In all of these the projected background becomes impressionistic and invaluable to both mood and content.

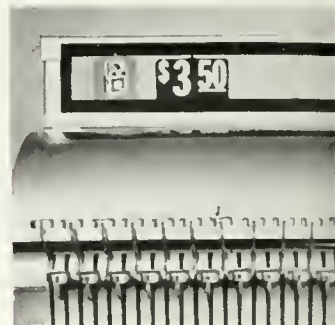
The Tria/Scope projectors were also used with a "walk along" device to project the usual horizontal-progressing main titles; and, later with the addition of fog, they provide *Henry Royall's* daydream of the profits to come from his foreign operations.

There is good use of many other filmic techniques that help to make *The File on Henry Royall* a worthwhile example of what *can* be accomplished when both visuals and sound are employed with creative impact. For instance, two impressionistic sound tracks were created: for the Angry Man, and for another character when he "ran out of things to say."

Below: while crew prepares to film scene, rear-screen projection sets desired background mood.



"Top-ons" are possible in Fotomation. Note figures on cash registers.



Union Bag Scores with Fotomation Film

Economical Shirt-Sleeve Approach in a Short Sales Film

SPONSOR: Union Bag-Camp Paper Corporation.

TITLE: *Write-Right*, 8 min., color, produced for Lance by Animated Productions, Inc.

This short sales promotion film is an excellent example of the possibilities that can be achieved by a new, economical, shirt-sleeve type of production called Fotomation, the brain-child of Animated Productions' president, Al Stahl.

As evidenced in this film, Fotomation uses original, 2 1/4 inch square color transparencies — Rolleiflex-size — and by re-photographing them on motion picture film with an Oxberry animation stand and camera, the stills are transformed into pictures that not only seem to "move" but often do — through zooms and travels that carry the motion picture film into and about the scenes on the original stills.

The most interesting facet of the technique is that the small transparencies are mounted on cels, pegged as in normal animation, and are in exact register so that pop-ons can be used, as well as squeeze motion and stop motion anima-

tion. Al Stahl has this system down to such a science that zooms, travels, pop-ons and dissolves can all be done simultaneously and automatically using transparencies as small as 35mm slides.

Shooting on the stand is done at live-action speed. "Live action" photography is done with a Rolleiflex anchored with a rigid tripod and later carefully registered in cels. In addition to transparencies on the stand, other sources of material are photographs, drawings, charts, logos and newspaper and magazine clippings.

The Union Bag film describes a new display case and sales campaign the company is using to market its brand of paper school supplies — notebooks and the like. With a fresh jazzy score and sound cleverly synchronized to the action, the picture is aimed at jobbers and their salesmen. It is shown to them — in 25 marketing areas — on Fairchild 8mm "400" continuous projectors.

Edward Mandell, of Smith, Henderson, & Berey, Inc., was agency producer on the *Write-Right* film for Union Bag-Camp Paper.

Still color transparencies were used in these two walking scenes below:



THE INDUSTRY FILM PRODUCERS ASSOCIATION, INC.

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H. Eugene Burson

Executive Vice-President
Mitchell Rose

Editorial Vice-President
Oscar (Pat) Patterson

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Northern California Chapter
Mitchell Rose, *Chairman*

Delaware Valley States
Peyton Stallings, *Chairman*

New England Chapter
William A. Muttitt, *Chairman*

Southeastern Chapter
David Kovljain, *Chairman*

For Information, Write
Industry Film Prods. Assn.
P. O. Box 564, Hollywood 28,
California

THE INDUSTRY FILM JOURNAL

National News-Letter of the Industry Film Producers Association

New England Chapter Elects First Officers

Chairman Bill Muttitt Pledges Members Active Year

MEMBERS OF THE New England Chapter, IFPA, have named their first group of permanent officers. Elected at the February meeting in historic Concord, Mass. were William A. Muttitt, chairman; Major Albert H. Doe, USAF, program chairman; and John J. Sheehan, secretary-treasurer. Bill Muttitt is the chapter's former acting



Chairman William A. Muttitt

secretary-treasurer. He succeeds Jack R. Smith who served as acting chairman. Major Doe's post was filled by Capt. Arthur P. Thiesen, USAF, who was acting program chairman.

A native of New England, Mr. Muttitt is serving as senior editor for the MITRI Corporation. A graduate of the Rochester Institute of Technology, Bill was formerly associated with Bell Aircraft as a cameraman; was Film Supervisor at the Carborundum Company and Motion Picture Section Supervisor with Uhl, Hall & Rich, Engineers. Born and raised in Connecticut, he and his wife and three children now reside in Burlington, Mass.

Pioneer in Equipment Design

Major Doe, the Chapter's new program chairman, recently joined the Information Office of the Air Force's Electronic Systems Division. He brings 26 years of experience in motion pictures and television to his post as Staff Photographic Officer. Major Doe was most recently chief of Research Photography and Television at the Air Force School of Aerospace Medicine, San Antonio, Texas. He is credited with designing the photo instrumentation for the first prim-



Major Albert H. Doe, USAF

ate capsule fired into space and has designed and operated several pioneering closed circuit TV installations at various Air Force bases.

Cum Laude Graduate of Curry

Secretary-treasurer John Sheehan is a native of Boston and now lives in Burlington, Mass. with his wife and four children. A BA, cum laude, of Curry College in Milton,



Secy., Treas. John J. Sheehan

Mass., John was elected to membership in "Who's Who in American Colleges and Universities" in 1953. Formerly with Raytheon and the Laboratory for Electronics, Inc., where he served as script and technical writer, he is presently a film writer at MITRI.

Chapter Invites Film Makers

Chairman Muttitt's acceptance talk called for an active Chapter program in the year ahead. He invited film-makers and those in related fields to attend Chapter sessions. For meeting dates and membership data, contact Bill Muttitt at P. O. Box 150, Bedford, Mass.

Program Shaping Up for 4th Annual Conference June 13-15

Preparations are well along for the Fourth Annual IFPA Conference and annual "Cindy" Awards program to be held June 13-15th at the Ambassador Hotel in Los Angeles. Jack R. Goetz is the Conference vice-president in charge.

The Conference will open on Thursday evening, June 13th and concludes with the Awards Banquet on Saturday evening, June 15th. The trade show, an integral part of the meeting, will be held in the hotel's Boulevard Room.

According to Anthony L. Gorsline, Chapters' vice-president and chairman of "Cindy" awards competition, the 1963 film contest will be broader in scope than in past years and involves the voting participation of every IFPA Chapter.

Final details of the program will be covered in the next issue of the JOURNAL, just prior to the meeting on June 13-15.

* * *

Five Koreans Share Honors on Roles in Award-Winning Film

Five Koreans received Certificates of Award recently in recognition of their contribution to the success of a U. S. Army documentary film about their country, judged as the "best indoctrination and training film of the year" by the Industry Film Producers Association.

The film, *Korea, Battleground of Liberty*, was produced by the 1352d Photographic Group of the U. S. Air Force and was the recipient of a "Cindy" award presented at IFPA's 3rd Annual Conference. Honored were two of Korea's best-known performers, Kim Chi-Mi and Choi Mu-ryong; associate producer Hong Sung-Ki; art director Im Myung-sun; and sound mixer Lee Kyung-soon.

In appreciation of their contributions to the film, the Air Force unit sent the awards to Humphrey W. Leynse, USIS Motion Picture Officer, with the request that he present them to the artists designated and "convey to them our every good wish and sincere thanks for their assistance." The presentation was made in February at the Seoul NSIS Cultural Center in the Kaepoong Building.

Wolff Studio Hosts Visit by Southern California Chapter

RAPHAEL G. WOLFF, former board chairman and now a consultant to the studio company which bears his name, was host to members of the Southern California chapter at a recent monthly meeting held at the R. G. Wolff Studios in Hollywood.

Screening of the award-winning film *Integrity Plus*, was a feature



Host Ray Wolff (center) is shown with IFPA National President H. Eugene Burson (right), and Gene Huggens, So. Calif. Chapter chairman, during meeting at studios.

of session. The film has won an American Film Festival Blue Ribbon and a citation from the Belgium Ministry of Labor.

The meeting also included a "Stew Night" session in which "C. C." Pitts of S. O. S. Photo-Cine-Optics spliced together trims and out-takes brought by members. Michael Zois of the Arriflex Corporation was another meeting guest. He demonstrated features of the re-designed Arriflex 16 "M" model, recently introduced by his company.

Eastman's Pacific Southern Plant Holds an "Open House"

A visit to the Eastman Kodak Company's Pacific Southern Sales Division plant at Whittier, Califor-

Eastman's Pacific Southern Sales Division facilities were visited by So. California chapter members for a recent monthly program.



THE INDUSTRY FILM JOURNAL

nia was the subject of another Southern California Chapter monthly meeting.

With Eastman as the host for

this session, members viewed a screening of the Company's film, *Photography at Work, a Progress Report*.

Members Tour Aerojet-General's Facilities

A VISIT to Aerojet-General Corporation's 20,000-acre installation east of Sacramento provided the Northern California Chapter's second meeting program of the year on February 7th. Mitch Rose and Dan Leto of the Solid Rocket Motion Picture Section were hosts.

After dining at the cafeteria, the group made a quick bus tour of giant installation, located on land once churned up by gold miners of another era. They witnessed a static test firing of a Titan II solid fuel motor from a heavily-protected block house and were shown

through his section's facility in January, destroying his entire film library and most of his equipment. He closed the meeting with the showing of an employee film which reflected admirably on the skill of the section.

Capital Film Laboratories a New IFPA Sustaining Member

Add to the growing list of Sustaining Members of IFPA, the well-known name of the Capital Film Laboratory of Washington, D. C.

In a recent letter to Delaware Valley Chapter chairman Pete Stallings, James A. Barker, President of Capital, expressed his pleasure in "subscribing to the aims and purposes of IFPA and the opportunity to give support as a Sustaining Member to an organization which is advancing the motion picture arts in the industrial field.

Send Chapter News, Features to Our Editor, Pat Patterson

If you have a news item or a feature idea for the JOURNAL, remember to send it along to "Pat" Patterson, Head, Academic Communications Facility, UCLA, Los Angeles 24, California. Write now for your JOURNAL pages.

John P. Bean, staff animator in MITRE Corporations Film Services Unit, was featured speaker on animation techniques at the February meeting of the New England Chapter. He is a former Disney artist.



Bud Moulin Talks on Editing to Northern California Group

The Northern California membership heard Hollywood film editor Bud Moulin at its January meeting. Bud discussed editing techniques used in the entertainment film industry and their possible application to the industrial motion picture.

A member of the American Society of Cinema Editors, a group



Film editor Bud Moulin addresses Northern California members . . .

dedicated to the improvement of editing techniques, Moulin also showed two films produced by the Society. The first of these illustrated the control which the editor has in making or breaking a dramatic sequence; the second film deals with the variation in editing techniques as applied to a given number of scenes in a TV "Western."

The Chapter met at the United Air Lines' workshop located at the company's maintenance base at San Francisco International Air Terminal.

The JOURNAL's feature article of this issue, by Leo Persselin, begins on the following page.

a show stopper?

never!

Your show is one smooth, continuous performance from lights off . . . to the end, with this new KODAK PAGEANT Sound Projector.

No awkward setting-up exercise at the beginning. No embarrassing mid-performance interruptions. Everything exciting that happens will happen on the screen.

This could be the first movie projector you've ever really liked.

It's the first projector with a sound system that has no electronic tubes to burn out . . . no fragile photocells to fail . . . no touchy exciter lamp to quit on you. Not even any static, or hissing, or crackling noises.

The sound system in this PAGEANT Projector is entirely different from those in other projectors you've used. It's transistorized. Its circuitry is built to shrug off bumps and jostling. It should never require fixing. It should never cost you any money. You don't carry spare parts for it. You don't need any.

Power?—enough to pump good sound through an auditorium P.A. system and be heard crisply from first row front to last row balcony.

Fidelity?—clean, commanding, steady sound, played through its own large, 11 x 6-inch speaker. The sound this system reproduces encompasses the entire range it is possible to record on film.

Putting the show on the road is no project with this projector.

It sets up anywhere. Threading film is as easy as following a red line. Throw a lever, push a but-

ton, come back when the movie is over.

The lever you throw does everything but turn on the sound.

The button you push turns on the sound.

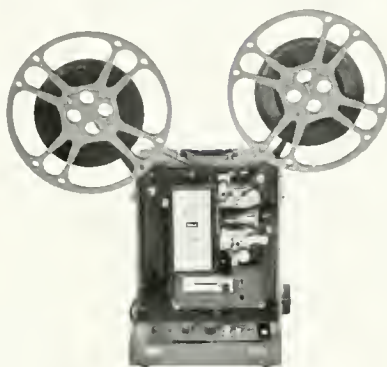
Instantly!

No waiting for warm-up. The sound comes on full and clear, the moment you push the button.

This projector operates so quietly it never calls attention to itself. Never distracts. Never interferes with the mood of the performance. In fact, all your audience will notice is the performance.

The brilliance of the picture, the beauty of the sound, the projector itself—all of these will be taken for granted.

The name of this new projector is the KODAK PAGEANT 16mm Sound Projector, Model AV-126-TR. We've written a booklet about it which you may have simply by writing your name and address here:



KODAK PAGEANT 16mm Sound Projector
(Model AV-126-TR)

Then send it back to us at the address below. Check this box ☐ and we'll have a Kodak dealer call you to arrange for a convenient demonstration of this new machine. No obligation, of course.

KODAK PAGEANT Projector 4-47

EASTMAN KODAK COMPANY

Dept. 8-V, Rochester 4, N. Y.

WITHIN RECENT MONTHS there has been a growing interest in the burgeoning technology of automated instruction — the technology of teaching machines and programmed learning.

For many of us in industrial film production and related areas of audio-visual communication there has been a vague feeling that this technology might — or should — have something to do with us.

As a matter of fact, auto-instructional technology *does* have something to do with the audio-visual communication specialist. Furthermore, it offers the possibility of such broad ramifications in our own field that we might do well to examine this technology from a very personal point of view.

To begin with, of course, we must have some understanding of what automated instruction is. Whole books have been written on the subject, but for the purpose at hand, we will satisfy ourselves with a few basic distinctions. At the risk of considerable oversimplification, these may be stated as follows:

1) Teaching machines do not teach. They merely present teaching material which has been developed and prepared in a special way. This material is called a program. It is the program, not the machine, which teaches.

2) The teaching machine program represents an effort to simulate the essential aspects of tutorial instruction. Each student is given the opportunity to proceed at his own pace. Via the teaching machine, instructional material is presented to him on an individual, one-to-one basis, just as it might be with a live tutor. The student is led toward the learning goal step-by-step in relatively small steps, each building on the preceding one.

3) An inherent part of the technique is that an active response is called for on the part of the student. Whenever the student makes such a response, he is immediately informed as to the correctness of his answer, and if he is wrong, provided with additional information to help him find the correct answer. It is here that automated programmed learning comes closest to approximating the tutorial relationship.

4) Automated instruction is not synonymous with programmed learning. Programmed learning as such refers to a system of instruction — an efficient approach to learning which can be applied advantageously to any educational or training situation. Thus it is of-

Auto-Instructional Technology and the Industry Film Maker

by Leo A. Persselin

ten said that the most effective teaching machine is a programmed teacher. Automated instruction, on the other hand, refers to a way of using that system — a refinement of subject matter presentation made possible by the system.

On the basis of these distinctions it should be clear that the term "teaching machine" is subject to broad interpretation. It obviously need not be restricted to mean only a certain type of mechanical or electronic hardware. A book, for example, can meet the requirements of a teaching machine if the material in it is properly programmed — and as a matter of fact there are such books. These programmed books fall into a classification of auto-instructional devices known as "paper teaching machines."

Dr. A. A. Lumsdaine — one of today's leaders in the field — has stated that automated instructional methods can be considered generally to include "any means, devices, or materials whereby teacher or tutor functions are provided by wholly or partially automated sequences of instructional segments that are completely prepared in advance of use, and that are capable of instructing effectively when presented with minimal direct participation by a teacher."

They may thus include not only individual teaching machines as such, but also several forms of

recorded instruction via film, tape, TV, etc.

Dr. Lumsdaine's view has particular significance for the audio-visual communication specialist. First of all, it hints at a derivational relationship between automated instruction and audio-visual technology. Secondly, it was under Dr. Lumsdaine's direction as head of the U.S. Air Force's Human Factors Operations Research Laboratories that much significant audio-visual and auto-instructional research was accomplished following World War II.

Although teaching machine research historically dates back to the 1920's, a great deal of today's self-instructional techniques and hardware may be traced directly from Air Force audio-visual work during World War II, and subsequent research by the Air Force Personnel and Training Research Center during the 1950's. We might do very well to examine some of this work.

As we all know, the primary audio-visual teaching tool during World War II was the teaching film. In order to meet the pressing needs of wartime instruction, Air Force training films were produced on nearly every conceivable topic. They were, of course, designed for group rather than individual training.

Furthermore, they were intended strictly as training aids, and not

designed to stand on their own feet as effective instruction. The idea of putting a complete course or even a course unit on film or magnetic tape as the primary vehicle of instruction did not emerge until 1954.

In that year the Training Aids Research Laboratory of the Air Force Personnel and Training Research Center came up with three important programs:

1) One of the first attempts was made to provide a full course unit by recorded instruction. At Keesler Air Force Base highly qualified instructors taught several classes a five-day course in Principles of Radio. Other classes were taught the same course by tape recordings and either a workbook or slides. The grades of the students who were taught by the tape-recorded lectures were found to be comparable to those taught by the instructors.

2) An attempt was made to train B-47 jet bomber technicians by recording lecture demonstrations on film. Test data showed that these filmed lectures closely approximated the effectiveness of live lectures.

3) A package course was developed which combined magnetic tape recording and motion picture film with workbooks, study manuals, answer sheets, and examinations to teach English as a foreign language to Allied pilot trainees in countries where experienced instructors were not available. The result was an instructorless, semi-automated film and tape course which was almost completely "programmed." The course was designed so that it could be applied regardless of the native language of the students. It was used successfully in France, Italy, Germany, and Spain.

We must note that all of these were still group-instruction programs which did not offer the individual-pacing advantage of the individual teaching machine. The tape-recorded and filmed lectures still basically retained the one-way character of any lecture instruction; no effective provision was made for frequent active student response and feedback. It is obvious that they fell considerably short of meeting our teaching machine requirements.

They are important to our discussion, however, in that they did effectively demonstrate a variety of possibilities for applying mechanized or partially automated audio-visual techniques to teaching. All of them demonstrated the very

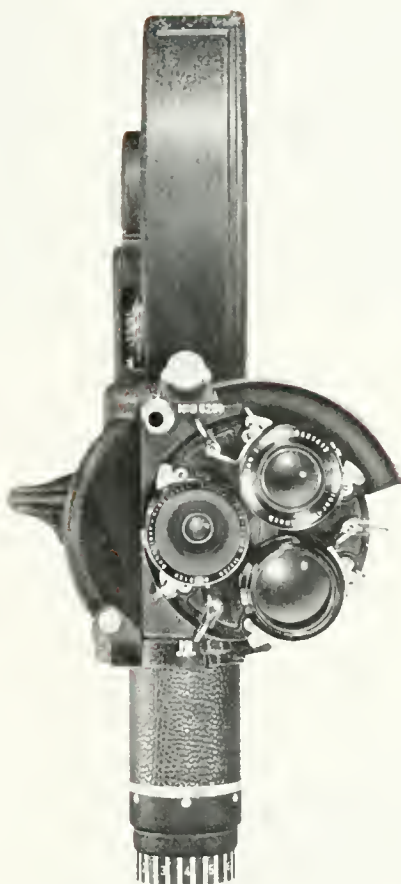
A Biographical Sketch About the Author

An active member of IFPA, Leo Persselin has extensive communications background in radio and television as well as motion pictures. During the past six years he has been associated with film production in the Air Force's missile and space effort; as a motion picture writer-director for Ramo-Wooldridge Corporation and Space Technology Laboratories, and for the past three years in his present position as coordinator of production, Motion Picture Support Services, Aerospace Corporation.

He holds a B. S. in journalism from the University of Illi-

nois; and M. S. in television from Syracuse University and is currently completing work toward a Ph.D. in the Division of Communication at the University of Southern California.

This article stems from the author's research in advanced instructional technology. As part of this research, he recently completed a 216-page study titled: "A Guide to Programmed Learning and Teaching Machines in the United States Air Force." He shares his findings with the IFPA membership in this thought-provoking article covering a subject loaded with implications for the years ahead.



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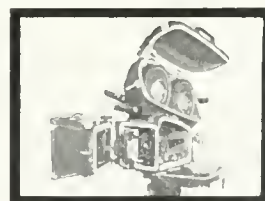
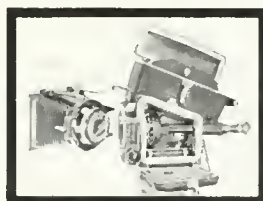
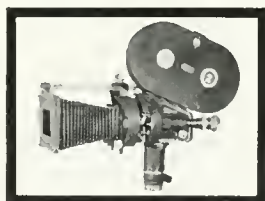
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INCOMPARABLE VERSATILITY! The Arriflex 35 is shown: as a hand camera (left), with 400-foot magazine, matte box, and 16-volt variable-speed OC motor; and as a studio sound camera, fully blimped with 400-foot magazine (center); and with 1,000-foot blimp (right).

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(CONTINUED FROM PAGE 48)

real economic advantage for the training of small, widely scattered groups of technicians.

In the scheduling of the B-47 lectures it was shown how films could be presented immediately before their content was to be applied, forestalling the otherwise very large decrements in recall that take place during the lapse of days or weeks between presentation of a live lecture and its application on the job.

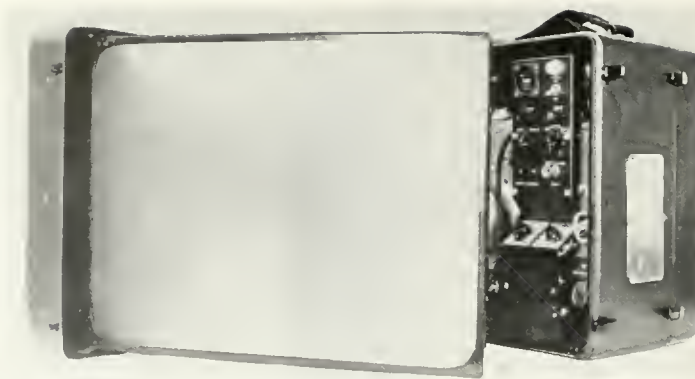
The foreign language program was perhaps the most significant, since it demonstrated how active-response features might be incorporated into an audio-visual program designed for group instruction. Each section of tape or film instruction presented to a class was designed to be accompanied by active practice through workbook exercises.

The course further introduced the concept of "educational engineering" — the idea of a system designed to fit specific situational requirements or restrictions, employ the latest appropriate technology and learning principles, and produce trainees having uniformly high proficiency.

In 1955, the year after the start of the three programs described above, the Air Force's experimental work in instructional technology produced the first hardware which could be truly called teaching machines, and which clearly displayed its audio-visual derivation. The Multipurpose Instructional Problem Storage Device (MIPS) and the Subject-Matter Trainer (SMT) were developed jointly by personnel of the Air Force Personnel and Training Research Center and the Hughes Aircraft Company.

The SMT device, although originally intended and designed as a research tool, was adapted for use as a teaching machine for the Air

Leo A. Persselin, author of this article, is coordinator of production, Motion Picture Support Services, Aerospace Corporation.



Handy-Dandy automatic-loading daylight 16mm sound film viewer has loop magazine containing 200 feet of 16mm continuous sound film.

Force's SAGE System. The MIPS device we shall refer to later.

The following year, 1956, produced a significant refinement of a familiar audio-visual device: a magazine loading sound film loop projector. Working from functional specifications developed in 1951 by Drs. Lumsdaine and S. M. Roshal of the Human Resources Research Laboratories, the prototype was built by Polan Industries, Inc. The Automatic-Loading Daylight 16mm Sound Film viewer (Handy-Dandy) was portable and extremely compact, with its own fold-out rear projection screen. Up to 200 feet of 16mm continuous sound film loop could be stored in each magazine.

At first glance, the Handy-Dandy would seem to be no more a teaching machine than any other motion picture projector. What brought it into the teaching machine category was the inclusion of controls enabling a viewer to manipulate presentation in a manner never before possible with a projector of this type.

The Handy-Dandy demonstrated that all conventional problems of film handling and threading associated with motion picture projection could be done away with. Furthermore, focus, loudness, tone control, etc. could all be preset. To project a film it was necessary only to put the magazine in its slot, turn on the power, and move a lever.

But above all — and most importantly — the projector could be stop-framed on any frame — preprogrammed by notching the edge of the film prior to its insertion into the magazine, or by the viewer pushing a button when he so desired.

Beginning with 1956 a whole series of self-instructional devices emerged from the laboratories of the Personnel and Training Research Center. Most of them turn-

ed out to be electronic devices, for it soon became apparent that while machines using still and motion picture presentation might be excellent for certain types of instruction, they were often too slow, inflexible, or otherwise unsuitable in meeting the stringent requirements of present-day military needs.

But the impact of early Air Force work in the field had already made itself felt. Thus, for example, today's AutoTutor teaching machine, manufactured by U.S. Industries, Inc., Educational Sciences Division, is a further development of the Air Force's 1955 MIPS device. The AutoTutor Mark I presents instructional material rear-projected onto a screen both from individual frames on a 35mm film strip, and in the form of short motion picture sequences.

What does this chain of developmental work by the Air Force mean to the industry film producer?

To begin with, it should now be abundantly clear that when we



AutoTutor Mark I: instructional material is rear-projected onto a screen from individual frames of 35mm filmstrip or via short motion picture sequences.

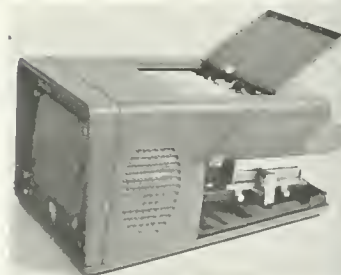
speak of auto-instructional technology we are talking not so much about special kinds of hardware as about how hardware can be put to use.

The Handy-Dandy, for example, could obviously be useful in any number of specialized instructional situations. In handling procedural demonstrations, for instance, the film could demonstrate assembly of several parts and then stop-frame while a trainee imitates the demonstration with actual parts. The next assembly would then follow.

The use of a device such as the Handy-Dandy as a teaching machine need be limited only by its application within the educational engineering context discussed above. It follows that the same could be said of almost any audio-visual presentation device capable of being designed as part of an auto-instructional system.

Furthermore, so broad are the implications of this technology that its use is by no means restricted to educational goals as such. In some applications the end result may even be directly opposed to teaching!

Thus, the Hughes Aircraft Company's Videosonic device is being used on industrial production lines



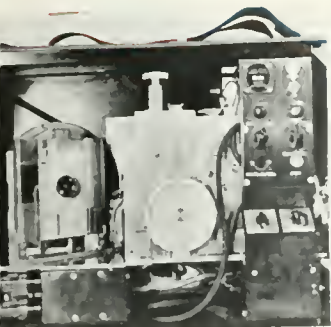
Videosonic System: 35mm slide magazine is synchronized with 1-7.5ips, four-track tape cartridge. Pacing is by machine or by user.

where it might well be called a non-teaching machine. Through reliance on Videosonic audio-visual procedural demonstrations, a worker may be put on the job with no necessity for prior specialized training in his task.

Opportunity for the Film Man

For the industry film producer all this certainly means new opportunity to put to use tools and techniques with which he is already intimately familiar. But it also means much more.

It would be incorrect to say that auto-instructional technology is the coming thing. It is already here. Today the basic question is not: "Should we have it?" but:



Handy-Dandy auto-loading 16mm sound film viewer with cover removed to show the mechanism.

"How much, under what conditions, and how soon?"

The answer is inevitably linked with the answer to another question — simply: "How?"

For the industry film producer this means: How can existing motion picture and other audio-visual communication techniques be applied to programmed learning requirements? How can the principles underlying these existing techniques be used to develop new techniques? How can existing hardware be used to meet auto-instructional needs? How can new hardware be designed where needed?

The experienced practitioner of motion picture and related audio-visual communication techniques is in a perfect position to answer these questions.

Full Scope Yet to Be Measured

The full scope of auto-instructional technology in Business, Industry, and the Military has yet to be measured. In one company alone — the corporation by which this writer is employed — interest in the technology has been expressed in every major Division, and in such specific areas as systems evaluation and analysis, technical data retrieval, training research and planning, procurement and administration, management systems, finance and control, contract administration, and security, among others.

The film producer earned his place in Industry when he rose to the historical challenge of showing Industry how the informational film could be put to use as an invaluable tool for industrial communication.

Automated instruction presents the industry film producer with an even greater challenge. More than an opportunity to merely advance with the state of the art, it is an invitation to once again take the lead in applying advanced technology to the increasingly complex demands of communication in industry.

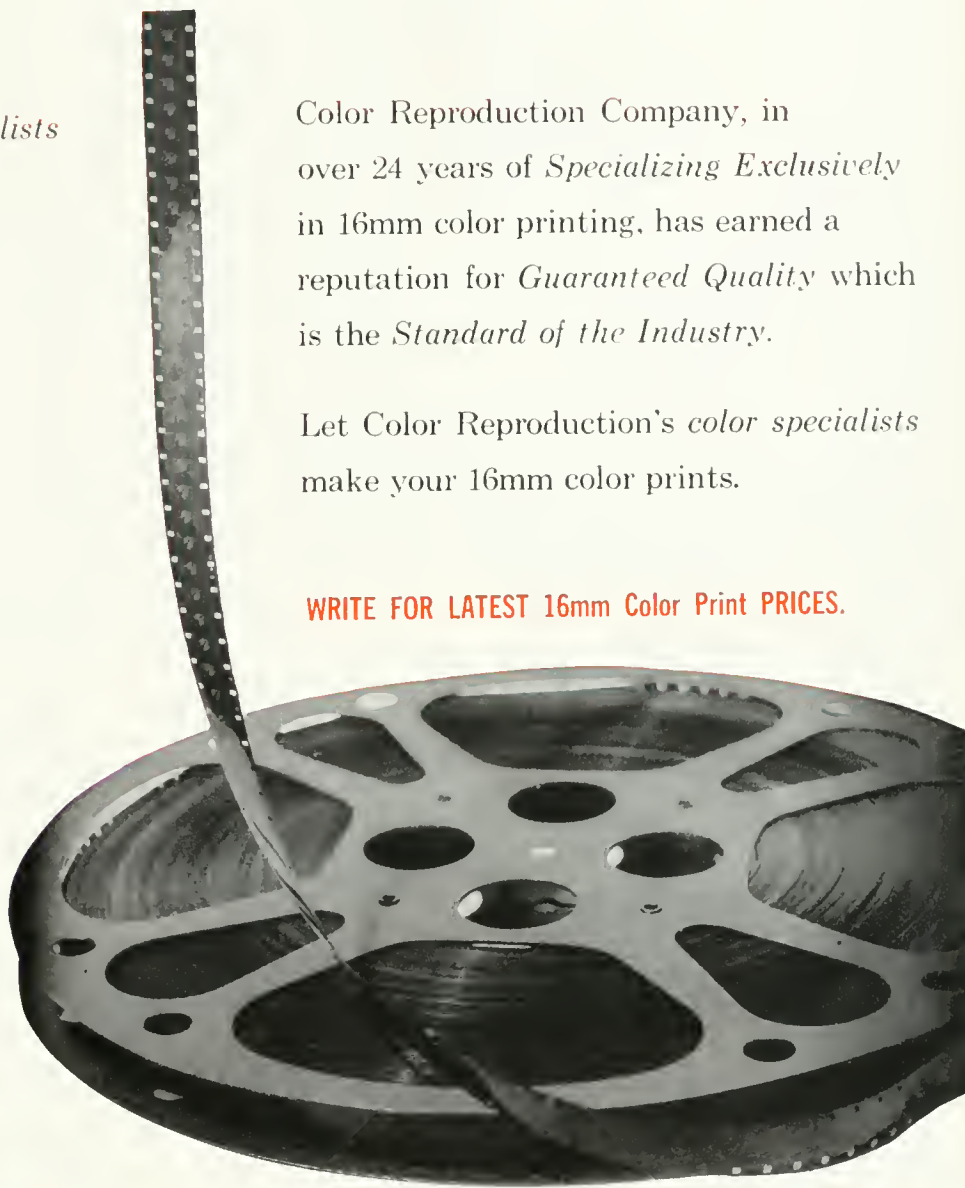
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SCREEN INTERNATIONAL

(CONTINUED FROM THE PRECEDING PAGE 14)
firm Perugina, a German furniture polish maker and French Michelin tyre company.

* * *

Enterprising Brussels' University Group Holds a Festival to Study the Film Medium

Hats off to a group of enterprising students at Brussels Free University for making European industrial a-v history! Gerard Lob, 22-year old president of the School of Business Administration students' association, decided that the time had come to look at industrial commercial techniques in other lands and to study film as a means of communication. Students from the School of Engineering joined his committee and they soon had the backing of University authorities and, more than that, Prince Albert and the Belgian Foreign Minister!

28 nations submitted films. Thanks to their careful selection, the U. S. and France were represented by 36 films out of the total of 69 accepted by the committee of students and professors. 18 nations had to be told that their films were not suitable.

The University regarded the Festival as part of the curriculum and 1,200 students attended during the nine days of showings. They were joined by 750 representatives of industrial firms and the teaching staffs of the Universities of Ghent, Liege and Louvain and students from German, French, Italian and Swiss universities.

A jury which included University professors and lecturers under the chairmanship of the Film Service of the Belgian Ministry of Education awarded prizes to films on the basis of their content and educational value. These went to *Le Champs du Possible*, a French-sponsored film tracing the development of telecommunications up to Telstar; *Friendship Seven* (U.S.A.); *225 Km. h sous catenaire monophasé* (French State Railways); and *More Than Words* (Henry Strauss' U. S. production). The Strauss film gained the award as the most useful subject in the field of commercial training.

* * *

Sweden: "Film Days 63" Attract 1,500 Executives to Festival Film Showings

Sven Hallonsten, head of the Film Section of the Swedish Council for Personnel Administration and our correspondent in Sweden, has the answer, we think, to the often-asked question, "Why should we send films to Festivals?" Here is what he does with Festival winners, in his own words:

"During January and February we organized "Film Days 63" in four cities: Stockholm, Malmo, Gothenburg and Sundsvall — and a total of 1,500 Swedish industrialists, safety officials and educational people attended.

"Because of the great interest in industrial training and educational films, we included many of these subjects as well as the award-winning international films from the 3rd International Industrial Festival at Berlin. Sweden is a comparatively small language area and we find it difficult to produce this type of film from our own resources. We usually turn to overseas sources, particularly the U. S. A. for



Sweden: Sven Hallonsten (ctr) discusses films with delegates at Sundsvall, 300 miles north of Stockholm, scene of one of his Administration's "Film Days 63" held in four cities.

such films as *Breaking the Delegation Barrier*, the Dartnell and McGraw-Hill sales and management films.

"But even a small country can produce educational films of a high standard and this year we introduced a new film, *Stress*, sponsored by Atvidabergs Industrier AB of Sweden, which we feel has world-wide interest. The film deals with the current problem of stresses in modern life, particularly in business. It contains an analysis of the many factors contributing to neuroses.

"There is no direct reference to the sponsor (an office furniture manufacturer) except the hint that a comfortable environment and good equipment can contribute to the mental well being of the staff. The opinion of the delegates at our "Film Days" was that the film was very suitable for middle and top management and I am happy to say that it is available in French, Spanish, German, British English and American English versions."

Write our London office and your enquiry will be passed along to Sven Hallonsten if you're interested in obtaining this excellent subject which we've seen and fully endorse, including the British English! version.

* * *

Next month we hope to review some of this year's outstanding films of Europe and to detail their "success" facts.

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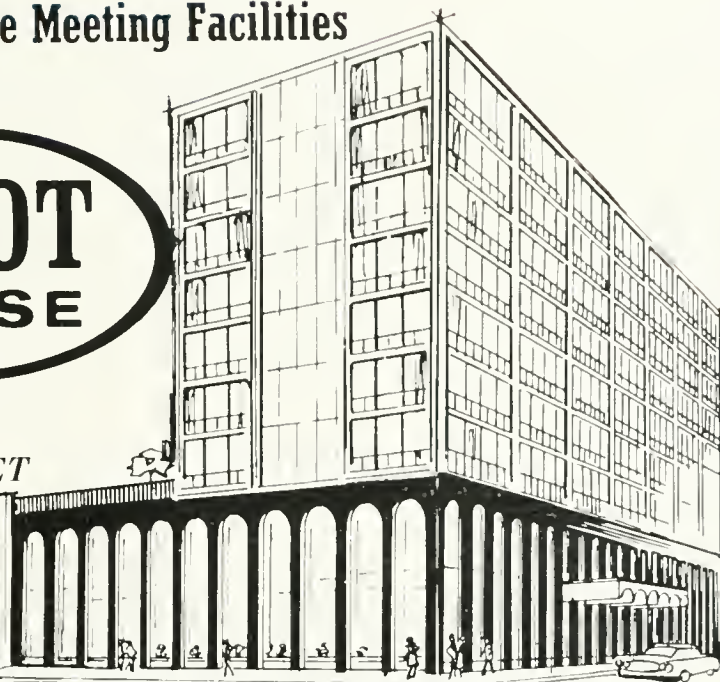
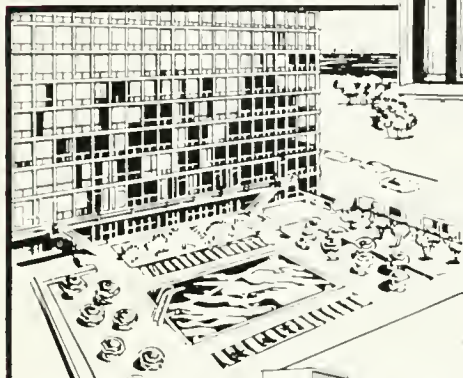
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Instrument Society Produces Film on Automatic Control

The application advantages of automatic control to a process in a small chemical plant are shown in *Automatic Process Control*, a 16mm sound and color film now available from the Instrument Society of America.

This 33 minute film, intended principally for career guidance, is aimed at the instrumentation newcomer and answers the questions: What is automatic control? What does it mean? What are its application advantages to industry? What are the modes of control commonly used?

Step by step, the film discusses the four modes of control — on off, proportional, proportional with reset, and proportional with reset and rate action — and illustrates how a typical company's product quality and economic returns improve with the addition of each mode.

The film also touches on how the relation of system analysis, centralized panels and computer control can assist in bringing about optimum process conditions at maximum output with minimum costs.

The film was planned and produced by a task force composed of members of the ISA Rochester Section under the auspices of the Society's Education Division.

Rental rates for the film are: \$25 to companies; \$5 to schools and other societies. Prints may be purchased for \$400. For further information contact: Publications Department, Instrument Society of America, Penn-Sheraton Hotel, 500 William Penn Place, Pittsburgh 29, Pa.

* * *

Inland Waterway Network Is Pictured in "Forever Free"

Transportation on America's network of free inland waterways, the problems and operations, are presented in *Forever Free*, a 27½ minute sound and color film produced for American Waterways Operators, Inc., by The Jam Handy Organization.

Historical antecedents of this country's 29,000 miles of inland waterways are shown. Highlighted are the efforts of Washington, Jefferson and Lincoln to keep water routes free and useable.

Raw materials and finished products from home and abroad are pictured in transit. Towboats as long as the Queen Mary move cargoes to factories and ports along our nation's rivers and canals. Association Films is the distributor.

The Wide World of Sponsored Pictures

Republic Steel Offers Famed "Order Makers" Film Library

15 MOTION PICTURES used in widely-successful sales development programs of the Republic Steel Corporation are being shared with other companies who may find good use for two series originally produced by Wilding, Inc. for this steel maker and fabricator. They are now available on free loan via regional sales office of Republic.

Eight of the films are on steel and plastic pipe products, their application and basic sales principles involved in selling. Seven pictures (all in color) deal with stainless steel products and fabrication.

All 15 pictures were key elements of Republic's famed Order Makers' Institute (OMI) sales training program. The \$3 million operation was widely applied among dealers and distributors and

has been described as one of the most successful sales stimulators in this decade.

The first group of eight films is of special interest to petroleum and utility companies, but is now being offered to other organizations. The titles are: *Arteries of a Nation*, *What You Would Like to Know*, *Let's Look Deeper*, *Pipelines to the Future*, *The Uncommon Carrier*, *Where the Line Begins*, *Quality You Can Measure*, *The Weevil Takes a Bride*.

Republic's stainless steel fabrication films are designed for architects, engineers, designers, fabricators, machinists, metallurgists and teachers. The films represent a compilation of the most practical knowledge available on fabricating and maintaining stainless steel.

Titles in the fabrication series are: *The New World of Stainless Steel*, *The Shapers of Stainless Steel*, *Not Difficult — Just Different*, *Forming and Bending of Stainless Steel*, *Deep Drawing of Stainless Steel*, *Finishing Stainless Steel in the Shop*, *The Care and Maintenance of Stainless Steel*.

All of the films are available for use by firms in the United States on a free loan basis. Contact the Republic Steel sales office in your locality to obtain prints.

* * *

Petroleum Research Goals Pictured by Standard of Calif.

Produced for showing to visitors at the Standard Oil Company of California's major centers of operation, *The Goal of Petroleum Research*, illustrates the methods and goals of research in the petroleum industry, and points up their significance to the consumer and the general economy.

The 14-minute color film traces the development of a single petroleum chemical — a raw material widely used in the manufacture of paints and plastics — through laboratory research and pilot plant testing to the marketing of the finished product. From that point it shows the abundance of products in everyday use which are derived from petroleum, products made possible, or greatly improved, through research.

Motion Picture Service Company, San Francisco, produced the film. It was written and directed by Terry Brickley and photographed by Chuck Eyman. Art work was done by Standard Oil Company's own artist, Larry Weber.

Copies are available for showing by schools and other organizations in the west, and prints may be borrowed without charge from the company's 10 film loan libraries, or by writing the Public Relations Dept., Standard Oil Company of California, 225 Bush Street, San Francisco 20, Calif.

* * *

Skill of Billiards Champion Willie Mosconi in Slidefilm

The game of billiards has undergone a transformation. Now it has become a family game as the "pool" parlor of another era has given way to adults and youngsters alike.

To aid those who want to master skills in this field, the Brunswick Corporation is sponsoring sound slidefilms featuring champion Willie Mosconi in fine points of the game.

The subjects are being produced by Gil Altschul Productions.

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Air Express tells shipping story.

Air Express Shows Speed in Film "Packages by Pegasus"

Packages by Pegasus is a new 16mm color film available from Air Express for showings to social clubs, educational organizations and business groups, in particular traffic managers, office managers, purchasing agents, airline personnel and others interested in traffic problems.

Running 22½ minutes, the film was produced by Robert Yarnall Richie and is narrated by Chet Huntley.

It features the speed and romance of nation-wide door-to-door air shipping service provided by Air Express, which is a joint enterprise of REA Express and 38 scheduled airlines.

Prints are available for loan without cost by writing on official letterhead to REA Express, Air Services Dept., 219 East 42nd Street, New York 17, N. Y.

Dimethyl Takes Leading Role as Chemical Killer of Weeds

☆ In a new film sponsored by Diamond Alkali Company, top billing goes to Dimethyl Ester of Tetrachloroterphthalic Acid, better known under the stage name of Dacthal. Of course, the film is titled *Dacthal*.

It is a chemical that keeps weeds from coming up — and it kept crews of Canyon Films of Arizona, producers of the motion picture, flying all over the West, Midwest and South to film the right crops at the proper seasons.

Dacthal will find its most appreciative audience among farmers. But early showings indicate city dwellers also have a stake in the battle against the weeds, especially when it includes lingering color shots of just about everything that's good to eat. A chemical which can keep weeds from coming up, by the way, is called a pre-emergence herbicide.

The film is on 16mm, running time: 25 minutes, sound color.

This slide presentation speaks for itself.



Different films for line and continuous tone are available. Polaroid Corp., Cambridge 39, Mass.

M. B. Reilly Is Elected

W. J. German, Inc. President

Miss M. B. Reilly (Mrs. James F. Burns) has been elected president of W. J. German, Inc., and its California subsidiary which handle the nationwide sale and distribution of Eastman Kodak professional motion picture films.

Miss Reilly formerly was executive vice-president and succeeds the late William J. German, well known industry film leader.

The film distributing company and its subsidiary also elected Morris H. Bergreen as senior vice president.

Miss Reilly began her long career in 1913 when she became associated with Jules E. Brulatour, who since 1911 had handled the sale and distribution of Eastman professional films.

In 1922, William J. German, formerly of Kodak, joined the Brulatour organization, and in 1952, he and Miss Reilly organized W. J. German, Inc., successor to J. E. Brulatour, Inc.

This year marks the 50th anniversary of Miss Reilly's association with the film business. During that long span, she played a major role in the development of the business of W. J. German, Inc., and its predecessors, so that now it ranks as the foremost distributor of raw stock in the world.

Bergreen has been associated with Miss Reilly and William German, as legal counsel, since 1946. In 1952, after assisting in the organization of W. J. German, Inc., he was elected a member of its board of directors and its general counsel.

Permacel Names Otto Vanoni to Products Manager Position

Otto V. Vanoni has been promoted to product manager, motion picture film splicing and processing products, at Permacel, New Brunswick, N. J.

Vanoni, a resident of New York City, joined Permacel in 1962 as an industrial products salesman, a position he held until his recent appointment. Prior to joining Permacel, Vanoni was assistant marketing manager at Fairchild Camera and industrial engineer at Republic Steel Corp.

Barth Joins Montgomery Ward as an Audio-Visual Producer

James P. Barth has been named audio-visual producer in the product sales training department of Montgomery Ward & Co., R. P.

BUSINESS SCREEN EXECUTIVE

NEWS OF STAFF APPOINTMENTS AND A-V INDUSTRY DEVELOPMENTS

Pettit, product and sales development manager, announces.

Prior to joining Ward's, Barth managed his own film producing company. He has also produced and directed film feature series for TV and educational use, and has been a director at the Fred A. Niles Communications Center of Chicago.

Florman & Babb, Inc. Appoints Cain Assistant to President

Florman & Babb, Inc., New York supplier of professional motion picture equipment, announces the appointment of Oliver E. Cain as assistant to the president, Arthur Florman.

Cain recently returned from San Juan, Puerto Rico, where he was assistant to the president of Alexander International and Delta Films International. He also serv-

ed as business manager of both firms. Prior to his association with Delta, he was sales promotion manager of S. O. S. Photo-Cine-Optics, Inc.

Peter DeMitre Joins Calvin As Production Services Head

Peter V. DeMitre, formerly with Coast Guard Motion Picture Section, Washington, D. C., and active in government motion picture circles, is now a director, producer services division, Calvin Productions, Inc., of Kansas City, Mo.

Associated with the Coast Guard for 10 years, he recently produced and directed the official Coast Guard *Firefighting Aboard Tankers*, 1962 bronze plaque winner in the National Safety Film contest. He has also produced many other outstanding Coast Guard films.

Gwen Smart Named Manager of Advertising, PR at Niles

Gwen Smart has been appointed director of advertising and public relations for the Fred A. Niles Communications Centers, Inc., it was announced by Fred Niles, president.

From the corporate headquarters in Chicago, Miss Smart will



Niles' Gwen Smart

co-ordinate advertising and public relations for all three Niles studios, located also in New York and Hollywood. Miss Smart had been midwest editor of Sponsor Publications since 1958, and prior to that was with Earle Ludgin & Company, advertising agency.

Frank Robinson is Production Manager at Fraser Studio, S.F.

Frank V. Robinson is now production manager at Fraser Productions, San Francisco motion picture producers.

Before joining Fraser company in 1962, Robinson directed the TV film series, *Expedition California*, for ABC and was a staff producer at Lockheed Missile and Space Division at San Jose on the Polaris and Samos programs. Robinson's credits include staff assignments in Sydney, Australia and with R. Beck and Associates, Honolulu.

Hosier to Direct Production at Society for Visual Education

Donald Edwin Hosier has been appointed director of production, a newly-created position, at Society for Visual Education, Inc., Chicago.

Under the direction of Walter Johnson, vice president in charge of the Editorial Department, Hosier will co-ordinate and supervise the overall production of SVE educational and religious filmstrips, including editorial, art, photography and operations.

Before joining SVE, Hosier was in charge of production of filmstrips used in merchandising training at Sears, Roebuck & Company.



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35mm and 16mm black-and-white
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*MECCA

FILM LABORATORIES CORP.

Film Center Building, 630 Ninth Avenue, New York 36, N.Y. • COLUMBUS 5-7676

Affiliated with BYRON MOTION PICTURES, Washington 7, D. C.

Bash Now President, Brown V. P. at Arjan Productions
 D. David Bash has been elected president and director of photography, and William E. Brown, vice president and production manager of Arjan Motion Picture Productions, Inc., San Diego, Calif., the



D. David Bash at Arjan

board of directors of the newly formed corporation announce.
 Bash for the past 10 years has been active in TV news in the San Diego area and formed David Bash Productions in 1958 as a news film service.
 Brown, after being laboratory and production manager of Houston Motion Picture Service, a division of Houston-Fearless Corporation for three years, purchased these facilities and changed the name to Brown's Motion Picture Lab.
 * * *
Frank Guire N. Calif. V. P. For Chapman 5 Productions
 Frank E. Guire has been named vice president for Northern California activities of Chapman 5 Productions, Inc. For the past two years, Guire has been manager of the Fresno operations.
 James H. Flint, president of the Glendale, Calif., communications specialist firm, reports that the company has extended its activities

as far north as Sacramento, and westward to the Bay area.
 Besides supervising management and sales activities for the past two years, Guire also has been active as writer, director and production manager on several filmstrips and motion picture productions.
 * * *
James Davis To Central Sales Post for Modern, Chicago
 James Davis has joined the Chicago offices of Modern Talking Picture Service, Inc., as its central sales division representative.
 Davis is one of three members of the firm who use their own planes in transaction of company



Modern's James Davis

business. Other members of the trio that calls itself "MATS," (Modern Air Transport Service) are William Oard of New York City, and Kenneth Chastain of Atlanta, Ga.
 Davis began his career with Modern as an account executive in 1958. In 1959 he was transferred to the company's New York headquarters and remained there until his recent move to Chicago.
 * * *
Bolanos Joins Radiant Corp.
 Jack F. Bolanos is now Southwestern District manager for Radiant Manufacturing Corp., Morton Grove, Illinois. Jack H. Freeman, sales vice president for the projection screen firm, announces.

S.O.S.
 with EVERY RENTAL a "Shower Of Service"
 CAMERAS
 LIGHTING
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 CAMERA CARS
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 602 W. 52nd St., New York 19, N.Y. • Phone: PLaza 7-0440 • Telegram: "FAX, N.Y."
 Western Branch: 6331 Hollywood Boulevard, Hollywood 28, Calif. — Phone: 467-2124

The BIG Book of Film Production: Business Screen Magazine

JOSEPH JULIAN—NARRATOR

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RPL now offers
 16 and 35mm film
sound recording services

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Wherever movies are being made to-day—in Hollywood or NYC, in any business, educational or Government center—the recording of sound is turned over to specialists. The utmost in quality is essential. RPL engineers have many years of experience in top-quality sound recordings on disc, tape and slide film. Now, with newly completed facilities, we are able to extend our recording services to motion picture film.

Our facilities include the latest equipment for 6-channel 16 and 35mm magnetic film, interlock screening, mixing and transfer... a comprehensive library of sound and film scoring music effects... an acoustically perfect screening theater, announcers' booths, and control rooms. We have everything needed to provide highly specialized sound recording services for movie film.

Send us your script and instructions for quotation

Ross Develops Fast Service For Mole-Richardson Items

Charles Ross, distributor of the Mole-Richardson line for the New York area, has built up distribution to a point where delivery is almost immediate from New York stock on average orders.

Ross states that everything is carried in stock at its several floors located at 333 West 52nd St., New York. There is no longer any need to wait for delivery from California. All orders are filled and delivered from New York stock for Mole-Richardson lighting equipment and accessories.

Charles Ross has on hand a tremendous rental inventory which puts the company in a position to offer lighting equipment, grip equipment, generator trucks and accessories to supply immediate needs.

Equipment may either be picked up by the producers' own trucks or delivered by Charles Ross to any destination. For emergencies, equipment is on call 24 hours around the clock.

Paillard Consolidates Offices, Service Facilities at Linden, N.J.

Paillard Inc., U. S. Sales and marketing organization for the Bolex movie camera line and Hermes typewriters and adding machines, will consolidate executive offices and distribution service facilities in a new building at 1900 Lower Rd., Linden, N. J. Relocation from the firm's present New York quarters at 100 Sixth Avenue will be completed by May 1st.

Creaser Notes Growing Trend In West for Filmstrip Use

Reviewing a banner 1962 year of production, D. B. "Skip" Creaser, president and general manager of IdentiColor Laboratory, Inc., Hollywood, Calif., notes there is a growing trend toward greater use of filmstrips in the West by business and industry for use in sales and training.

Setting a record in 1962, IdentiColor mastered its 161st filmstrip on the last day of 1962. The firm reproduced nearly 300,000 duplicate 35mm transparencies last year.

A total of 57 different producers and companies had filmstrip masters made at IdentiColor Laboratory during the year. Longest filmstrip, Creaser said, was 214 frames mastered for Ardmac, Inc., a vitamin company in Palo Alto, Calif. Shortest filmstrip was four frames,

News Along the Film Production Lines

mastered as one of a series of 25 for the University of Southern California at Los Angeles.

Sarra in Larger Studios at 210 East Fifth in New York

Sarra, Inc. has announced new and larger studios at 210 East Fifth Street, New York 3, N. Y. The Editorial Department and Projection Room remain at 200 East 56th Street in New York.

Williams V. P. for Planning at Louis de Rochemont, Inc.

Louis de Rochemont, president and executive producer of Louis de Rochemont Associates, Inc., New York City, announces that Phil Williams has been named vice president in charge of planning.

Williams started his career with

de Rochemont at March of Time in 1937. He was with March of Time and Fortune divisions of Time, Inc., for 15 years. He also has been assistant director of TV for 20th Century Fox TV Productions, Inc., vice-president of Syndication Sales with ABC Films, Inc., and sales manager for United Artists Television, Inc.

Heads Rose-Magwood Editorial

Armond Lebowitz has been named head of the editorial department of Rose-Magwood Productions, Inc. He has spent 14 years in the film business as editor. In recent years, Lebowitz has edited *The Patti Page Show*, and *Big Playback* for Screen Gems. He is credited with creating the *Go Go Go Goodyear* TV commercials.

Warren Smith, Pittsburgh Lab, Buys Packaged Programs, Inc.

Warren R. Smith, Inc., motion picture laboratory, announces through its general manager, F. Jack Napor, the purchase of the complete picture laboratory facilities of Packaged Programs, Inc. Both firms are located in Pittsburgh, Pa.

Packaged Programs will continue to concentrate on production of TV commercials, industrial films, and programs for syndication to TV stations, Napor said.

Three Join Lawrence Staff

In line with expanded studio activities, John E. Cron, executive vice president of Robert Lawrence Productions, Inc., New York, announces the appointment of Cameron Applegate, Fred Thorne and Ray Lofaro to its New York sales staff.

Applegate is a director-salesman, formerly with Dallas Jones in Chicago. Thorne was formerly with BBD&O and Procter and Gamble in Canada, while Lofaro most recently headed his own artist's representative business.

Mercer Co. Develops Method for "No Matte" Matte Shots

Ray Mercer & Co. has developed an effective method of producing matte shots without mattes, in Mercer's program of expanding services to producers of sponsored, TV and entertainment films. The new system is a direct image procedure which entirely eliminates problems of register.

Mercer announces that patents have been obtained on method and apparatus for a liquid immersion process which constitutes a major improvement over the "liquid gate" process. Applicable to both black and white and color film, the system is used for printing 16mm to 16mm to eliminate scratches even of considerable severity, and for maximum quality blowups of 16mm to 35mm.

Other services of the 35-year-old firm include a broad range of optical effects, b/w or color CinemaScope, trick photography, animation, superimpositions, inserts, fades, wipes and dissolves.

More information on methods and applications for "no matte" matte shots and liquid immersion blowups of 16mm to 35mm or 16-16mm printing to eliminate scratches, together with special effects and art charts, may be obtained from Ray Mercer & Co., 4241 Normal Ave., Hollywood 29.

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ANGENIEUX
10X ZOOM
LENSES**

12mm-120mm f2.2 available

for all 16mm cameras.

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for all 35mm cameras.

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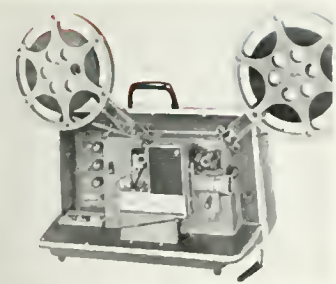
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Graflex "16" Projector

Two 16mm Sound Projectors Announced by Graflex Corp.

Two new 16mm sound projectors have been unveiled by Graflex, Inc., Rochester, N. Y., a subsidiary of General Precision Equipment Corp.

Known as the Graflex 16 (Models 820 and 815), they are precise, versatile instruments which offer simplified operation through push-button controls and drop-in sound head loading. There are no fuses, no loops to bother with, no drive belts to engage or disengage.

Graflex 16 employs a revolutionary low voltage dichroic reflector lamp for brighter, more uniform screen illumination with less power required and less heat produced. The lamp requires but 250 watts of power, yet its screen brightness equals that of a high voltage 1,200 watt lamp used in conventional condenser-reflector systems.

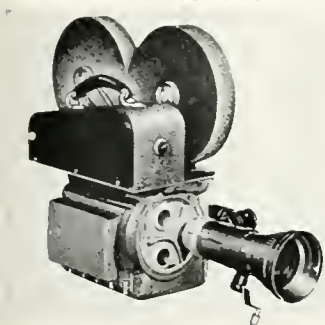
Both models have a brilliance control that provides a selection of two high levels — "normal" and "hi". The Graflex 16 is available through any Graflex audiovisual dealer. Check NP # 1 in the convenient request form for additional data.

New Cine Voice Conversion Unveiled by Florman & Babb

Florman & Babb, Inc., has unveiled a new, improved Cine Voice Conversion for 400' and 1200' Mitchell magazines, designed by Ray Emeritz, chief engineer.

Most important feature is a true torque motor, powerful enough to pull an entire 1200' film load. Yet

Cine-Voice Conversion



AudioVisual Equipment TradeFair

the motor is kept cool, even during continuous operation because of a new system which causes it to idle at reduced (one-third) power. But when the film is running through, it resumes full power. Thus, the camera can be kept on and, ready for filming, for hours without excessive overheating.

Other features include rear camera running light, motor housing which completely encases the torque motor and Veeder counter.

For additional data, check the convenient Request Form NP # 2 on following page.

Beseler Overhead Projector Features Small Size, Economy

Priced to fit the most stringent budget, the new Porta-Scribe standard model 15710 overhead projector is compact and light weight.

Featuring a 10½" x 13" x 14½" base with a miniaturized projection head and supporting arm, and weighing only 17 pounds, the new unit accepts full-sized 10" x 10" transparencies in standard



New Beseler "Porta-Scribe"

mounts for projection up to 9 by 9 feet. Screen image is bright, sharp and clean, even in lighted rooms.

In the Porta-Scribe standard, Charles Beseler Company feels it has answered the need for a low cost overhead projector that fulfills the quality specifications of educators and sales, training and industrial users.

Porta-Scribe standard offers a unique tilting head which permits raising of the projected image up to 30 degrees with no effect what-

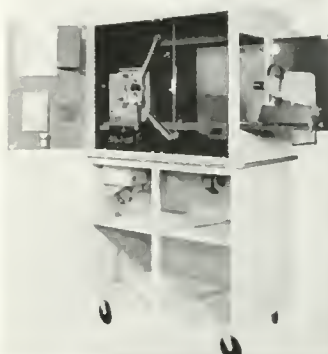
The latest in 16mm sound projection; aids for production

ever on the brightness, whiteness or definition of the image.

Porta-Scribe standard Model 15710, complete with 400-watt lamp and 15-foot power cord sells for \$169. Check the convenient Request Form NP #3 for additional information.

Busch Cine-Educator Projector Designed for Training Rooms

A new multi-purpose Cine-Educator projector designed to make training classroom film showing



Busch "Cine-Educator"

more efficient and effective has been announced by Busch Film and Equipment Co.

The Busch Cine-Educator shows a large brilliant picture in ordinary lighted training and conference rooms. No special darkened room is needed, no equipment set up is required, and no special room arrangement is necessary.

The Cine-Educator is mobile and can be used in every classroom in the plant. It can also be used with compact slide projectors or filmstrip projectors.

The projector is completely enclosed and can be easily pre-programmed with film and taken to any school classroom. A large 23" x 33" picture is projected from any standard 16mm film onto the non-glare rear projection screen giving a clear, sharp image even with ordinary room lights turned on during sessions.

Firms now using the Cine-Educator report up to three times as many films shown as before. Check the convenient Request Form NP # 4 for more information.

A Convenient Request Form Is Provided on Following Page

New 4-Speaker Unit Provides Optimum Audience Coverage

A new, two-section speaker unit for Kodak Pageant Sound projectors, featuring optimum power-handling ability and audience coverage is now available from Eastman Kodak Company.

The Kodak Duo-Twin speaker unit, Model A, has four speakers for more even distribution of sound and comes in a sturdy, compact case for portability.

Divided vertically, the two-section case is hinged at one end with removable hinge pins. Each section has two 11 x 6 inch oval speakers, 40-feet of speaker cord with phone-type plug, and a phone-type receptacle.

The unit is easily arranged in a four-speaker array by plugging the speaker cord in one section into the receptacle in the other section, and connecting the remaining cord to the projector amplifier.

Each section can be swung open to place the speakers in the same plane or at any angle less than 180 degrees. Or the hinge pins can be removed and the sections separated, placed at either side of the projection screen, at either side of a stage or platform, or otherwise located.

The Kodak Duo-Twin speaker unit, Model A, replaces the Kodak Deluxe speaker unit, Model B, which has been discontinued.

Check NP #5 in the convenient request form for additional details.

Soft Brushes, Static Bars Used in Simco Film Cleaning

Here's a *quick* film cleaner, the maker says. The new Simco film cleaner cleans and neutralizes photographic prints and negatives and other types of sheets and flat parts which attract and hold dust due to static charges.

In using the film cleaner, the operator merely passes the film or part between a pair of soft, scratch-free brushes and a pair of shockless static bars. The film first passes one of the static bars, then between the brushes which clean it easily and completely because both it and the dust are neutral.

The second static bar removes any static which has been generated by the brushes, thus assuring a completely static-free material to which dust will not re-attract.

The standard brush and static bar length is 8", but other lengths can be furnished from 4" to 24" in multiples of 4". For additional information, check Request Form NP #6.



Extension Plate in Use

Camart Offers Add-a-Unit Extension Plate for Moviolas

A new Add-A-Unit extension plate for Moviolas is now available from The Camera Mart, Inc., New York. The new model is said to allow for greater flexibility in adding extra sound heads to Moviola Series 20 editing machines.

The Add-A-Unit is attached to the Moviola, without drilling into the cabinet and bolting it to the chassis. It permits adding at least two more sound heads, so that the editor can check three separate sound tracks, if necessary.

The price is \$259.50 and the unit is available for immediate delivery. Check NP # 7 for useful literature from the maker.

* * *

Editing by Front-Projection With the S. O. S. Projectola

A new way of direct front-projection editing by means of a small bench or table mounted unit has been announced by S. O. S. Photo-Cine-Optics, Inc.

Measuring 7" x 6" x 7", this device is said to project a large image without flicker or distortion. Called the S. O. S. Projectola, it is designed for viewing by a number of persons simultaneously.

A four-element projection lens with front objective 40mm diameter comprises the optical system which has been coated and corrected for high illumination and sharp,



(A CONVENIENT REQUEST FORM FOR NEW PRODUCT DATA)

- | | |
|--|---|
| ☐ NP # 1: Graflex "16" Projectors, 820, 815. | ☐ NP # 6: Simco Cleaner for Prints, Negatives. |
| ☐ NP # 2: The Cine-Voice Magazine Conversion. | ☐ NP # 7: "Add-a-Unit" plate for Moviolas. |
| ☐ NP # 3: "Porta-Scribe" Overhead Projector. | ☐ NP # 8: "Projectola" for Film Editors. |
| ☐ NP # 4: Cine-Educator Classroom Film Unit. | ☐ NP # 9: Support Bracket for the Arriflex. |
| ☐ NP # 5: New Duo-Twin Pageant Speakers. | ☐ NP # 10: "Avacords" to Control Projection |

ATTACH LETTERHEADS & MAIL TO THE NEW PRODUCTS DESK
c/o Business Screen, 7064 Sheridan Road, Chicago 26.

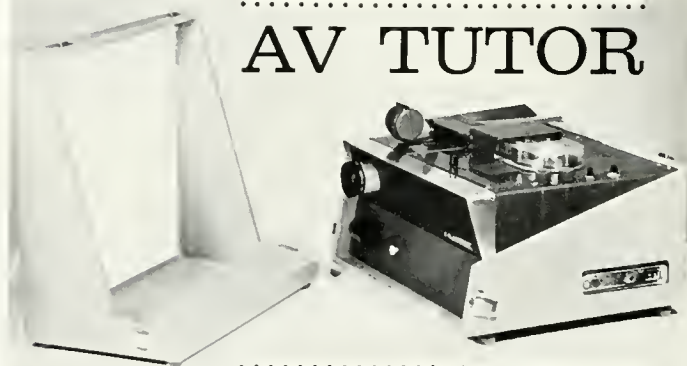
brilliant pictures. To attain this clear 6" x 8" image a rotating 8 sided prism, lens and surface mirror are dust proof encased. Instantaneous cleaning of the optics is done through a high speed locking device at the film gate.

The S. O. S. Projectola for 16-

mm silent and sound films, left to right operation, including lamp and projection case sells for \$169.50. Rewinds, rods and a splicing table for the unit costs \$29.95 additional.

For more information, check the convenient Request Form # 8.

La Belle's AV TUTOR



fully-automatic film strips with convenient tape cartridge

Just place the cartridge into the Tutor and you're all set for continuous showing. This dual-track tape player and automatic projector combination is ideally suited for sales work and training.

The sound is perfectly synchronized to the picture by means of a silent signal. The AV Tutor is available with cartridge or conventional reel.

For top performance in desk top or large screen presentation, see and hear the AV Tutor.

Write for complete information



The Maestro II delivers professional results in 35mm taped sound presentations. This one-piece master audio-visual system records, plays back and automatically projects your story.

Support Bracket for Arriflex Available from Camera Center

A new support bracket for the Arriflex 35 is now available for sale or rental from Camera Service Center, New York. The Action-line Double Arm Support Bracket is used as a necessary support for all long focal length lenses, zoom lenses, zoom lens correlators and auxiliary matte boxes for telephoto and wide angle lenses.

The bracket support with the matte box allows for the use of three and four inch square glass filters. Light deflectors and deflection hoods also may be attached to the support.

The bracket comes in a non-reflecting black anodized aluminum finish with a choice of nine-inch or 14-inch extension rods. It can be mounted without tools or special adaptors. Check NP #9 for literature on this product.

* * *

AV Program Pauses Possible With Use of Avacord Control

Now we have "the pause that reinforces." This is claimed for Avacord, a switch on the end of a 10 foot wire that gives student or instructor stop-and-go control of an audio-visual program. No tools are required to attach it to audio-visual equipment.

Avacord grew out of the need to interrupt audio-visual programs for discussion, note taking, answering questions, and other learning activities in which the pause in the program needs to be varied to suit the participants.

Avacords have been tested in use for over seven months by purchasers in 35 states. They are being used regularly in industrial



Here's new Avacord . . .

training, education, hospitals, medical schools, according to the manufacturer, Avaco, Winnetka, Illinois.

Avacords are made in two types: Avacord 103 remote power control cord for all AV equipment, priced at \$4.95, and Avacord 105 program interruption control cord for use with the Beseler Salesmate, \$6.95. Check Request Form NP #10 for additional information.

LaBelle Industries, Inc. Dept. B • OCONOMOWOC, WIS.

Reference Shelf

General Film Laboratories Issues Checklist of Prices

A new 16-page price list, with all data conveniently rearranged for convenience to producers has been issued by General Film Laboratories, Hollywood, Calif.

A step-by-step checklist describing the preferred method of ordering either processing or prints is a feature of the new list. Items include precise information on prices for processing 35mm and 16mm color or black and white motion picture, TV and slidefilms.

Other typical items are developing, dailies, trial prints, dupes, internegatives, interpositives, A & B and additional-roll printing, paper-to-paper printing, release prints, reels and cans.

Write General Film Labs., 1546 Argyle, Hollywood 28 on company letterhead for your free copy.

Holmes' Filmstrip Catalog Available on Letterhead Request

An 8-page catalog available from Frank Holmes Laboratories, Inc. on 35mm color filmstrips and color slide duplicates contains useful information for producers.

Included are descriptions of the services, facilities and prices available at Holmes Laboratories. The catalog is free on letterhead request, from Frank Holmes Laboratories, Inc., 1947 First Street, San Fernando, Calif.

Effective Slide Suggestions Provided in Eastman Booklet

How to prepare simple, effective slides to illustrate technical lectures is described in a new pamphlet published by Eastman Kodak Company.

Effective Lecture Slides (\$22) is an eight-page, illustrated booklet designed to help the author who must "go it alone" in the preparation of visuals. The publication is applicable to visuals used in a wide variety of instructional programs, as well as to use of slides to illustrate technical lectures.

The pamphlet points out that good slides clarify and amplify the verbal message, command audience attention, stimulate interest, and help the speaker stay "on the track."

Single copies are available free of charge from Sales Service Division, Eastman Kodak Company, Rochester 4, N. Y. Quantity copies are available prepaid at \$6 per

100, in units of 100; remittance must accompany order.

Guide to Meeting Plans

Available from 3M Company

A 30-page booklet designed as a guide to planning and staging better meetings and presentations of all types is available free of charge by writing Department L3-34, the 3M Company, 2501 Hudson Road, St. Paul 19, Minn., on your company letterhead.

Titled *More Effective Meetings*, the booklet includes helpful suggestions on speech preparation, selecting and arranging a meeting site and use of audio-visual aids. Also discussed are ways in which the overhead projector can add versatility, effectiveness and greater listener interest to presentations.

Quartz-King Light Data

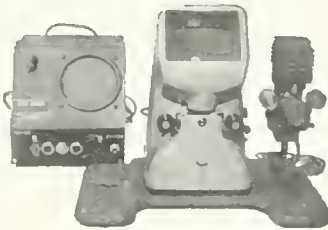
Literature describing the new Quartz-King 500 series of lights for TV, still and motion picture photography is available from ColorTran Industries, 630 Flower Street, Burbank, Calif.

Quartz-King 500 is said to produce 2000 watts of controlled photographic light with no fall-off and at constant color temperature. For additional information, write Editor, Reference Desk, c/o BUSINESS SCREEN, 7064 Sheridan Road, Chicago 26, Illinois.



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CAMART DUAL SOUND EDITOR Model SB-111

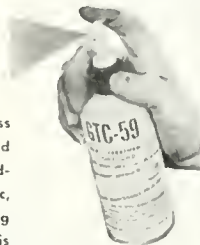


Edit single and double system 16mm or 35mm optical sound. Edit single system Magnastripe or double system magnetic sound. Use with any 16mm motion picture viewer to obtain perfect lip-sync matching of picture to track. Works from left to right or right to left.

Dual Editor (without viewers) \$195.00
Zeiss Moviestop Viewer 96.00
Special Editor-Viewer Combination 269.50

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GTC-59 is a glass treatment compound designed and field-tested for anti-static, smear proof cleaning and polishing. It is ideal for lenses, cameras, condensers, reflectors, optical equipment, etc.

6 oz. can w/Spray Applicator \$1.65 ea.
Case of 12 \$1.25 each

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- Found on all prof. editing tables.
- With Carbide scraper blade.

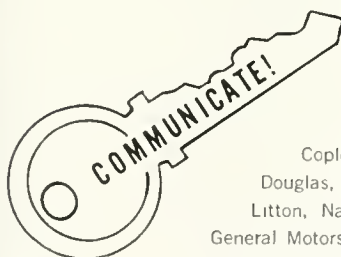
Model 135-35 or 16mm \$339.00
Model 116-16 or 8mm 239.00

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Limited Animation TV Spots

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Animated Productions'

new FOTOMATION Technique

FOTOMATION produces first-class, believable motion pictures from stills or art with Oxberry motorized zooms, pans and dissolves synchronized to sound track. We work with your photos, storyboards and drawings, or provide original photography in your plant or on location. Special cameras record stills, motion pictures and stop action in the same take session. Inexpensive sound-color films can be ready in as little as a week.

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for sample FOTOMATION reel

(AT&T ... Breck ... Esso ... Goodyear, etc.)

ANIMATED PRODUCTIONS, INC.

1600 Broadway, New York 19

CINE FESTIVAL SELECTIONS:

(CONTINUED FROM PRECEDING PAGE EIGHT)

"This is Girl Scouting"

Girl Scouts of the U.S.A.

Vision Associates, Inc.

• • •

"Triumph of Lester Snapwell"

Eastman Kodak Company

• • •

"What Is A Painting?"

Book-of-the-Month Club, Inc.

On Film, Inc.

Two outstanding religious films were among selections made by CINE this year. Titles of "Golden Eagle" winners:

"The Happy City"

Pontifical Institute for Foreign Missions

William F. Deneen Productions

• • •

"Walk With Me"

Board of Missions

of The Methodist Church

George C. Stoney Associates

13 medical motion pictures were selected for showings at such events as Padua, Italy. Here are seven of the titles:

"Cine Coronary Arteriography"

American Heart Association

Medical Communications Associates

• • •

"A Concept of Jaw Function with a Related Clinical Application"

Theodore Messerman, D.D.S.

Edward Feil Productions

• • •

"Diagnosis and Management of Eye Injuries"

Ohio State University, Dept. of

Photography, Motion Picture Division

• • •

"Hospital Maternity Care: Family-Centered"

Mead Johnson Laboratories

Dynamic Films, Inc.

• • •

"Human Growth, 2nd Edition"

Wexler Film Productions

• • •

"Innovations in Transfusion Therapy"

Baxter Laboratories

Churchill Films

• • •

"Pulse of Life"

Pyramid Film Producers

MULLING OVER A NEW MOTION PICTURE?

With 49 years of budget-stretching film experience we'll gladly mull with you... and then... produce!

SAM ORLEANS
PH. 3-8881 Film Productions, Inc.

211 W. Cumberland Ave. • Knoxville 2, Tenn.

13th Production Review Correction

In one of the few omissions noted in this year's Production Review, we failed to list final credits for this studio:



WILLARD PICTURES, INC.

45 West 45th Street, New York 36, N. Y.

Phone: JUDson 2-0430

Studio: (Editorial, cutting, projection, recording, animation) 550 Fifth Avenue, New York, N. Y.

Date of Organization: 1932

John M. Squiers, Jr., *President*

David C. Hessey, *Vice-President*

S. H. Childs, *Treasurer*

Frank Brittain, *Charge — Production Dept.*

SERVICES: Industrial, medical, educational, sales and job training motion pictures and slidefilms; training films for U. S. Armed Forces and Governmental agencies; theatricals; television film shows and commercials. FACILITIES: Mitchell NC cameras and camera-top station wagons, portable generators, field sound recording instruments; pioneer in industry techniques and equipment; color production in East and South America for theatrical producers; animation department; projection and cutting rooms; creative staff.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: 1962 *Washington Meeting*, (The Ad Council); *The Enemy Below*; *Geigy Universal*, (Geigy Chemical Corporation); *Management of Breast Cancer*, (Cyanamid of Canada, Ltd.); *The Last Case of Polio*, (Lederle Laboratories); *D D Overhand*; *Parts I & II*, (U. S. Navy); and others for the U. S. Navy, U. S. Army Pictorial Center, and U. S. Dept. of State.

THE EDITORIAL VIEWPOINT:

(CONTINUED FROM PRECEDING PAGE 12)
(only 1,254 last year). The commercials were sent in by 116 agencies, 72 production companies, 14 stations and 13 advertisers. Of the total, 1,265 were on film; 102 on video tape. Approximately 70% of the entries came from agencies (969) and 27% were sent in by producers (369). John P. Cunningham is Chairman for the fourth consecutive year of the TV Commercials Council which plans and judges the annual event.

* * *

"And Then There Were Four" Prize Safety Film Acquired for Re-Make by Parthenon

Remember the great safety motion picture *And Then There Were Four*? This classic picture will be re-made this year for a new sponsor by Parthenon Pictures, Hollywood, under executive producer Cap Palmer who wrote the original version. James Stewart's famous narration track will probably be retained in the updated version, since Parthenon has bought the original negatives as well as all rights. *And Then There Were Four* played to millions of viewers in over 20,000 national showings on its initial release.

PROJECTION PROBLEMS?

NOT ENOUGH SPACE?

Try the SuperWide One/Four lens in your 35-mm projector! Write for details and price.

BUHL OPTICAL COMPANY

1009 Beech Ave. • Pittsburgh 33, Pa.

TELL YOUR STORY EFFECTIVELY-AUTOMATICALLY

America's most popular audio-visual sales and training tools . . . pictures and sound work together *automatically* to present your story effectively for maximum impact and retention.

A most effective sales tool . . . this compact, lightweight, self-contained brief case type unit *automatically* presents 35mm sound filmstrips on its 9 x 7 screen without darkening the room. Sets up, ready for use, in seconds.

DuKANE

**AUTOMATIC
FLIP-TOP**
Sound Filmstrip Projector

Effectively presents your training story for maximum retention. Just set it up and turn it on . . . use the built-in screen for table-top training . . . also projects brilliantly onto a large, conventional screen for big classes.

DuKANE

MICROMATIC
Sound Filmstrip Projector

FOR COMPLETE INFORMATION WRITE TO:

DUKANE CORPORATION
3014 No. 11th Ave. • ST. CHARLES, ILLINOIS
TELEPHONE 312-564-2300

DAMAGED FILM HOSPITAL



Why Junk DAMAGED FILM?

"The Film Doctors'" (specialists in the science of film rejuvenation) can restore scratched, brittle, and worn film at a fraction of new print costs. Old, damaged 8, 16, 35mm film can be restored to original screening quality and its life can be prolonged indefinitely.

RAPIDWELD: restores damaged originals, negatives and prints.

RAPIDTREAT: completely protects and prolongs the life of new prints indefinitely.

RAPID FILM SHIPPERS: vault storage, international distribution and inspection facilities.

For complete details write:

**RAPID FILM
TECHNIQUE, INC.**
37-02 27 ST., L. I. C. 1, N. Y.
Stillwell 6-4600 • Est. 1940



NEW YORK, NEW YORK:

(CONTINUED FROM THE PRECEDING PAGE 35)
the United Nations, bizarre coffee houses in Greenwich Village and quaint Gramercy Park. The Gothic spires of St. Patrick's Cathedral loom in classic contrast to gay Rockefeller Plaza with its outdoor cafes. *New York, New York* visits some of the museums for which the city is famous: the majestic Metropolitan Museum of Art, the Museum of Modern Art, noted for its sculpture, and the Guggenheim, designed by Frank Lloyd Wright.

In 13½ minutes, *New York, New York* uses 34 musical selections, matched to no less than 226 scenes. Yet, the film is not just a montage of the city, it has a real point of view — that New York is more than the big sights and scenes, the stone and steel buildings; it is a hundred villages in one, a dozen nations, and a place inhabited by very human people, just as in Omaha.

All offices of American Airlines are using prints of *New York, New York*, and both Association Films and Modern Talking Picture Service are distributing it as well. The film seems slated for a long and useful life encouraging vacationers to head for New York.



Holland: Dr. H. J. Reinink, Director-General for Arts and International Cultural Relations, Netherlands Ministry of Education (left) presents 1,000th Technicolor print of "Glass" to producer Bert Haanstra. The film has won 16 awards; was sponsored by the Leerdam Royal Glassworks.

(CONTINUED FROM THE PRECEDING PAGE 40)

ments uses 70 frames of live photography, cartoon and technical art with some especially effective close-up shots of the Appointment Board and meters in action. The film was produced by Seymour Zweibel, directed by Susan Wayne — and supervised by A. T. & T.

SOUND RECORDING at a reasonable cost

High fidelity 16 or 35. Quality guaranteed. Complete studio and laboratory services. Color printing and lacquer coating.

ESCAR
Motion Picture Service
7315 Carnegie Ave.
Cleveland 3, Ohio

CURE TV CUT-OFF

Specially designed and manufactured for F & B after careful mathematical computation, these TV cut-off mattes are ACCURATE.

Simply position one over the ground glass of your Moviola screen and see at a glance how the TV cut-off affects your picture.

Fits all Moviolas (except Bullseye models).

ALL SIZES—ONE PRICE

\$5⁷⁵ 3 for \$15.95

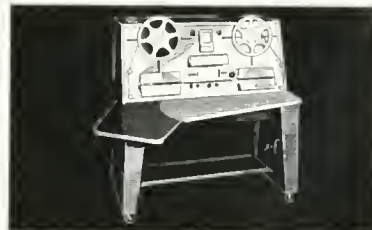
Please send Moviola ground glass measurements with your order.

Serving the World's Finest Film Makers

**FLORMAN &
BABB, INC.**

68 West 45th Street
N. Y. 36, N. Y. MU 2-2928

Film Executives PROFESSIONALIZE YOUR FILM ROOM and Save Money



Harwald's precision automatic film inspection equipment is the accepted world standard for modern film libraries—T.V. stations—or wherever motion picture film is handled. **Inspect-O-Film** automatically finds breaks, torn sprocket holes, scratch tape "splices", any cause of film failure. Even those defects that are virtually impossible to find by hand. Also provides for film cleaning, conditioning, timing and editing. Seven models available. See catalog for complete listing.

SPLICE-O-FILM

For the easiest, strongest splices ever—in just 9 seconds! Accurate to 1/10,000 of an inch. Complete with electric heat and automatic scraper. Used by professionals everywhere. Money back guarantee. \$175.00.



Get the full story. Talk to our engineering representatives and write for our catalog containing a complete line of film room equipment.

THE HARWALD COMPANY
1245 CHICAGO AVE. • EVANSTON, ILL.
Davis 8-7070

NATIONAL DIRECTORY OF VISUAL EDUCATION DEALERS

EASTERN STATES

• MASSACHUSETTS •

Cinema, Inc., 234 Clarendon St., Boston 16.

• NEW YORK •

Buchan Pictures, 122 W. Chipewa St., Buffalo 2, N. Y.

Crawford, Immig and Landis, Inc., 480 Lexington Avenue, New York 17, New York.

The Jam Handy Organization, 1775 Broadway, New York 19.

S. O. S. Photo-Cine Optics, Inc., 602 W. 52nd St., New York 19.

Training Films, Inc., 150 West 54th St., New York 19.

Visual Sciences, 599BS Suffern.

United World Films, Inc., 1445 Park Ave., NY 29, TR 6-5200

• PENNSYLVANIA •

Appel Visual Service, Inc., 963 Liberty Avenue, Pittsburgh 22.

Audio-Visual Center — Rentals, Sales, Repairs, 27 South 17th Street, Philadelphia 3, Pa. Phone: LOcnet 3-6872.

Oscar H. Hirt, Inc., 41 N. 11th St., Philadelphia 7, Walnut 3-0650.

James Lett Company, 221 N. Second St., Harrisburg CEDar 3-5651.

J. P. Lilley & Son, Inc., 928 N. Third St., Harrisburg.

The Jam Handy Organization, Pittsburgh. Phone: ZEnith 0143.

SOUTHERN STATES

• GEORGIA •

Colonial Films, 71 Walton St., N. W., JA 5-5378, Atlanta.

United World Films, Inc., 287 Techwood Dr., NW., Atlanta.

• LOUISIANA •

Delta Visual Service, Inc., 715 Girod St., New Orleans 12. Phone: JA 5-9061.

• MARYLAND •

Stark-Films (Since 1920), Howard and Centre Sts., Baltimore 1, LE. 9-3391.

MIDWESTERN STATES

• ILLINOIS •

Robt. H. Redfield, Inc., 1020 So. Wabash Ave., Chicago 5.

The Jam Handy Organization, 230 North Michigan Avenue, Chicago 1.

Midwest Visual Equipment Co., 3518 W. Devon Ave., or 27 N. Franklin St., Chicago.

United World Films, Inc., 542 S. Dearborn St., Chicago 5.

• MICHIGAN •

The Jam Handy Organization, 2821 E. Grand Blvd., Detroit Zone 11.

• MISSOURI •

Swank's, Inc., 621 N. Skinker Blvd., St. Louis 30, Mo.

• OHIO •

Academy Film Service, Inc., 2100 Payne Ave., Cleveland 14.

Films Unlimited Productions, 137 Park Avenue, Mansfield.

Fryan Film Service, 2929 Prospect Ave., Cleveland 15.

Sunray Films, Inc., 2005 Chester Ave., Cleveland 14.

Twyman Films, Inc., 329 Salem Ave., Dayton.

LIST SERVICES HERE

Qualified audio-visual dealers are listed in this Directory at \$1.00 per line per issue on annual basis only.

M. H. Martin Company, 1118 Lincoln Way E., Massillon.

WESTERN STATES

• CALIFORNIA •

LOS ANGELES AREA

Coast Visual Education Co., 5620 Hollywood Blvd., Hollywood 28.

The Jam Handy Organization, 305 Taft Building, 1680 N. Vine St., Hollywood 28.

Photo & Sound Company, 5515 Sunset Blvd., Hollywood 28.

Ralke Co., Inc. A-V Center, 549 North Highland Ave., LA 38. HO 4-1147.

S. O. S. Photo-Cine Optics, Inc., 6331 Hollywood Blvd., Hollywood 28.

Spindler & Sauppe, 2201 Beverly Blvd., Los Angeles 57. Phone: DUnkirk 9-1288

United World Films, Inc., 7374 Melrose Ave., Los Angeles 46

SAN FRANCISCO AREA

Photo & Sound Company, 116 Natoma St., San Francisco 5.

Westcoast Films, 255 Minna, San Francisco 3.

• COLORADO •

Cromars* (formerly Audio-Visual Center) 922 Bannock Denver 4

• OREGON •

Moore's Audio-Visual Center, 1201 S. W. Morrison, Portland 5, Oregon.

United World Films, Inc. 5023 NE Sandy Blvd., Portland 13

• TEXAS •

United World Films, Inc., 2227 Bryan St., Dallas 1

• UTAH •

Deseret Book Company, 44 East South Temple St. Salt Lake, 10.

REFERENCE SHELF:

Gordon Enterprises* Catalog Full of Camera Information

Gordon Enterprises' new catalog is 128 pages of information about motion picture and photo instrumentation equipment. It is tightly-packed, carefully descriptive and well-illustrated. Thorough indexing makes its use fast and easy.

Sectionalized for convenience, and with separate pages for related accessories, the content covers both silent and sound 35mm and 16mm cameras, tripods, heads, dollies and cranes, photo meters.

In the lens section, five pages of charts list over 7,300 lens and camera combinations to provide an invaluable guide to the cinematographer. All other phases of equipment are covered.

Gordon engages in engineering and manufacturing and distributing products of other companies. Its sales, rental and service operations are on a world-wide basis. Serious equipment-users may obtain a copy by writing on company letterhead to K. P. Knipe at Gordon Enterprises, 5362 N. Cabuenga Blvd., North Hollywood, Calif. ☐

* * *

A-V Calculator Is Offered

Filmack Studios has a supply of their Audio-Visual Calculators. This working chart is a tool that contains such useful data as a timing-footage-word allowance scale (mighty useful for creative and copy people); production specifications for slides and slidefilms (an aid for production men); a 35mm slidefilm footage computer; and other data helpful to those connected with planning and production of audio-visual material. The Calculators are available on letterhead requests from Filmack Studios, 1335 S. Wabash Avenue, Chicago 5, Illinois. ☐

* * *

USDA Stock Footage Catalog

A new stock footage catalog of agricultural scenes has been issued by the U. S. Department of Agriculture Motion Picture Service Stock Film Library. Copies are available to producers of TV, non-theatrical and university films. For the catalog, write to USDA Office of Information, Washington, D.C. ☐

* * *

Two Useful Film Guides

Two very useful guides to films (for free loan and rental) are "The Sales Managers' Film Guide" and "The Management Film Guide" available from Business Screen at 50c each. ☐

USE THIS DIRECTORY TO LOCATE THE BEST IN EQUIPMENT, FILMS AND PROJECTION

THE INDEX OF SPONSORED FILMS

This reader's reference guide covers motion picture and slidefilm programs reviewed in Volume Twenty-Three, 1962 issues of BUSINESS SCREEN. The issue number and page on which a case history or feature article appeared are shown for each of the sponsors and film titles below. Sound slidefilms are indicated by "ssf." following title.

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Aetna Life Affiliated Companies	Fun'N Fathoms	5	40
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American Medical Association	I Am a Doctor	1	86
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American Red Cross	Ice Rescue; Tornado Disaster	3	54
	Action	6	11
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Armour and Company	An Answer for Linda	1	88
	The Role of Nursing in Infection Control	2	13
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Better Business Bureaus, Inc.	Memoria, Domain and Hysteresis in Ferromagnetic Materials	1	68
	TASI, the Time Machine; Wire for Sound; Kristallos	6	56
Boeing Company	Her City	7	51
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British Petroleum	Journey to the Stars	1	87
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Bureau of Advertising, American Newspaper Publishers Association	Cattle Carriers	1	19
Bureau of National Affairs, Incorporated	Safety Film Series, Campaign	5	43
Butler Manufacturing Co.	Newspaper	5	40
Canadian Dept. of Mines	Cash on the Barrel Head	1	46
	Shipping Containers on Wheels	1	195
Campbell Soup Company	— C —		
Carborundum Company	Nation Builders	3	54
Centers Record Mfg. Co.	The Bullad of Soup du Jour	8	40
	The Wider View	8	45
Chase Manhattan Bank	Introduction to Analog Computers, Balloon-Borne Radiation Spectrometer; XeF4	8	50
Coca-Cola Company, The	Sounds of Your Century, ssf.	4	49
Committee on Tool Producers, American Iron & Steel Institute	Window on the World	8	36
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Convair-Astronautics, div. of General Dynamics	Made to Make It	7	58
Copley Newspapers	This Wonderful Age	3	35
Council of Calif. Growers	Locked On	1	88
Crown Zellerbach Canada Limited	What Greater Challenge	5	45
Curtis Publishing Corp.	Horizon	8	28
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Federal Aviation Agency	One Eye on the Instruments	8	37
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Ford Motor Company	The Lively Ones	2	37
Forest Industries of Washington	Salesmanship — A Rewarding Career	1	90
	A Tale of Two Planets	1	88
Formica Corporation	Adventures in Home Decor	1	70
Fortune Magazine	The Computer Comes to Marketing	1	90
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	Dialogue With Life	8	46
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Hercules Powder Company	Out of This World	4	50
Hitachi, Ltd.	Happy Children of Japan	7	55
Household Finance Corp.	Your World and Money	— H —	
Ideal Toy Corporation	St. Amigos, There Is a Santa Claus	5	52
	10 Steps to Increased Breeding Capacity, ssf.	2	50
Industrial Education Film Library	A Stitch in Time	1	87
Illinois Bar Association	Appointment with Tomorrow	3	56
Illinois Bell Telephone	Human Life Values	1	194
Institute of Insurance Marketing	The Institute Story . . . a Down to Earth Report	1	90
Institute of Life Insurance	Now You See It	1	63
Insurance Information Office of Connecticut	Since the Beginning of Time	1	48
Internal Revenue Service	Blue Print for Action	8	61
Int'l Association of Blue Print and Allied Indus.	The Question Tree	1	190
International Business Machines Corp.	Flowers in Wonderland	8	60
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International Pipe and Ceramics Corporation	The Story of Children's Shoes, ssf.	1	68
International Shoe Company	Inter Varsity On Campus	3	52
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Lockheed-California Co.	The Data Seekers	2	50
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Masonite Corporation, The McGraw-Hill Book Company	The Incredible Shrinking House	3	35
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National Vitamin Foundation	<i>Theobald Faces the Facts</i>	1	86
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	<i>The Right Hand of Plenty</i>	8	36
Wallace Laboratories, a div. of Carter Products, Inc.	<i>CAPLA</i>	2	43
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Welfare Planning Council, Los Angeles Region	<i>Design for Action, ssl.</i>	1	196
Western Electric Co.	<i>A Voice for Mercury</i>	1	86
Yawata Iron & Steel Company	<i>Tyranny of Large Numbers</i>	8	59
Yosemite Park & Curry Co.	<i>Creation of New Wealth</i>	3	34
	<i>Yosemite Is My Home</i>	4	45

Wakefield Fisheries Film Portrays Alaska Crab Catch

Adaq, King of Alaskan Seas, 28 minutes, sound, color, sponsored by Wakefield Fisheries.

☆ A saga of seafaring pioneers on the west coast of Alaska is chronicled in this film produced for Wakefield Fisheries, catcher and packer of Alaska king crab.

Lowell Thomas, Jr., himself a resident of the 49th state, narrates the film. Depicted is the work of men in small boats who fight vicious seas to catch the king crab in Alaska's only year-round fishery. The film also reports on life in the Aleutian fringes of Alaska separated from Siberia less by culture than by a few miles of cold sea. The camera witnesses a Russian Orthodox wedding, visits schools and homes in the Kodiak area. Ancient music of the Aleut people serves as background for the commentary.

The film also takes the viewer aboard the processing vessel, where the giant king crabs — some six feet from claw to claw — are processed and frozen.

Available for showing to civic, social and youth groups from Wakefield Fisheries, Inc., Port

Wakefield, Alaska; from Modern Talking Picture Service, Inc., 3 East 45th Street, New York 22, N. Y., or any of the 30 Modern Film Libraries located in principal cities throughout the United States.

* * *

Space Guidance Film Tells About Stabilizing Gyro

The AB-5 Gas Bearing Stabilizing Gyro, two training films, 16mm color, sponsored by the Eclipse-Pioneer division of the Bendix Corporation.

☆ This all-important gyro, which is the title and main subject of the film, is used as a sensing element in rocket and space vehicle flight guidance systems.

Bendix sponsored the films for the George C. Marshall Space Flight Center of the National Aeronautics and Space Administration. There is a 10½ minute version to be used by NASA and a 14 minute version for Bendix's Eclipse-Pioneer division.

Produced by Victor Kayfetz Productions, the films deal with the manufacture, assembly, testing and operation of a key component in systems that guide space vehicles and missiles to their targets.

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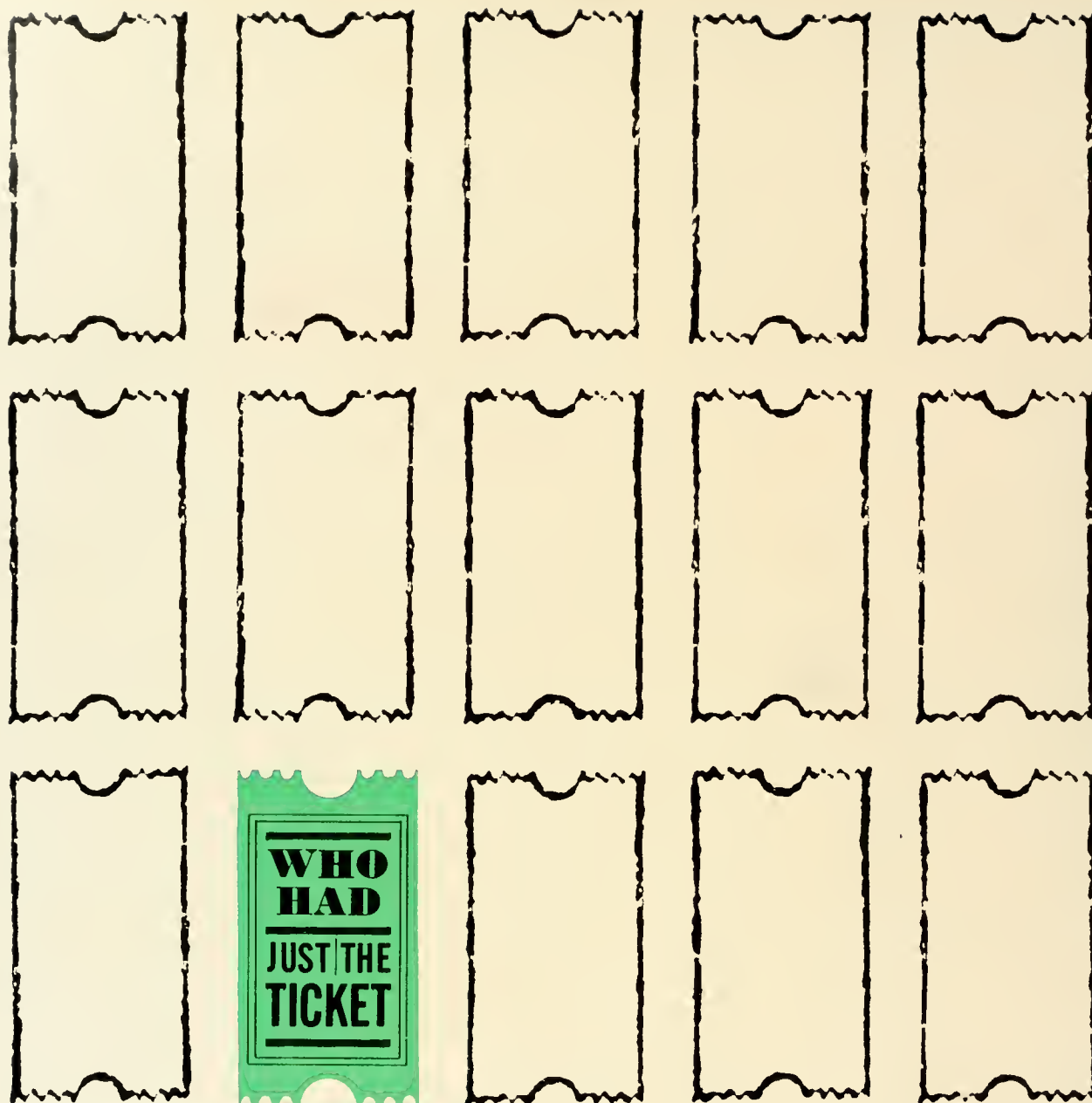
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THE CASE FOR SPONSORED FILMS:



Arthur R. Railton, Public Relations Manager, Volkswagen of America, Inc.

Volkswagen Drives a Bargain... (why VW sponsors 6 motion pictures)

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The excellent acceptance of our motion pictures by audience groups all over the world—in community groups, schools, on television and in theaters—is a tribute to the skillful interpretation of our point of view by our film makers and of course to the wide distribution they've had. The results are good and in terms of their worth to us, reasonable in cost."

Partners in Success: Volkswagen of America, Inc., working with Marathon International Productions, Inc., and Modern, has achieved these impressive results in the United States:

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"The Give and Take"	15,728 showings	618,557 viewers
"Four Seasons of Austria"	4,893 showings	235,339 viewers
"Wolfsburg 221"	3,047 showings	120,706 viewers
"A Time Like This" (New)	870 showings	34,423 viewers
"The Right Hand of Plenty" (New)	337 showings	74,764 viewers

Television

"The Give and Take"	1,023 telecasts	32,386,000 viewers
"A Time Like This" (New)	42 telecasts	1,460,000 viewers



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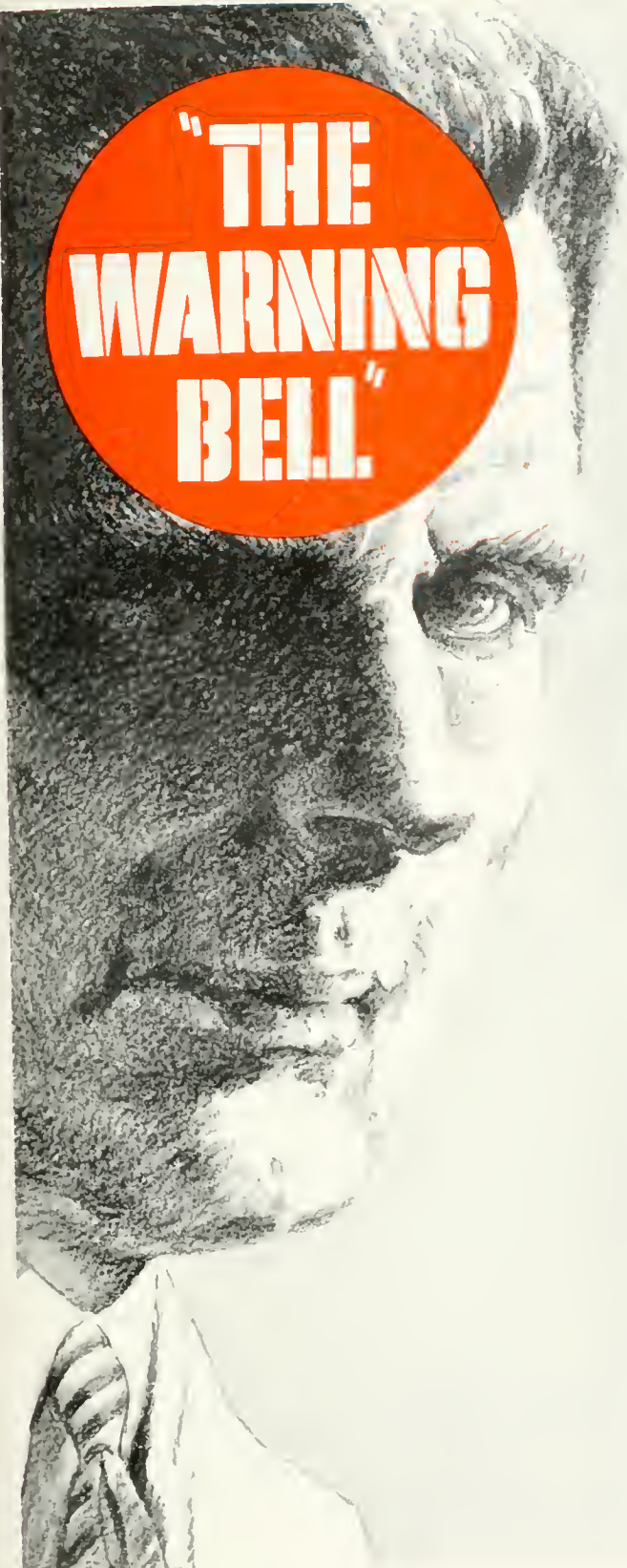
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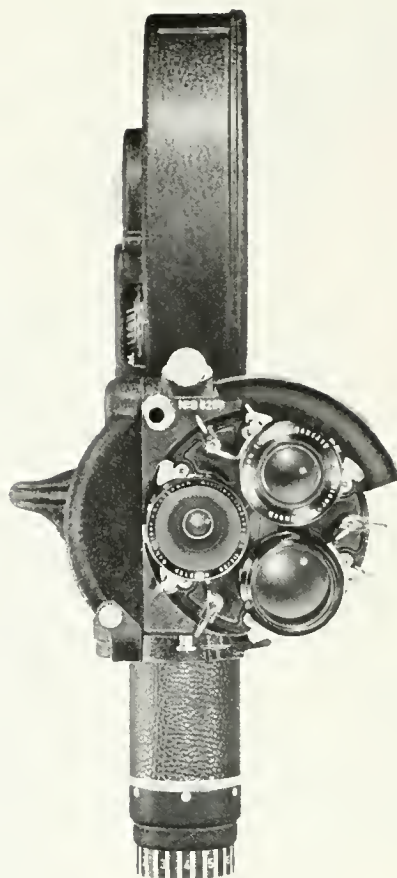
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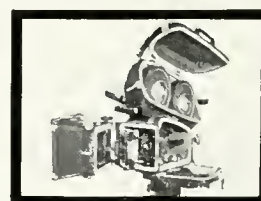
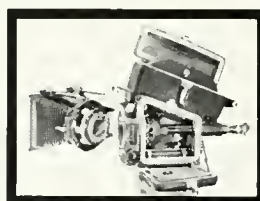
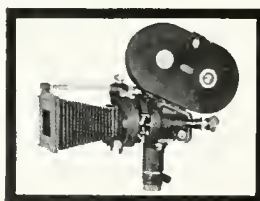
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BUSINESS SCREEN

THE BUSINESS MAGAZINE OF AUDIO AND VISUAL COMMUNICATION
AND JOURNAL OF THE INDUSTRY FILM PRODUCERS ASSOCIATION

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Preface to Features of the Month

The results of three national awards programs, of which the National Safety Contest selections are most noteworthy, are featured in this issue, beginning on page 33. Our editorial opinion of this awards business is expressed in that column on page eight.

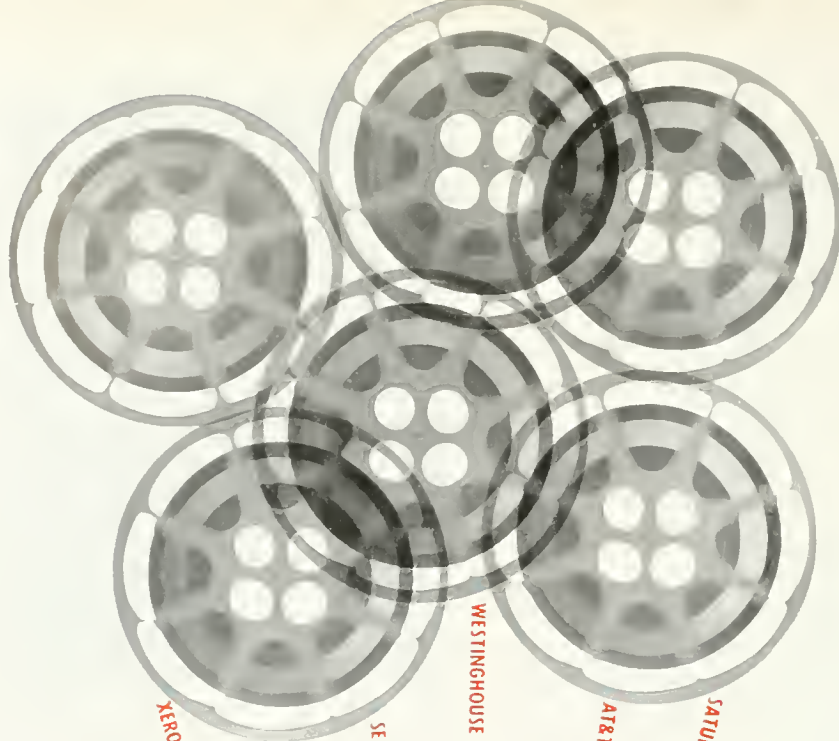
Keeping up with progress of the New York World's Fair is Bob Seymour's assignment (see page 20). It appears that a number of Fair exhibitors will be using films; many plan elaborate theatres.

Featured articles describe some current and outstanding new films for government, industry and for public showing by their producers. The widening application of 8mm sound, via those handy repeater projectors, is reported on page 37, closely followed by reviews of the light-hearted *but well-pointed* training film on Ford truck selling and a useful sound filmstrip on estate planning.

The sports-minded reader will find good film fare on page 42; those interested in police and law enforcement material should check pages 48 and 54 to get useful data on these applications.

Our correspondents, Mary Hoyt in the nation's capital and Peter Rigg, out of London, give you the latest in film news from those far-flung centers. All told, this is a well-filled issue with plenty of useful fare for our reader family. ■

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STANDARDS IN AWARDS

We Need Fewer Contests and More Quality

THE SEASON'S CROP of film awards has been pretty well harvested. All that remains by the time this issue reaches our most distant subscriber abroad are the traditional Columbus (Ohio) Film Festival of September, San Francisco's Festival, with its "Film as Communication" section at the end of October and, of greatest significance, the Fourth International Industrial Film Festival opening in Madrid, Spain in mid-October.

This latter event, in which the Confederations of European Industry join with our own National Association of Manufacturers in putting their best in competition, will bring to Madrid leading figures from all of Western Europe and, we hope, a sizeable and knowledgeable delegation from the U. S. A. For U. S. participation at the Third International in West Berlin last fall left much to be desired.

If you can make arrangements, *go to Madrid* and see the kind of exhibition we sorely need right here at home. You'll also see the best of Europe's imaginative film-making for industry and, if the NAM Committee handling U. S. selections does a good job, *the best of America's business films* as well.

Safety Awards Program Sets a Standard

Do we have a *standard* for this sort of film competition in the U. S.? Yes, the work of the National Committee on Films for Safety, whose selections are also reported in this issue, should be recognized as symbolic of the quality of knowledge and the specialization we believe necessary for adequate judgment. The heads of national safety organizations sit in review on films already checked by experts in the various fields of safety education before they reach a final, concentrated review phase.

We do not begrudge the earnest sponsors of film "festivals" the sizeable entry fees they now annually collect from willing competitors. It's a free country, as they say, and those who pay these \$25 fees and hope to garner some prizes, are entitled to play the game.

It's even become a commercial enterprise, highly profitable to those who stage these contests for eager contestants. Sales of exhibit space go hand-in-hand with handsome certificates and silver bowls. But where are the board chairmen and top corporate executives who should be seeing the best of our films?

Film Investment Merits Real Judgment

The climax of the National Safety Film awards contest comes in October — when really-deserving plaques are awarded their winners before thousands who attend the important National Safety Congress. Fees are non-existent; the honor is real. The competition is worthy and judgment of authoritative value.

Millions of dollars invested in the skills and creative processes which go into the making of business films are a sizeable annual investment by American industry. Only the judgment of the most able authorities who can be enlisted in the specialized fields of content involved can count. And only then will the decision-makers in the top echelons of companies, trade groups and government pay heed to the results and view the winners.

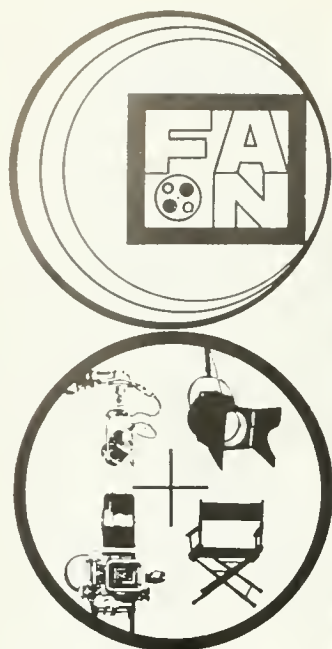


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right off the newsreel

Cooper's 22-Orbit Flight

Filmed by Information Agency

A U. S. Information Agency motion picture crew was on the scene at Cape Canaveral when Astronaut Gordon Cooper began his historic orbital flight. Preparations and the launch were lensed for the complete flight films of *Faith 7* to be shown in newsreels and via television in as many as 106 countries abroad. The film's narration was dubbed in 45 languages.

TV stations and networks in 65 countries received a series of film clips, depicting Cooper and Shepard in training, the rocket equipment and launch preparations, together with a master script for translation.

* * *

Name John Reynolds Chairman of Int'l Broadcasting Awards

General chairman of the fourth annual International Broadcasting Awards competition, sponsored by the Hollywood Advertising Club, is John T. Reynolds, senior vice-president for the CBS Television



CBS executive John Reynolds

Network. Reynold's acceptance was confirmed by Robert M. Light, president of the club.

The new chairman will head the IBA committee which selects the world's best television and radio commercials broadcast during 1963 and the next recipient of the IBA Free Enterprise Award. Joining him as vice-chairman for television is Robert D. Wood, vice-president and general manager of KNXT-Television and the new vice-chairman for radio is Ben Hoberman, who has the same executive posts at KABC-Radio.

* * *

Announce New Categories for Int'l Film Festival of N.Y.

The privately-sponsored 3rd International Film Festival of New

York, presented by Industrial Exhibitions, Inc., has announced three new categories for film competition. The Festival will be held October 8-10 at the Barbizon Plaza Hotel in Manhattan.

The new categories in the Industrial Film section embrace Public Service and Agricultural films; in the TV Commercials' section, spots may be entered in series, with a requirement of no more and no less than three episodes. In this case only a single entry fee is required.

A further change in entry fees has been made for the screening of industrial films, providing for one uniform basic fee, regardless of the length of the subject.

* * *

George Murphy to Keynote at the National A-V Convention

Three outstanding personalities, representing widely-divergent fields of film production, audio-visual trade association leadership and urban school audio-visual administration will headline the program of the 1963 National Audio-Visual Convention, July 20-23, at the Sherman House in Chicago.

The keynote address will be made by George Murphy, vice-president of the Technicolor Corporation. The former film star and studio executive will present his talk, "Focus on Change," at the opening of the Convention's first general session on July 20.

Don White, executive vice-president of the National Audio-Visual Association, convention hosts, will present "The Challenge of Change," as a feature address at the same general session. A veteran of 25 years in the audio-visual field, Don White's career began with his 1936 appointment as head of the Audio-Visual Extension Service of the University System of Georgia, in his home town, Atlanta. At the close of World War II, during which he served as an aerial photographer in India and China, he was named to the Association post he holds today.

Alan R. Fiers, who heads production in the Audio-Visual Office of the Minneapolis Public Schools will demonstrate the cross-media approach to teaching in a presentation titled "Utilizing Media in a Teaching Unit."

General chairman of the convention is Robert P. Abrams. The 1963 convention program is expected to attract 3,500 people (CONTINUED ON PAGE SIXTY-ONE)

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Time for Industry Statesmanship

THE EDITORIAL OF THE MONTH

WE NOTE with gratification a growing awareness by the heads of principal studio and laboratory labor organizations of the special problems faced by producers and processors of films for business, education and government. Greater understanding at the highest level within such organized labor can lead to greater job security for these skilled craftsmen and technicians; it can also serve to improve the creativity and quality of these vital tools.

But, meanwhile, *the leadership of film industry organizations should also strive toward cooperation and unity.* Working in harmony with principal groups of professional film users, the presidents of these groups and of the companies involved have a tremendous opportunity to promote the wider use of these potent sight/sound media. They can also look into costly, wasteful practices which lessen understanding of films' value at the highest levels within business, education and government.

A positive agenda for group action awaits a *Combined Leadership Conference* for which this editorial is the opening call:

1. A nationwide, cooperative program of audio-visual promotion through the medium itself and in national financial and industrial publications as well as special publications. Such a program should stress the more complete understanding which well-produced films can help achieve in such national problem areas as: job training and vocational opportunities, human and race relations, safety and health education, democratic institutions and the merits of the free enterprise system, to name just a few.

2. Our greatest asset, *the industry's best films of the year*, should be shared with top-level management in ONE national awards program worthy of the name. With the possible exception of the National Safety Film Awards program, there are few "festivals" worthy of the price in fees and valuable film prints which must be allocated and now stand idle for months.

Current films of top-quality, *relevant to the interests of members of the U. S. Chamber of Commerce, the National Association of Manufacturers, the Association of National Advertisers, the Public Relations Society of America, the International Sales Executives and similar national groups*, should be selectively shown at their national meetings; judged by top-level authorities directly concerned with their content and value. Members of the Congress and Washington executives should be in an annual audience there.

3. Accurate measurement of industry growth does not exist. There is no *authoritative* census of film use worthy of the name. Industry sponsorship of such surveys and their evaluation is imperative.

4. International trade offers a tremendous field for both 8mm and 16mm film use. The industry should appoint responsible delegates to attend such important events as the Fourth International Industrial Film Festival being held in Madrid this fall. Representation should be made at once to bring this event to America in 1965, the second year of the New York World's Fair!

5. Scholarship and study of the arts and crafts of this industry can only be encouraged by industry action. Put aside a few thousands of dollars at the earliest possible date to start one program which has been totally neglected to date.

6. Working together, *with statesmanship and in full recognition of the impressive leadership talent available among these heads of organizations*, this industry and the powerful tools in its hands, can pull our product out of obscurity and onto the screens at major national gatherings in principal cities coast-to-coast. *That is the prime objective.* Other things, like the evolution of standards, the benefits of harmonious relationships with labor, better relations with governments, etc. must surely follow. —OHC

A large, abstract sphere composed of overlapping, translucent, and opaque bands of color. The colors include vibrant reds, oranges, yellows, and greens, with some darker, almost black, areas. The sphere has a dynamic, swirling appearance, suggesting movement and depth. It is positioned in the upper right quadrant of the frame against a dark, textured background.

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**Historian-Biographer Allan Nevins Lends
Stature to Henry Ford Centennial Picture**

A Pulitzer prize-winning biographer has brought new stature to the factual film medium. Famed writer Allan Nevins, former Columbia University history professor and president of the Society of American Historians, narrates an important new motion picture titled, *A Historian's View of Henry Ford*.

Sponsored by the Ford Motor Company as a focal part of that company's observance of its founder's centennial year, the new 32-minute sound film was produced (by MPO) at Henry Ford Museum in a reconstruction of Henry Ford's Highland Park office. It draws heavily on historic mementos of America's transformation from an agrarian to an industrial nation. Clips from historic film footage are used to highlight scenes.

Film Is Based on Interview Technique

But the "keynote" of the picture is Professor Nevins' description of Mr. Ford—born 100 years ago this July—as "one of the great industrial figures who bridged the gap between two eras of American history." As viewers "sit in" on an interview of Professor Nevins by Owen O. Bombard, his former associate at Columbia (and now manager of Ford's Stockholder Relations Department), the historian reviews an era of the past:

"I have a theory about the value of American history between the Civil War and the first World War. This was a period in which we did not produce many great writers or

Camera Eye

THE EDITORIAL VIEWPOINT

artists . . . or many great statesmen; in which, happily, we produced no great generals.

"But we did produce many great industrialists who transformed the country in just the nick of time to meet the grim tests of the first and second World Wars."

Henry Ford—As An Historian Sees Him

Professor Nevins offers some candid views of Henry Ford's complex personality; his idealism and hatred of war; his patriotism, as he offered the full resources of his company for defense during both World Wars; and the probable reasoning behind his comment that "history is bunk" in spite of the millions he spent to cherish artifacts of history.

Summing up Mr. Ford's life, Professor Nevins says: "Born in the horse and buggy age, he died as America became the mightiest industrial nation in the world. Henry Ford personified this industrialization. He pioneered it and, in so doing, left an incalculable heritage to his nation and to all mankind."

The film is soon to be available for group showings through Ford film libraries in Dearborn, New York City and Oakland, California. We hope to bring our readers a pictorial review of significant scenes in an early issue.

**A Word of Tribute to Forrest O. Calvin,
Believer and Builder of the Film Medium**

The city he loved and helped to promote through the film medium will sorely miss one of its favorite sons. Forrest O. Calvin, 57, founder and chairman of the board of Calvin Productions, Inc., suffered a fatal cerebral hemorrhage at St. Mary's hospital in Kansas City, Mo. on April 24. Although he had chosen to take a less active role in company affairs these past several years, his associates and thousands of friends within the industry cherish the friendship and counsel he so willingly gave.

"Cal" was born in Pleasanton, Kansas and was graduated from Kansas University in 1928. His studies in the field of advertising intrigued him with the potential of the film medium and he turned to this field soon after leaving school. In 1931 he formed the company which bears his name, aided by his wife, Betty, who served as his active partner throughout the years of steady growth.

Always an innovator and with intense faith in the future of the 16mm dimension, Forrest Calvin developed both procedures and special equipment to carry out the ideas and techniques which he believed the field needed. This included the design and building of the light-weight Movie Mite projector.

During World War II, the Calvin Company turned to film production for government agencies and "Cal" became one of the first consultants to the Navy's Photo Science Lab. (CONTINUED ON FOLLOWING PAGE FOURTEEN)

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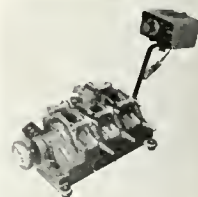
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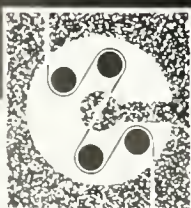


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THE EDITORIAL VIEWPOINT

(CONTINUED FROM PRECEDING PAGE TWELVE)
oratory, also producing series of films for the U. S. Office of Education. After wartime, his company shared in the rapid growth of the medium and the industry of which it was a part. Installation of the first Kodachrome duplicate processing facilities outside of Eastman Kodak was a milestone. Another was the concept of the Calvin Workshop, born in 1947 and a steady contributor to the multitudes of individual film makers who have attended its annual sessions at the Kansas City studio-laboratory.

In addition to hundreds of films produced for education and industry, Calvin Productions have given worldwide publicity to their founder's hometown. A member of Rotary International, the Round-the-World Club and SMPTE, "Cal" could look back, in these late years of retirement, to a company which employs nearly 200 persons and uses more than 18 million feet of 16mm film each year!

Our heartfelt sympathy goes to Betty Calvin and his two sons, Gary and Corby. But we also share their pride in the memory of a builder and a believer!

* * *

Distinguished Engineering Alumnus Award of University of Denver to Don Hyndman

★ Congratulations to assistant vice-president Don Hyndman, manager of Eastman Kodak's professional motion picture film dept. on the recent 1963 distinguished engineering alumnus award given this Kodak executive by the University of Denver. The award recognizes his contributions in the fields of science, engineering and research.

A citation describes Hyndman as "a tireless researcher, a devoted scientist and a dynamic administrator." It credits him with "exemplary achievements, not only those directly associated with his company's endeavors but also as a result of his diversified work in motion picture and television engineering." His many colleagues in the industry and especially those fellow members with whom he has worked these many years in the advancement of the Society of Motion Picture & Television Engineers join us in a fervent "amen!"

* * *

U. S. Film "This Union Cause" Wins Award at 4th International Labor Film Festival

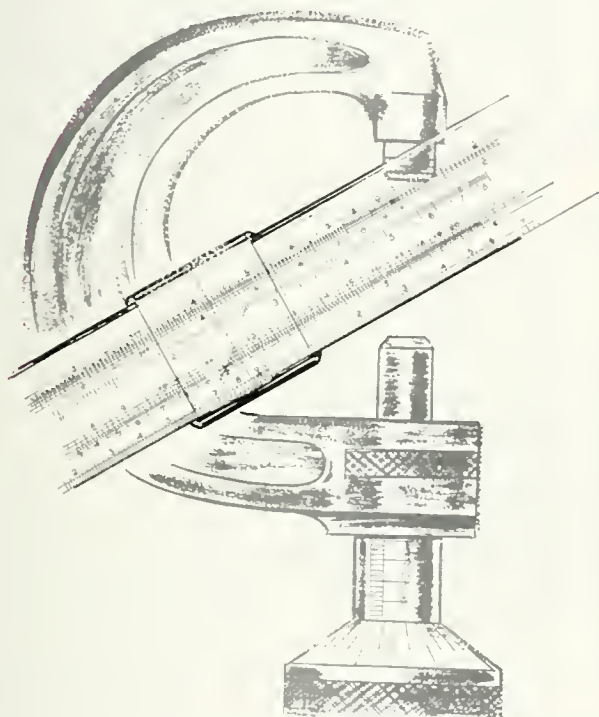
— The United States shared award honors at the Fourth International Labor Film Festival held in Tel Aviv, Israel this year from May 5th through the 10th. The winning U. S. entry was *This Union Cause*, accorded top honors as the best trade union educational film. For the first time since ILFI (The International Labor Film Institute) came into existence, Afro-Asian countries sent observers to the screenings.

Of special interest is word from our correspondent, Peter Rigg, that the Institute is considering a plan submitted by the Auto Workers' president, Walter Reuther, for the production of films by the trade unions for the developing countries.

(CONT'D ON FOLLOWING PAGE TWENTY-EIGHT)

PUBLIC RELATIONS • EDUCATIONAL • TECHNICAL • MEDICAL • FARM . . . and

Making training films which merely train is like building boats in closed cellars. Something may be accomplished, but no one is going anywhere. Training films need human-interest like dough needs yeast. Both must rise to the occasion. One way to do that is to spend as much screen-time on "why" as you do on "how."



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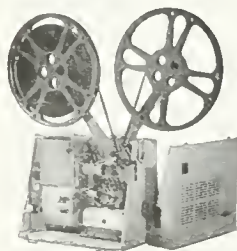
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WASHINGTON FILM COMMENTARY

by Mary Finch Hoyt

Capital Correspondent for Business Screen

Defense Film on Preparation for Unconventional Warfare

... Guerrilla warfare — the increasingly familiar face of war in our time — is the subject of an important new Dept. of Defense film, titled *Unconventional Warfare — The Third Challenge*. This 45 min., 16mm color motion picture, designed for the armed forces, points out that we are hard at work training for the elusive, shadowy war of the Communist. And that it is now our responsibility to pass on these skills to the military forces of little countries in danger. Regaining the confidence of the villager is a must in this battle against the Reds. So we are teaching special force troops about medicine, communications (even how to build sunlight projectors) — all tools for winning friends.

It is interesting to note that this D.O.D. film emphasizes the versatility and cooperation of the four branches of the armed services. Additionally, the new unified Strike Command is explained. There is little doubt that, in the case of guerrilla warfare, all branch-

escent of the Huntley-Brinkley election set).

While this film has been produced basically for military personnel, a 28½ min. TV-length version has been cut which should intrigue civilians, for it is a definitive portrayal of the emergence of a new type of war — and a statement against everything for which communism stands.

* * *

Navy Appoints E. L. Randall to Film Post in Weapons' Bureau

... E. L. Randall has been named successor to Tom Cassidy, former Head of Training Film & Motion Picture Branch, Photographic Management Division, Bureau of Naval Weapons. Mr. Randall has been a motion picture project supervisor with the Navy since 1955 and has produced many films.

* * *

J. L. Oliver Assumes Golden's Post at Commerce Department

... James L. Oliver has succeeded Nathan D. Golden as Head of the Scientific, Photographic and Business Equipment Division of the Department of Commerce. Mr. Oliver was Director of the Business Equipment section under Mr. Golden for ten years.

* * *

Secretary McNamara's Report to People on Defense Program

... Secretary of Defense McNamara's annual report to the people has been filmed and is now available through the libraries of the Armed Forces. This 28 min. documentary of a troubled year has been titled *The Pentagon Report*. Following the general pattern of last year's *The Eagle's Talon*, this year's film dwells on counter-insurgency, cold war, Cuba, of course, and advancements in rocket technology.

* * *

National Cultural Center to Have Suitable Film Theatre?

... Through the efforts of U. S. Information Agency motion picture chief George Stevens, Jr., the film industry may yet get deserved recognition and a suitable theatre within the capital's National Cultural Center. Convincing evidence was given NCC Chairman Roger L. Stevens (no relation) that facilities in the Center's legitimate theatre were unsuitable for pro-



a new breed of warrior ...

es of the service are heavily involved.

Woven into the picture is a story line about a mythical country which is in the throes of a communist instigated "popular uprising." U.S. troops, thoroughly indoctrinated, take over and assist the military forces of the country in trouble. But before this happens, of course, we learn about the intricate procedures which the U.S. employs to produce the new, "unconventional," warriors.

Filed partially in Panama, and at Army, Air Force, Navy and Marine special forces locations, the picture incorporates some realistically bloody live-action, as well as question and answer techniques and film clips. The latter are smoothly slipped into the film on a three-panel screen device (remin-

jection. Plans are now said to call for a smaller 600-seat screening facility atop the Center and not affecting the Edward Stone design.

Film Explains Economic Role of Unemployment Insurance

... *The Power of a Pot Roast* is the intriguing title of a new film designed to dispel common misconceptions and myths about unemployment insurance. Its thesis: unemployment insurance is poured back into the mainstream of our economy. It is not charity.

With a story line bound to intrigue the general public, this 26 minute film tells about a highly skilled watchmaker who temporarily loses his job when his



Choin reaction from a pot roast ...

plant closes. He fails to apply for the insurance which is rightfully his, meanwhile seeking employment without success.

Actually, the film stresses, his community and his country are inadvertently affected by his failure to realize that these monies help in stabilizing the economy. The title of this film gives away its plot, for the chain reaction of buying one pot roast with unemployment insurance money,

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can, inoeeed, be felt all the way across the nation.

This 26½ minute film was produced in 16 and 35mm black and white by Henry Strauss & Company, Inc. for the Division of Employment, N. Y. State Dept. of Labor, in affiliation with the Bureau of Employment Security, U. S. Dept. of Labor. Bookings can be made through local State Unemployment Insurance agencies. Civic groups, business groups, schools and PTA's will be interested in this new approach to a controversial issue.

First "Producer's Showcase" Offered by D. C. Film Council

... The first "Producer's Showcase," an evening of films sponsored by the Washington Film Council, featured local producers Nick Read of Potomac Films, Inc. and Stuart Finley of Stuart Finley Productions, Inc. First in a series of three, the evening screenings afforded an opportunity for producer and audience to discuss techniques and answer questions.

Four films were screened, including *Headed for Trouble* & *The Green City*, both reviewed elsewhere in these pages. In addition, Finley previewed his *City in Trouble*, a film about urban renewal in Washington which is truly an artistic coup — Nick Read's enchanting *Big Day in Bogo*, a UNICEF film called "a modern fable from Africa" brought cheers for its simplicity and Bogo-land dialogue which included lines like these: "Someone spoiled this motor" and "Oh brother, what a lot of merrymaking."

Other Washington producers to exhibit films will be Norwood Studios, Inc., National Film Studios, Inc., Washington Video Production, Inc., and Creative Arts.

Scatter Radar Techniques in Space Research Are Explained

... *Scatter Radar: Space Research from the ground* has been released by the National Bureau of Standards in Washington. The 23-minute color film was lensed by members of the Bureau's Lima, Peru staff against the background of the awesome Andes. It tells how the Jicamarca Valley was chosen as the site for an observatory where scatter radar techniques are being employed to study the upper atmosphere and outer space, via ground observation.

Details of present-day Peruvian life are threaded into a story which shows how high-frequency radio waves are sent beyond the iono-

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(CONTINUED FROM PAGE 14)

The unlimited potential of this new scientific technique is explained in a film which can be understood by the layman. Prints are available to interested groups from the NBS, Department of Commerce, Washington 25, D. C.

* * *

... In one of the nicest surprises in recent months, the Air Force has "adopted" a new North American Aviation, Inc. film called, pleasantly, *The Quickest Draw in the West*. This fast, clever film, which starts out to be an apparently delightful travelogue, turns out to be a real lively yarn about the big sheriff in the sky — the Strategic Air Command's B-52 bomber.

This B-52 sheriff, the big guy here, has the deadliest guns you ever saw. His Hounddog can knock the eye out of a squirrel at 500 miles. And he doesn't have a notch on his gun.

Is there some reason why more films of this calibre about military subjects are not made for the general public? Surely, this is a fine way to interest the taxpayer in weapons systems.

And what a good way to double the use of the thousands of feet of film shot by contractors for

(CONTINUED ON PAGE 62)

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A VISITOR DRIVING by the chaos of construction that is now the Long Island Expressway viewpoint of the New York World's Fair could hardly believe that here — in less than ten month's time — will open what seems certain to be the greatest Fair in history.

Robert Moses, president of the Fair, speaks of the irritating delays in roadway construction, and points out that foreign nations cannot be ordered about or unduly pressured in implementing their commitments, but he is confident that all will wind up ready to go on the big day — April 22, 1964.

Those who have watched Moses on the move in the past will have no doubt his predictions will come true.

Many Exhibitors to Use Films

As more plans are revealed of the visual presentation aspects of the Fair, it is evident that a large proportion of exhibitors will use films in one way or another — either as major attractions in large theatres, or as "in-the-wall" traffic stoppers within many other exhibits.

Among the International Exhibitors, Italy has just announced a Circarama theatre which will show an exciting film of a tour through

NEW YORK WORLD'S FAIR REPORT



Eastman Kodak's N. Y. Fair pavilion is under construction (foreground). It has two theatres; is topped by 80-foot tower of giant color photos.

that country. The theatre will also be the central theme for an area devoted to exhibits of travel and industry.

Hong Kong expects to make extensive use of sound to simulate the real atmosphere of that exotic island colony.

Recent increased schedules of press conferences, ground-breakings and other events show that ex-

citing plans are underfoot in the Industrial Area.

Theatres for IBM, Johnson Wax

A raised oval theatre will be the main feature of the IBM Pavilion. The audience will be elevated into the 80 foot high theatre to view entertaining explanations of complex computer problem-solving techniques. Surrounding exhibits will be located in a covered gar-

den. Charles Eames is the designer on this project.

A suspended theatre will be the major part of the Johnson's Wax Pavilion. Seating 600, the theatre appears like a large gold lozenge and will be entered from beneath.

A wedge-shaped building will house the Hall of Education, in which industrial exhibits, contemporary educational materials and concepts of tomorrow will be on display. Ground was broken this year. Great minds and personalities will participate in *Dialogues in Depth*, a unique audio-visual program of discussions. They will be taped and preserved for future generations. Exhibitors in the Hall of Education include U. S. Industries, Inc., New York Daily News, National Catholic Educational Association and the Willkie Foundation.

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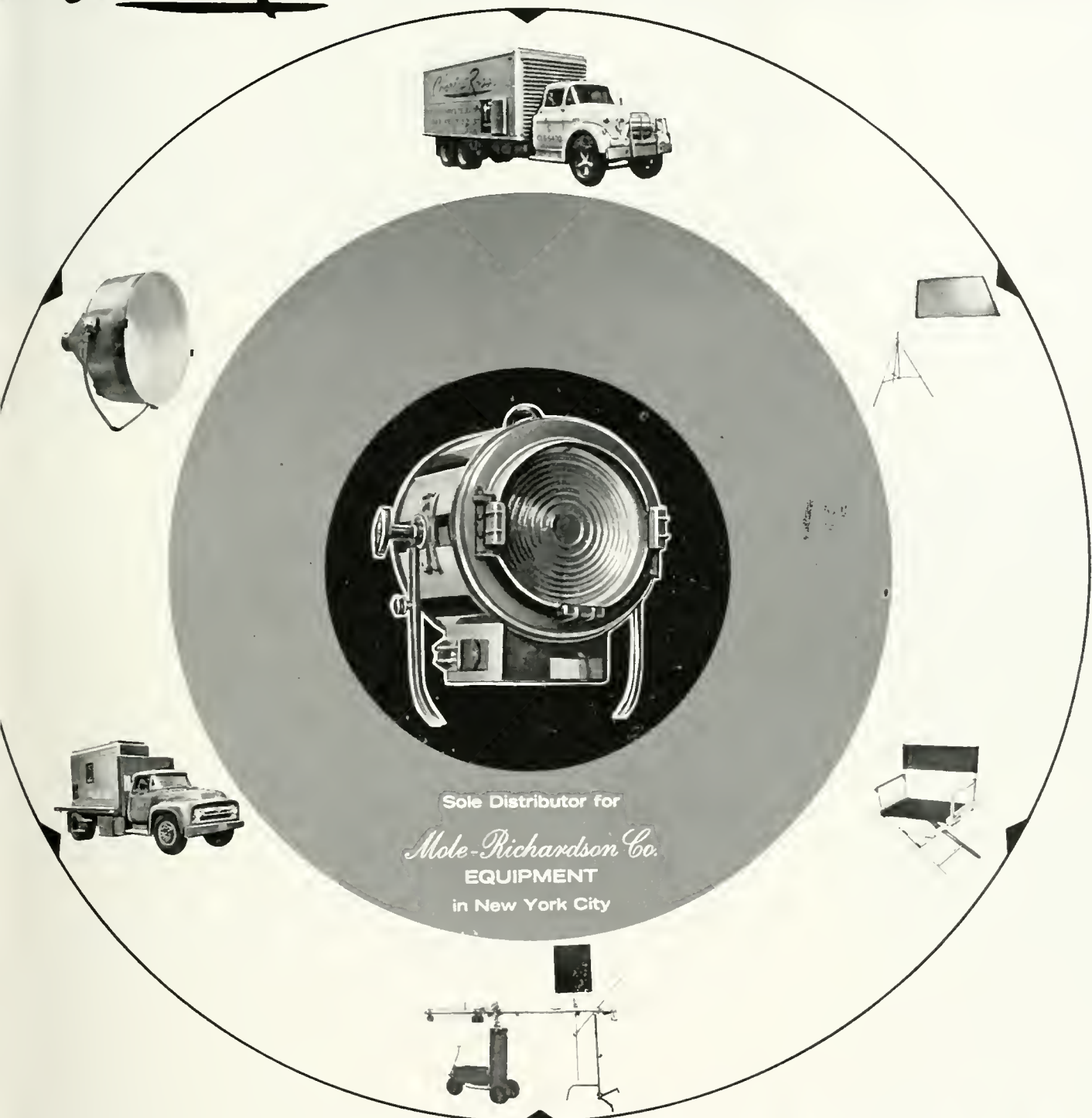
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The most complete and colorful exhibit ever assembled to display photography's impact on our lives is promised in the Eastman Kodak Pavilion. Towering over the two-level exhibit will be the world's largest color photographs, specially illuminated for day and night viewing.

State Exhibits Have Theatres

Among the states exhibiting at the Fair, Maryland will have a 130-seat theatre which will be the scene of a dramatic presentation of the Battle of Fort McHenry and the writing of *The Star Spangled Banner*. New Jersey will also have a central theatre tying together the various elements of its exhibit, and New York expects to have a circular theatre with a panoramic motion picture of the state.

In the Protestant Center Pavilion will be a 372-seat theatre to house a specially-produced film which will later be made available to Protestant groups all across the country. Two other Protestant groups, the Church of Jesus Christ of Latter-Day Saints and the Billy Graham Evangelical Association will also feature theatres as important parts of their exhibit. □

Port Authority Plans Film

The New York Port Authority has already announced plans for an impressive circular film theatre in which a color film, produced by the Fred Niles Communication Centers is to be a key visitor feature. □

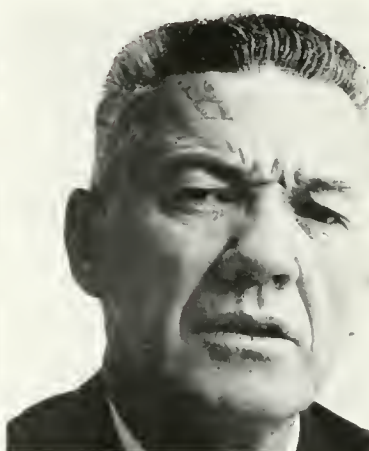
* * *

Third in Series of New York Fair Report Films Being Shot

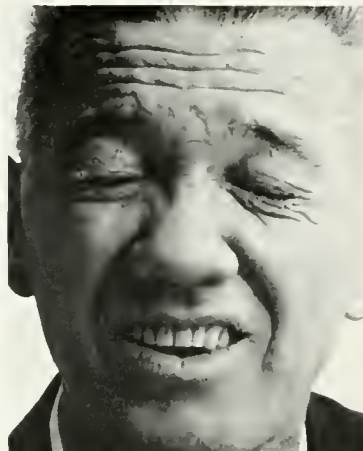
The third in a series of filmed progress reports on the New York World's Fair is now in preparation by John Campbell Films. Lowell Thomas has been signed as narrator-host.

Wearing his familiar western hat, Thomas is seen on a tour of the upcoming Fair, describing exhibits, models and highways being constructed for the expected 70 million visitors.

Preview III has been preceded by two other pictures about the Fair. The first, filmed in 1961, featured H. V. Kaltenborn as narrator. A current film, with Bob Considine on the sound track, is being distributed by Association Films. Twelve million viewers are said to have seen it thus far. □



finger fumbling?



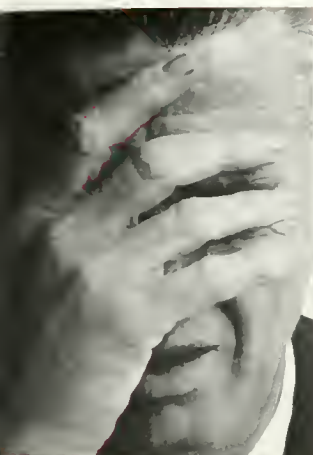
film flutter?



off-key sound?

Stop suffering with

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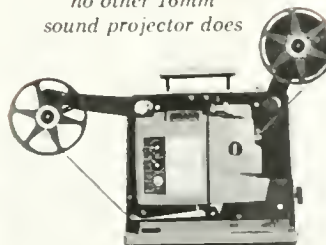


torn film?



It threads itself!

no other 16mm
sound projector does



our sound films! (automatic threading is the cure).

The Specialist AUTOLOAD Filmosound projector automatically prevents the distractions that reduce the effectiveness of training or public relations films. Consider: *Finger fumbling?* Embarrassing delays in threading? You may lose your audience before the show starts. But it can't happen with an AUTOLOAD. This one threads itself. No wasted time, no wasted motion. *Film flutter?* Lose a loop? Until now you had to stop the show when this happened. But the AUTOLOAD has automatic loop and system restorers that save time and embarrassment. *Off-key sound?* Film slack around the sound head? Automatic threading is accurate and precise, maintains proper tension. *Torn film?* Not likely with an AUTOLOAD, because film is never handled (or mishandled by someone in your organization who is inexperienced.) Films last longer, budgets stretch farther. The AUTOLOAD is also 20% lighter, 34% brighter than ordinary sound projectors... so it offers amazing new versatility to the way you can make use of films. Ask for a demonstration now.

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SIGHT & SOUND

Robert D. Mitchell Is Elected President of Association Films

☆ Association Films, Inc., one of the major distributors of film to 16mm audience groups, television and theatres, has a new president: Robert D. Mitchell, recently vice-president in charge of operations for the company. J. R. Bingham, who had been president for many years, becomes vice-chairman of the company's board and treasurer.

Other changes in management assignments saw A. L. Fredrick, a veteran of over 40 years with the company, becoming vice-president and mid-western representative; Robert M. Finehout, continuing as vice-president for corporate advertising and public relations; and Robert W. Bucher as vice-president in charge of Association Instructional Materials.

Mitchell was formerly manager of employee relations of the Okonite Company, a division of Ken-



AF president Bob Mitchell

necott Copper Corp., and developed a thorough knowledge of film use in this position. He joined AF in 1958, and was made a vice-president in 1960.

AF's new chief executive lives in Hasbrouck Heights, N. J., and has long been active in community affairs, education and youth activities. He is Commissioner of Finance of the Borough Council and formerly was president of the Board of Education. Mitchell has a Master of Science degree in Business Administration from Columbia University's Graduate School of Business. He is married to the former Dorothy Fredrick of Hasbrouck Heights. They have three children.

J. R. Bingham, now vice-chairman and treasurer of Association Films, joined the company in 1944 as director of the YMCA Motion (CONTINUED ON PAGE 63)

BUSINESS SCREEN INTERNATIONAL

NORWAY has a new national audio-visual organization, formed under the leadership of Mrs. Igma Millar, our correspondent (Kjell Austad) reports. The group was formed following a recent a-v seminar sponsored by the Oslo Sales and Advertising Association and the Norwegian Productivity Council. It plans monthly meetings featuring discussions led by specialists in the a-v and business community. The first Norwegian A-V Handbook, containing details on equipment, etc. is an early project of the group, now in production.

* * *

Ireland Has an Animation Studio in Dublin; Schools Report 250% Increase in Film Use

Eire's first animation studio, we're told, has been set up by Eise Toonder in Dublin. Son of the famed Dutch cartoonist, Marten Toonder, Eise's company has been named Toonder Films (Ireland) Ltd.

Although Ireland's schools booked 250% more motion pictures in 1962 than they did in 1957, J. J. Jennings, chairman of the National Film Institute of Ireland notes with regret that his country's schools are "giving only partial recognition to media which have proven to be the most effective teaching aids yet devised by man." The Institute reported the booking of 12,005 reels by Eire's schools last year.

**As Reported by Robinson P. Rigg
European Editor of Business Screen**

Distribution Analysis of Prize BP Film Shows Wide Use by Schools, Youth Groups

Sponsors interested in the use of business films in Britain should take note of the breakdown of non-theatrical distribution of the British Petroleum's prize film *Giuseppina*, a charming narrative about roadside life in Italy.

Principal groups requesting the film were: high schools, 15.5%; other schools, 29.84%; youth organizations, 5.16%; commercial and industrial companies, 6.45%; city authorities and government departments, 7.85%; primary schools, 3.22%; colleges, technical schools, professional societies, 8.97%; Low on the list were political organisations, .23% and local business groups, .12%.

* * *

Survey of 8mm Sound Films Being Made by 20 Users in Britain, Association Reports

The British Industrial Film Association reports that more than 20 films and groups in Britain are surveying the use of 8mm sound films. Among them are Ford (a selection of the company's factual films are already available in 8mm sound versions); British Motor Corporation (using 8mm sound to demonstrate

a new car model on the U. S. market); the General Dental Council (with an 8mm sound film to show children dental care in exhibition booth showings); and the Stanley Works (demonstrating hand tools via 8mm sound).

This pilot programme seeks to answer questions as to wear, effect on magnetic track, problems of inspection, cleaning, etc. Desk top 8mm sound projectors available in Britain include the Fairchild, Vicom's Vicaudio and, of course, the MPO Videotronic "8" among the U. S. models.

* * *

"This Week in Britain" a Four-Minute Reel Has 40 Million Viewers on Five Continents

Charles Beauclerk, Director of the Television and Newsreels Division of Britain's Central Office of Information told B S that over 40 million people on five continents watch *This Week in Britain*, the Division's four-minute news report on events, developments and life in Britain. Over 200 editions of the program have been released since its inception in 1959.

Noting that the reel gains 7,000 viewing hours on the world's screens, Beauclerk said that some eighty suitable episodes had to be found each month. Consequently good industrial and commercial footage, suitable for the

(CONTINUED ON THE FOLLOWING PAGE 26)

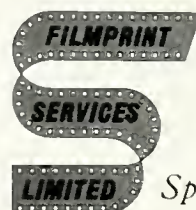
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Technically, the Fairchild 400 is an 8mm rear screen sound movie projector. It works more like a TV set, except you don't have to fuss with the focus.

The Fairchild weighs less than a portable typewriter and takes up less than 2 sq. ft.—wide open.

It shows up to 20 minutes' worth of color sound film. Requires no warm-up. Takes just 10 seconds to set up, plug in and turn on. *On is when it counts.*

You can demonstrate snow removal in July, a turbo-prop on a desktop or review a year's research in a minute. Take your customer on a field trip, a test run, or a tour of the plant. Right where he signs the orders.

When the commercial's over, the Fairchild's ready to repeat, automatically, up to 3000 times per print.

As we said, the Fairchild is an 8mm machine—the most reliable and modern ever made—but any 16mm or 35mm film can be quickly and easily reduced to 8, sound and all.

Thousands of Fairchild 400s have gone into use in the first 12 months. They're helping salesmen multiply sales of

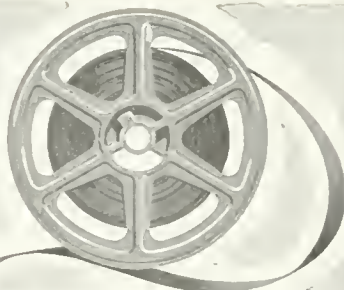
automobiles, building materials, tractors, staplers, bowling alleys and brassieres. They're converting par salesmen into crackerjacks. Demonstrating product advantages everywhere. Concisely. Dramatically. If you have a product the Fairchild might help, clip the coupon. We'll rush one over and plug it in.

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SCREEN INTERNATIONAL

(CONTINUED FROM THE PRECEDING PAGE 24)
film's treatment, are provided by companies located in Britain, particularly from those interested in overseas trade.

* * *

Italian Confederation of Industries'

Press, Film Chief Our New Correspondent

☆ Signor G. Guiglia, head of the Press, Film and Television Section of the Italian Confederation of Industries, is our correspondent in that country. He will file a regular news bulletin on industrial a-v matters in Italy.

Signor Guiglia was chairman of the international committee which laid down current policy for the Council of European Federations of Industry's present series of Festivals and is one of Europe's leading specialists in this field.

* * *

French National Railways Has Impressive Film Library on all Phases of Operations

The French National Railways recently noted that its library now contains 170 railway films divided into nine groups: General Interest (including some fine travel films), Railroad Administration, Rolling Stock, Construction, Labour Relations, Film Magazines (short newsfilms), Productivity, and films supplied by foreign roads. For information about the library contact the Section Centrale Cinematographique de la S.N.C.F., 9 Quai de Seine, Saint-Ouen (Seine) France.

* * *

Multi-Lingual Educational Television Net to Serve Schools in Rhodesia, Nyasaland

☆ In June 1963 Rhodesia and Nyasaland in East Africa will have its own educational television network and the studio will contain the first 16mm kinescope recorder to be used south of the Sahara Desert.

The basis of the Schools Educational Television programmes in the Federation is multi-racial, and the problem of supplying material in the many native languages was insurmountable. In the case of higher education, English will be used; but at the primary school level programmes will be transmitted in nine languages.

Recently Mr. H. C. Butler, Director of Schools Audio-Visual and Television Services, visited Europe to recruit staff and obtain material for his TV programme.

He visited with BUSINESS SCREEN and told us that sponsored informational material could play a big part in school and higher education in Africa and he would be grateful for advice and assistance from industry's A-V specialists.

Mr. Butler may be reached c/o Federal Ministry of Education, Salisbury, Federation of Rhodesia and Nyasaland, Africa.

* * *

Britain's World Wide Pictures Enters the Italian Field With New Studio in Milan

An Anglo Italian film venture has been launched by producer Jimmy Carr, president of Britain's World Wide Pictures, who recently formed an operating company in Milan, Italy. Says Jimmy, "Italy is famous for film

making and Milan is the center of Italian business and industry."

The new company is headed by Jo Varley, active in the Italian film and television fields the past five years. It is called World Wide Srl and will be self-contained, making extensive use of local facilities.

* * *

"A Sense of Belonging" Submitted for the Council of Europe Award at San Sebastian

Ronny Riley, president of RHR Productions, tell me that his film, *A Sense of Belonging* (which deals with juvenile delinquency in Britain) has been submitted for the Council of Europe Award, given the film which best illustrates the way of life in European countries. Among titles nominated for the Newsreel prize were *Wings to the Future* (mentioned in B S 2/63) and the *Royal Wedding* of Britain's Princess Alexandra. Award will be made this summer at the San Sebastian (Spain) International Film Festival.

* * *

Dr. Klaus-Peter Adams, a European Trade Specialist, Joins TV Advertising Company

☆ A Common Market authority, Dr. Klaus-Peter Adams, multilingual specialist in European commercial matters and recently with the European Common Market Authority (controlling body for C. M. policy), has joined the British film production firm, TV Advertising. U. S. readers may remember Dr. Adams during his association with Ted Bates agency. □



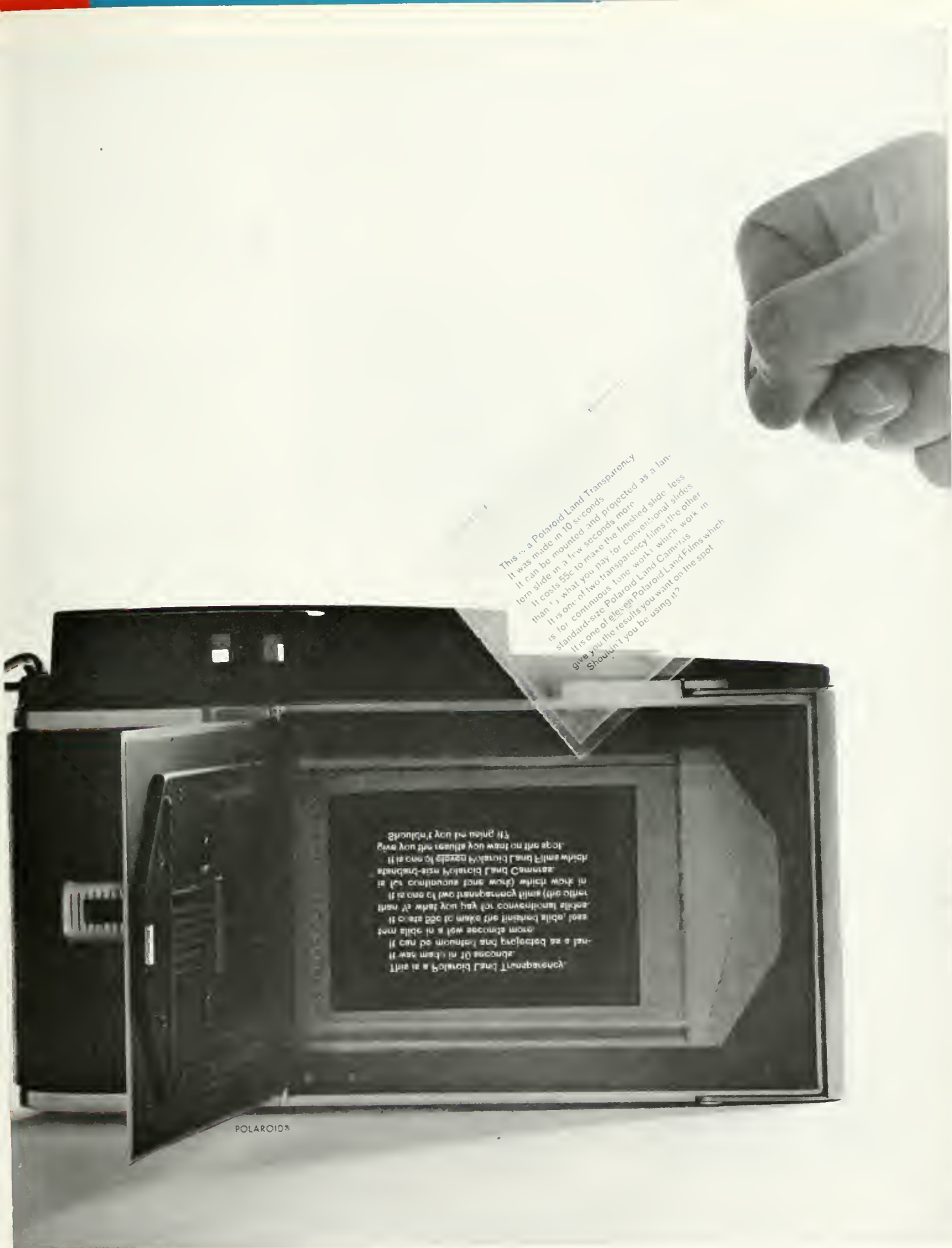
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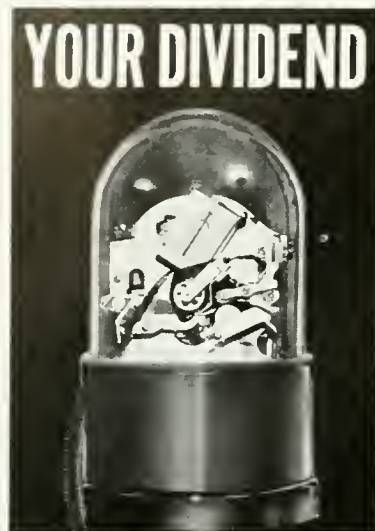
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 It was made in 10 seconds
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 a master, or it can be used
 as a working copy. It can
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THE EDITORIAL VIEWPOINT:

Castle Films Contracts for Sales Rights on Films of 1964 New York World's Fair

☆ The New York World's Fair may be having its difficulties in this always-rugged construction phase on the Flushing Meadows (see page 20) but audio-visual coverage is certainly assured. Latest to sign up is Castle Films, the United World subsidiary, who have obtained the rights to 8mm and 16mm films of the fair, destined for sale through this com-



United World president Jim Franey (left) signs Fair film contract for Stuart Constable (right) as U.W. vice-president Murray Goodman looks on.

pany's worldwide distribution outlets. Stuart Constable, vice-president of operations for the World's Fair Corporation, signed the pact with United World president James Franey and Murray Goodman, in charge of Castle Films' operations.

John Campbell Films (see page 22) is the licensed producer of all motion pictures taken at the Fair and can supply footage (at a price) to exhibitors. Hearst Metrotone News, Inc. has the contract for all commercial news film; United Press International is licensed for all commercial still photography. There's still a question about the use of Fair footage in industrial films after the Fair is open. Such material would publicize the big show widely. It's sure, however, that any motion picture work on the Fair grounds will have to be handled by fully union crews, supplied by organized companies or by New York locals.

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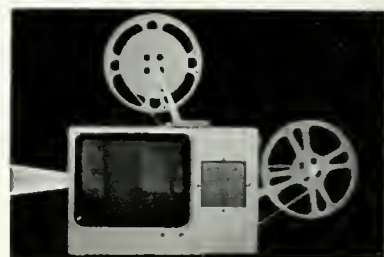
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is a sound slidefilm created to inspire men to delegate authority and develop initiative . . . to enhance their capacity to carry the responsibility that usually accompanies promotions and transfers. It's one of eight sound slidefilms in a program endorsed by constant use in many organizations:

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PICTURES

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View of Madrid's handsome skyline: the Calle y Puerta de Alcalá

Make a Date to Visit Madrid in October Site of the Fourth International Industrial Film Festival

THE FOURTH INTERNATIONAL Industrial Film Festival, being held in Madrid, Spain in mid-October, is taking form. The appointment of Javier de la Cueva, head of the International Organizations Department, Servicio de Relaciones Exteriores Sindicatos, as secretary general of the organizing committee for the Festival has been announced.

Spain was recently called the next "miracle country," and progress being made is rapidly confirming that premise. Industrial production in 1962 was up 6.5 percent. The production rise was led by the chemical industry (up 11.5 percent); construction increased by 7.7 per cent; iron and steel output by 7.5 percent. Net capital inflow from foreign capital was \$94 million last year with some 40 percent of these funds coming from the U. S.

The unshackling of 70 percent of Spain's total trade has helped in the recovery. An excellent banking system contributes to the coun-

try's new-found prosperity, backed by reforms that increase the flow of credit.

The Festival, which will bring top management executives from all over Europe and the U. S. to Madrid, will be held in a city as beautiful as it is historic. High above sea level, climate is ideal.

Running through the center of the city is the Avenida Jose Antonio, the Spaniards' Gran Via. An ideal starting place for tours is the Plaza Mayor, dating from the 17th century. From here one proceeds to the Toledo bridge and to the Palacio Real, the former royal residence. Farther on is the vast modern campus of Ciudad Universidad. Not to be missed is the vast Prado Museum with the greatest single collections of Goya and Velasquez paintings.

In the evening Madrid offers exciting night life after the customary late dinner. A variety of folk-dance spots and stage musicals plus a lively opera season may be topped off by a visit to a club. ☐

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"PHYSICIANS
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A 3-hour seminar of political instruction, of which 2½ hours is film.

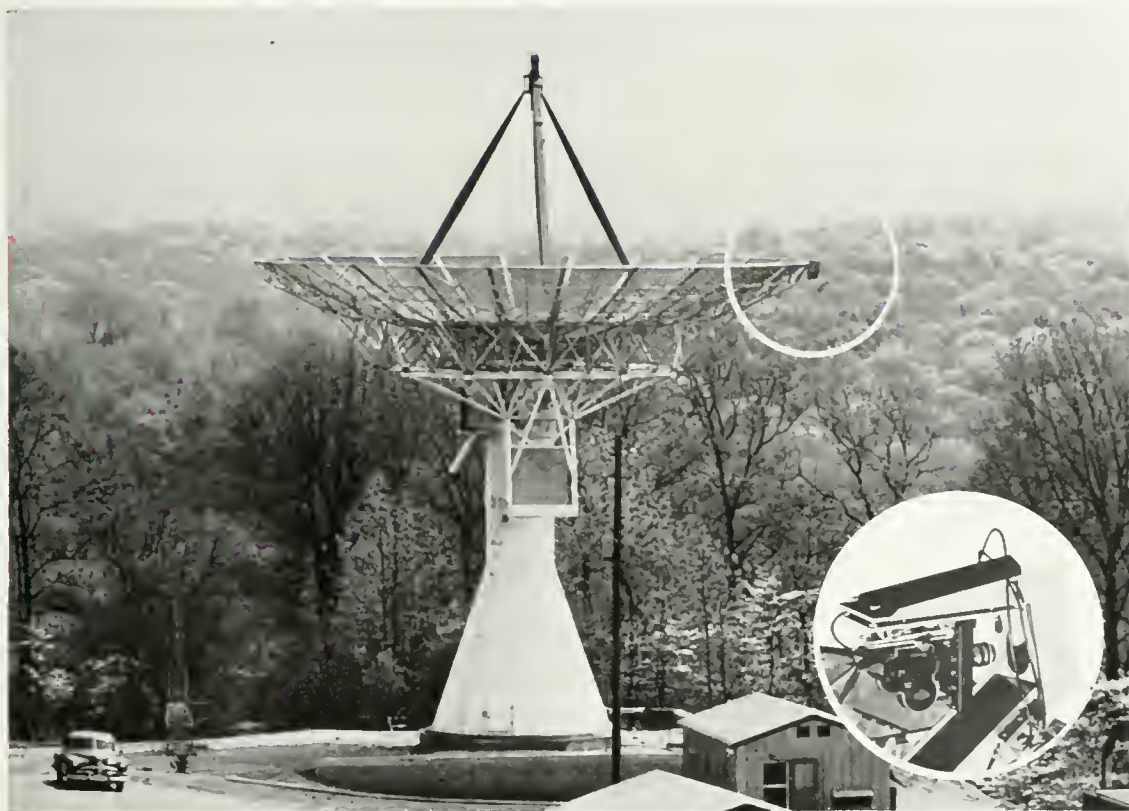
The opening and closing films ("HOW TO STAND UP AND NOT BE COUNTED . . . AND BE COUNTED ON") are cinematically novel. The voice is contemporized Pete Smith — music is not "scoring", but a musical commentary. Most striking is the visual setting, in a new technique called "Ambient Limbo" — realism within impressionism against infinity. That is, the foreground is realistic, though styled, and the people are played for naturalism and conviction . . . but the walls are composed of impressionistic shapes, and the background is infinity limbo, painted with colored light. The effect is very bright, "truer than truth", utterly sharp and contemporary.

Sponsor: American Medical Political Action Committee (AMPAC) "STAND UP" opening/closing: 27 & 12 min. 16mm. EK Color. No Public Release.

PARTHENON PICTURES

Cap Palmer, Exec. Producer
2625 Temple Street—DUnkirk 5-3911
Hollywood 26, Cal.

ARRIFLEX at work — ONE OF A SERIES *



A pioneering step toward global communication was made by Bell scientists! An actual picture was transmitted, from the Bell Telephone Laboratories' tracking station in Holmdel, New Jersey—to the Echo I satellite in space—to the Jodrell Bank antenna in Manchester, England. The Arriflex 16 was actually mounted on the frame of the radar dish. A cross-hair reticle super-imposed on the satellite picture verified the accuracy of radar positioning. • Arriflex is proud to have contributed to these advanced experiments in world communication. In Project Echo (involving a man-made satellite) and in the Moonbounce tests with a

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natural "sky mirror"—co-axially mounted Arriflex cameras dramatically documented correlation of radar tracking, compilation of azimuth and elevation of the radar dish, satellite position, and the elapsed time of the tracking period. • Why Arriflex? Because of its precise registration-pin movement, advanced mirror reflex shutter system, and extreme versatility—and because all

this is packaged in the most compactly designed professional camera. As always, Arriflex has done the job better, faster, more economically. On location, in the plant, in the laboratory, or in the studio—it can do the same for you!



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Award Plaques to Year's Best Safety Pictures

Highest Award to 11 Subjects; 10 Others Share Merit Awards for Occupational, Traffic, Home, General Safety in 20th Annual Contest of National Committee on Films for Safety

ELEVEN BRONZE PLAQUES will be inscribed with the names of winners of the 20th Annual Safety Film Contest and presented to the sponsors and producers of the outstanding safety films of 1962 by the National Committee on Films for Safety. Ten other films were voted the awards of merit by this distinguished group of leaders of national safety, traffic and related organizations. The awards will be made this fall at a general assembly of the National Safety Congress, meeting in Chicago.

The awards are made annually in recognition of outstanding new motion pictures, sound filmstrips and television commercials on occupational, traffic and transportation, general and home safety themes. There were 86 entries, a record number, in this year's competition.

Committee's Chairman is Henry G. Lamb

The National Committee represents 52 national organizations and seeks through this program to improve the public knowledge of safety through visual media. Committee chairman is Henry G. Lamb, director of technical services, American Standards Association. William Englander, director of films and posters for the National Safety Council, is secretary of the group.

Before a final group of awards candidates are screened by the full committee, experts in the specific fields involved review all entries for authenticity and accuracy in the safety areas they represent. Two plaque awards went to Charles Cahill & Associates this year in the field of traffic and transportation safety.

Bronze Plaque Award to "Warning Bell"

Another outstanding winner, in the general film category, was *The Warning Bell*, sponsored by Nationwide Insurance, and now being widely acquired by companies and safety groups throughout the country through a special educational kit which they may purchase outright. Wilding, Inc. is the producer and the source of *Warning Bell* program material.

The AAA Foundation for Traffic Safety continued its aid to driver education in high schools through the plaque-winning production of *Stay Alive*, produced by Calvin Productions, Inc.

Only one sound filmstrip received top award honors this year. The plaque winner was *Here Today . . . and Here Tomorrow*, stressing safeguards for linemen working with high voltages. Bay State Film Productions, Inc. was the producer for the Edison Electric Institute.

Another very important area was served by *Are You Sure?* produced by Depicto Films Corporation for the National Board of Fire Underwriters. This film provides industrial employee audiences with understanding of the individual's responsibility in fire prevention. *Are You Sure?* consists of dramatizations of five examples of irresponsibility; in each case, the individual suffers the consequences of a serious fire at the place where he works.

Awards of Merit Go to These Pictures

Award of merit winners included: *Analysis of a Bulk Plant Fire*, produced for the American Petroleum Institute by Wilding, Inc., and, in the same occupational safety group, *Safe Handling of Light Ends*, produced for the du Pont Petroleum Chemicals Division by John Sutherland Productions, Inc.

Right From the Start shared merit award honors in the traffic and transportation film group. It was produced for the Ontario (Canada) Department of Transport, Highway Safety Branch, by Chetwynd Films Limited. *Seat Belts Your Life Insurance*, produced for the Deputy Inspector General, U. S. Air Force by the 1365 Photo Squadron, Orlando, Fla. and *Stop, Look and Think*, produced by Charles Cahill & Associates were the other merit winners in this class.

Another Calvin Production also won an award of merit in traffic and transportation as *The Safest Way* was accorded that honor. The sponsor was the AAA Foundation for Traffic Safety.

Fun 'N Fathoms also brought the Aetna Life Affiliated Companies a merit award in the general safety group and *Safety With Animals* won the same honor for Grover-Jennings Productions, Inc. Another general safety merit award winner was *Midsummer's Nightmare*, produced for the U. S. Public Health Service (in cooperation with the American National Red Cross) by VPI Productions.



OCCUPATIONAL SAFETY PLAQUES

"Are You Sure?"

Sponsored by the National Board of Fire Underwriters
Producer: Depicto Films Corporation

• • •

"Fatal Accident Report"

Sponsor: Employers Mutuals of Wausau
Producer: Mehring Productions

• • •

"Radiation Protection in Nuclear Medicine"

Sponsor: Department of the Navy
Bureau of Medicine and Surgery
Producer: Fordel Films, Incorporated

• • •

"Here Today . . . and Here Tomorrow"

Sponsor: Edison Electric Institute
Producer: Bay State Film Productions, Inc.

TRAFFIC AND TRANSPORTATION PLAQUES

"Routine Stops"

Sponsor: California Highway Patrol
Producer: Charles Cahill & Associates, Inc.

• • •

"Safety Belt for Susie"

Sponsors: U. S. Public Health Service
and The University of California
Producer: Charles Cahill & Associates, Inc.

• • •

"Stay Alive"

Sponsor: AAA Foundation for Traffic Safety
Producer: Calvin Productions, Inc.

HOME SAFETY AWARD WINNER

"A Matter of Seconds"

Sponsors: Southern Medical Association
and Merck Sharp & Dohme Company
Producer: Campus Film Productions, Inc.

GENERAL SAFETY WINNERS

"Pulse of Life"

Produced by Pyramid Film Producers

• • •

"The Warning Bell"

Sponsor: Nationwide Insurance Company
Producer: Wilding, Inc.

TELEVISION SPOT PLAQUE WINNER

"Drinking and Driving"

Sponsor: Aetna Life Affiliated Companies



Congressman and Mrs. Horace Kornegay (Dem.-N.C.) get popcorn treat from Bill Terrell, field supervisor of Amoco public relations.

Amoco Hosts Previews in Washington

"Happy Holidays Along the Potomac" Are Shared With Members of Congress, Editors and Leaders in Trade

The American Oil Company is taking film viewers on a *Happy Holiday Along the Potomac* later this year as a new 28-minute color film by that title is released. Parthenon Pictures is the producer.

First pre-release showings were held last month in Washington, D. C. Luncheon showing for members of the capital's Convention and Visitors Bureau was followed by evening previews at the Congressional Hotel and the National Democratic Club. 275 members of the Senate and House were in the audiences with their wives and staff people.

A fourth show concluded these successful openings as editors, government agency executives and business leaders saw this "different" picture of their home town with a new perspective seldom he-

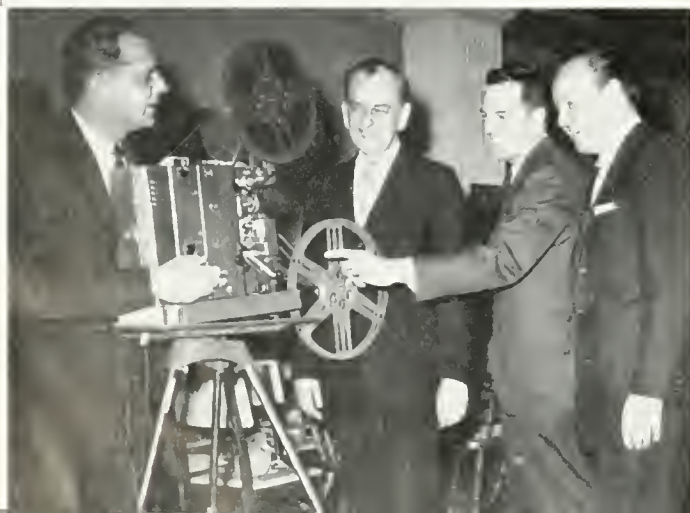


Congressman Fred Schwengel (R-Iowa) is at left of Miss Sylvia Salata of his staff during chat with producer Cap Palmer.

fore given this often-lensed tourist mecca.

American Oil's public relations people, especially Judge Hardy and Bill Terrell are to be commended on the picture and their handling of these preview events.

Below (l to r) Harry Swanson, Eastern Area public relations mgr., Am. Oil.; Congressman William St. Onge (D-Conn.); Dan Kater of Modern's Chicago office; Congressman Bernard Grabowski (D-Conn.) chat over projector at capital preview of Amoco's film.



Views to Enlighten the Future of Films

Where Are the Great Films Which Industry Can Sponsor?

Are the social forces that will eventually determine industry's freedom and progress beyond the scope of its public relations and educational efforts? Does industry only react to violent challenges such as those days of post-war union attack on "big business?" Or can men of vision in the high echelons of management do something about the many areas of potential sponsorship for which the latent power of these sight, sound media are so patently useful?

Too many current films are putting out "brush-fires" of human problems. Some are reflected in this issue. But where are the stirring pictures of the last decade, films which drew out emotional as well as thoughtful responses from the millions who eagerly await their creation? Will we see the equal of *Miracle in Paradise Valley*, that powerful safety message; or that good labor picture, *With These Hands*?

The "accountants" have done a great job of maintaining financial stability of business and in government. Now let them heed the admonition of Pope Pius who called such films "that great pathway into your hearts and minds!"

* * *

List of "Top Ten" Pictures: How to Equate "Viewership"

Don't overlook those two lists of the "Top Ten" films of 1962 which were reported in a recent issue of MODERN MIMOS, the newsletter of Modern Talking Picture Service, Inc. This national (and international, in fact) distributor of sponsored films has equated the immense viewership of these films in television and among community audiences. *Viewership*, according to Modern, is the sum of a number of parts: production quality, subject matter, title appeal and the number of prints in circulation.

All of the films on these two lists were produced by competent professionals and many of them are award-winners. *Project Hope*, for instance, won the Academy Award for the best short documentary of 1961.

All of the pictures are popular with viewers and some of them have appeared on this list for years. Procter & Gamble's *Scrub Game* has been showing youngsters the importance of cleanliness for the past 17 years; had to be re-made

several years ago to bring clothing styles and settings up-to-date.

Union Carbide's *The Petrified River* (MPO) deals with the peaceful applications of atomic energy and has been on the "Ten Best" television list for the past eight years, has had two network showings and probably will continue as popular TV fare for the balance of its useful life.

* * *

Non-Fiction's "Best Sellers" Are Source of Useful Films

Why don't more sponsors and producers go the non-fiction shelves of their nearest library or bookstore and check out the "most popular" current titles for possible factual film themes? Worldwide readership of some of these books would indicate a tremendous audience potential that long ago was being harvested by the entertainment film makers and on the legitimate stage as it drew from the fictional "best sellers."

We're thinking about a column of potential "film books" for these pages and a few hours of pleasant reading has convinced us that their is gold in those pages . . . that can be shared at economical cost by writers and publishers, both of whom are aware that film versions can only increase the sale of their volumes in subsequent months.

* * *

How to Preview and Promote That Valuable New Picture

The adjoining columns spotlight another sponsor opportunity: the opening preview event held at an important and appropriate site. Sometimes the plant show is sufficient; other films won't merit this kind of unveiling. But when you sponsor and produce a "natural" like Amoco's *Happy Holidays Along the Potomac*, what better place to preview it than Washington, D. C.?

Dividends in important audience attendance were implemented by plentiful news publicity, which Amoco's showings received. The good sponsored film is a property of value and it should be so recognized and capitalized upon. Give you any ideas?

* * *

I.A.V.A. to Meet in Rochester

The Industrial Film Association has voted to hold its annual fall meeting this year in Rochester, New York. That city was first choice of a large majority of members of this society of audio-visual executives within principal U. S. companies, coast-to-coast.



Sears-Roebuck's Frank Collier (at left) received American Film Festival Blue Ribbon award from Julian Bryan at recent ceremony.



Leslie Schoenfeld (Radiant Films) receives Blue Ribbon from John Flory (Eastman Kodak) at American Film Festival awards program

Educational Film Library Association Holds Fifth Annual American Film Festival

53 Motion Pictures and Filmstrips Share Blue Ribbon Awards

BLUE RIBBON AWARDS were presented to 33 motion pictures and 20 filmstrips at the American Film Festival held at the Biltmore Hotel in New York, on May 1st through 4th.

The awards and screenings of 105 outstanding films selected from an original entry list of 656 were the principal attractions of the Fifth Annual Festival, held under the auspices of the Educational Film Library Association. About 50 registrants attended the sessions and an overflow crowd of 100 was at the banquet at which time the winners were announced.

Address by Dr. Samuel Gould

Speakers at various luncheons and seminars held in conjunction with the film judging events included Dr. Samuel B. Gould, controversial head of New York's educational-cultural television station, WNDT; Nicholas Read, of Potomac Films; Tom Daly, of the National Film Board of Canada; and independent producers Hilary Harris and Nicholas Webster.

Of the 33 motion picture and 20 filmstrip award winners, 23 were produced for industrial concerns, trade associations and government bureaus.

Winning Sponsors Are Listed

Among these were the Water Resources Association, NASA, the Association of State Universities and Land-Grant Colleges, the New York State Employment Service in affiliation with the Bureau of Employment Security of the U.S. Department of Labor, Manufacturing Chemists Association, Sears Roebuck and Company, Bethlehem Steel Company, Bank of America, British Petroleum Company, Karolien Envelope Company, The Louisiana Association for Mental Health, Baxter Laboratories, Pure Oil Company, Catalina, Inc., Ral-

ston Purina Company, RCA Service Company and Illinois Bell Telephone Company.

Awards at the banquet were presented by L. C. Larsen, dean and director of the Indiana University Audio-Visual Center, Julien H. Bryan, director of the International Film Foundation, John H. Flory, chairman of the Committee on Non-Theatrical Events, and Dorothy Oshlag, director of Columbia University's Center of Mass Communications.

The Blue Ribbon winners of the Festival will now go out on "road-show" screenings to various film societies and educational television stations across the country.

Blue Ribbon award winners are as follows:

Category: Agriculture,
Conservation and Natural Resources

"Marshland Is Not Wasteland"

Roy Wilcox Productions, Inc.

Filmstrip: "Compact With Nature"

Training Films, Inc.

for the Water Resources Association

Category: Citizenship, Government,
City Planning, Int'l Relations

"The Cars in Your Life"

National Film Board of Canada

Classroom Films: Lower Grades

"Christopher Columbus"

Churchill Films

Filmstrip: "Cows Don't Say Moo"

William P. Gottlieb Company

Category: Current Events

"Friendship Seven"

General Dynamics Astronautics
(Nat'l Aeronautics & Space Adm.)

Category: Economics

"Mr. Europe and the Common Market"

CBS (News) Reports

Education and

Child Development

"Next Year Is Now"

Charles Guggenheim Productions
for the Association of State Universities and Land Grant Colleges

(CONTINUED ON NEXT PAGE)

Jurors Who Selected Blue Ribbon Finalists

A sizeable number of school and college people helped to select films for the American Film Festival from among the 656 entries. Here are representative samplings of these jurors:

Category Number 1

Agriculture, Conservation and

Natural Resources

Chairman: John C. Gibbs, Director, Audio-Visual Programs, The Conservation Foundation, New York City

Jurors: Conservation Foundation staff; S. H. Ordway, President, George Brewer, Vice-President, Stephen Blodgett, Secretary; Noel D. Eichhorn, John Milton, Martha Munzer, Associates; Madelyn Pickens, Audio-Visual Assistant, Hannah Williams, Teacher, Riverdale Outdoor Laboratories.

Category Number 2

Citizenship, Government, City

Planning and International Relations

Chairman: Enoch J. Peltier, Chief, Audio-Visual Dept., Boston Public Library, Boston, Mass.

Jurors: Boston University: Robert Steele, Professor of Motion Pictures and Communications Arts, School of Public Relations and Communications, Eugene B. Stevis, Frederic Underhill, Cinema students; Gaylen B. Kelley, Assistant Professor of Education; Boston Public Library: Kathleen B. Hegarty, Deputy Supervisor of Work with Adults, Veronica T. Yotts, Audio-Visual Librarian; James A. Boudreau, Director of Library, Bentley College; Peg Clark, Film Publicist, Paul Levi Associates; Russell Connor, Television Lecturer, Boston Museum of Fine Arts; Gaspar Jako, Executive Director, International Institute of Greater Lawrence (Children's Cinema Inc.); Tilak R. Khanna, Assistant Librarian, Audio-Visual Dept., Simmons College.

Category Number 4

Current Events

Chairman: Dorothy N. Lynch, New Rochelle Public Library, New Rochelle, New York

Jurors: Patricia M. Appel, Larchmont-Mamaroneck Motion Picture Council; Brandt Enos, Elizabeth Enos, Brand Enos Associates; Natalia L. Goodman, New Rochelle Adult Education Program; Louis S. Goodman, Teleregister Corp.; Rose Hoffman, New Rochelle Board of Education; Muriel Horowitz; Mrs. L. Lewis, County Congress of Parents & Teachers; John F. Ryan, New Rochelle Public Library; Harold Sokolsky, Boy Scouts of America

Category Number 5

Economics

Chairman: Sidney Pleskin, Professor, Yeshiva University, A-V Center and Film Library, New York City.

Jurors: Dr. Edward Altman, Instructor in Accounting, Richard King, Supervisor, A-V Center, Hunter College; Elaine Neuburger, Film Librarian, Yeshiva University Film Library; Dr. Lester Weinberger, Supervisor, A-V Center, C. C. Baruch School.

Category Number 8

Guidance, Personal

and Vocational

Chairman: Herman London, Audio-Visual Coordinator, Hunter College, A-V Center, New York City.

Jurors: Hunter College Staff: John P. Caban, Deputy Coordinator, Maxine Herell, Supervisor, A-V Equipment Operations Lab, Conrad Evangelista, Film

Scheduling Assistant, Rose Gifford, Margaret Taylor, Projectionists, A-V Center; Dr. Gerald Lesser, Teacher and Research Psychologist, Dr. Margareta Altheim, Dr. Phillip Freedman, Dr. Kathern M. McKennon, Teachers, Education Department; Dr. Patricia L. Jackson, Faculty Member, Reeva Salim, Psychologist, Guidance Clinic; Dr. Bernard Katz, Dr. Arnold Buckheimer, Guidance Clinic and Counseling Research Project, Gerald Sircus, Julia Tu Wu, Research Assistants; Dr. Wilson W. Woodcock, Professor, Physics Department; Sheila Elbach, Audiologist, Speech and Hearing Center; Charlotte B. Fox, Harriet Schueler, Instructors and Guidance Counselors, Hunter College High School; Dr. Marguerite C. Holmes, Head, Nursing Education Program, Sister Mary Aloisianne, Lydia Diaz, Joan Herman, Edith Schwartz, Waleria Wysolowski, Graduate Students, Graduate Nursing Program; Celia M. Anderson, Vera Falconer, A-V Consultants, EFLA; Esther Chevien, A-V Consultant; Mortimer Goldberg, Film Editor, Bureau of A-V Instruction, Board of Education.

Category Number 10

Home Economics

Chairman: Kathryn L. Carlin, Supervisor of Audio-Visual Materials, Dade County Public Schools, Miami, Florida.

Jurors: Dade County Public Schools: Martha Lee Henderson, Coordinator of Home Economics Education, Mildred Callahan, Ada Crabtree, Margaret Hogsett, Home Economics Teachers; Carol Ann Fiesler, Home Economist, Florida Power & Light Co.

Category Number 14

Social Documentary

Chairman: Violet F. Myer, Head, Films Department, Enoch Pratt Free Library, Baltimore, Md.

Jurors: Enoch Pratt Free Library: Edwin Castagna, Director, Margaret H. Commiskey, Administrative Assistant, Films Dept., Eve Davis, Head, Civics and Sociology Dept., Dorothy Sinclair, Coordinator, Adult Services, Lyn Hart, Asst. to Coordinator; Irene Diegs, Professor of Sociology, Morgan State College; Goucher College: Lincoln F. Johnson, Jr., Associate Professor, Fine Arts Dept., Mickey Gibson, Anthropology Instructor.

Category Number 15

Sports, Recreation, Physical Education

Chairman: Donald W. Smith, Director, Audio-Visual Dept., Kansas City Public Schools, Kansas City, Missouri

Jurors: Kansas City Public Schools: Lawrence Bates, Supervisor of Physical Education, Wayne W. Breeze, Audio-Visual Specialist, Bernard Greene, Director of Work-Study Program, Andy Nurski, Director of Athletics, Gordon Wesner, Director of Curriculum; Bertha Northern, Film Librarian, Kansas City, Missouri, Public Library.

Category Number 17

Graphic Arts and Architecture

Chairman: Charlotte A. Shatkin, Adult Services Librarian, Free Public Library of East Orange, East Orange, N. J.

Jurors: C. Ross Carter, Assistant Director, Plainfield Public Library; Henry Charles, Director & Producer, Henry Charles Studios, Edison, N. J.; John L. Dorothy, Vice President, Lewis Studios, (LIST CONTINUES ON PAGE SIXTY-ONE)



American Film Festival visitors review award-winning filmstrip on DuKane Flip-Top projector.

American Festival Awards:

(CONT'D FROM PRECEDING PAGE)

Filmstrip: "The Board of Review"
Boy Scouts of America

Category: Geography & Anthropology
"Silk Makers of Japan"
Bailey Films, Inc.

Filmstrip: "The Western Plains"
National Film Board of Canada

Category: Guidance, Personal
and Vocational
"When I'm Old Enough, Goodbye"
Louis deRochemont Associates, Inc.
for the Bureau of Employment
Security, U. S. Department of Labor

Category: History
"Children of the Plains Indians"
Centron Corporation, Inc.
for the McGraw Hill Book Company
Filmstrip: "Profile of Communism,
Part I. The Growth of Communism"
Anti-Defamation League, B'Nai Brith

Category: Home Economics
"Budget Flower Arrangement"
N. Y. State College of Agriculture,
Cornell University

Filmstrip: "Science Tells Why,
Food Additives"
Teachers Library, Inc. for the
Manufacturing Chemists Association

Category: Language Training
"Debt to the Past. Language and
Communication"
Moody Institute of Science

Filmstrip: "Dictionary in Action"
Educational Filmstrips

Category: Nature and Wildlife
"Adaptations of Insects"
Stanton Films
Filmstrip: "Story of Atlantic Salmon"
National Film Board of Canada

Category: Science, Physics,
Chemistry and Mathematics
"Sets, Crows and Infinity"
Film Associates of California

Category: Astronomy, Biology
and Meteorology
"Human Growth" (Second Edition)
Wexler Film Productions for the
E. G. Brown Trust

Filmstrip: "Heat and Cold Series"
Cenco Educational Films

Category: Social Documentary
"Night and Fog"
Argos Films

Category: Sports & Physical Education
"Tarpon Fishing With Ted Williams"
Sears Roebuck and Company

Category: Film As Art
"Dream of the Wild Horses"
Simpri Productions

Category: Graphic Arts & Architecture
"Discovering Perspective"
Film Associates of California
Filmstrip: "David Milne"
National Film Board of Canada

Category: Music, Dance, Drama
and Literature
"A Child's Christmas in Wales"
Margin Productions

Category: Stories for Children
"Japanese Boy, The Story of Taro"
William Deneen, for
Encyclopaedia Britannica Films, Inc.
Filmstrip: "Picture Book Parade # 5"
Weston Woods Studios

Category: The Church at Work
"The Happy City"
William Deneen Productions
Filmstrip: "Changing Skylines in Asia"
Knowledge Builders

Category: Doctrinal and
Denominational Presentations
"Decision of Love"
The Jam Handy Organization, Inc.
for the
Pontifical Assn. of Holy Childhood
Filmstrip: "The Raal Shem Tov"
Union of American Hebrew Congregations

Category: Ethical Problems
"The Hole"
Storyboard, Inc.

Category: Industrial and
Technical Processes
"This Is Steel"
Audio Productions, Inc.
for the
Bethlehem Steel Company

Category: Sales & Personnel Training
"People, People, People"
Format Films, for the
Bank of America

Filmstrip: "Strange Birds of the
TV World"
HGP Productions for RCA Service Co.

Category: Public Relations, for
Commercial Organizations
"Le Capitaine II"
Jean-Jacques Languepin, for the
British Petroleum Company

Filmstrip: "Growing Up With Chicago"
Illinois Bell Telephone Company

Category: Public Relations, for
Non-Profit Organizations
"Place to Live"
Peggy and Pierre Streit, for
The Iran Foundation, Inc.

Filmstrip: "Cable of Love"
Cinema Consultants, for the
Meals for Millions Foundation

Category: Sales and Promotion
(Ties, Duplicate Awards)

"EDP for Your Payroll"
Vista Productions, for the
Bank of America
"Envelope Jive"
Morton Goldsoll Design Associates
for the Karolton Envelope Co.

(CONCLUDED ON PAGE SIXTY)

56 "Clios" to Year's Best TV Commercials

Winners Receive Statuettes from Advertising Executives
at the Fourth Annual American TV Commercials Festival

FIFTY-SIX "CLIOS", the newly-named golden statuette awards of the American TV Commercials Festival, were presented to winners at the fourth annual conclave of the Madison Avenue clan in the Grand Ballroom of the Waldorf-Astoria in New York, May 24. Presentations were made by the council of 135 prominent advertising executives who back up the activities of Festival Director Wallace A. Ross.

The winners represent 33 different product categories, six special category citations, three regional awards, and 14 citations for craftsmanship. Four of the special awards are sponsored — given in the name of the major suppliers and services: Minnesota Mining, RCA, Eastman Kodak and Movie-lab.

Leading Agencies and Producers

Leaders in the number of winners from among the 1367 commercials submitted to the Festival this year were Doyle, Dane, Bernbach, Grey Advertising and Young & Rubicam among the agencies. Leading award-winning producers were VPI Productions, Elliott, Unger & Elliott, WCD, On Film and Pelican. It was notable that the awards were spread amongst a large number of production houses — almost 40 receiving at least one award.

This year the judges voted to withhold an award in the Cigarette and Cigar product category, in the belief that no exceptional advertising was introduced during the past year that made one commercial or campaign stand out from the rest.

No Winners Among Dentrifices

The judges also killed a "Best" award for dentrifices, in the belief that no exceptional advertising

Winning Polaroid camera spot was created for Doyle Dane Bernbach by Elliot, Unger & Elliot, N. Y.



Procter & Gamble's Ivory spot, a winner for Compton Advertising, was produced by On Film, Inc.

had been done in this product area in the past year.

A technical workshop preceding the luncheon featured panel discussions and demonstrations of new film, video tape, sound and color equipment. The workshop also included a discussion of commercials from a client's point of view by Andrew S. Gantner, Advertising and Sales Promotion Manager of the Hertz Company.

Trends Reviewed in "Quick Cuts"

To introduce the reel of award winners, a film review of the year's trends, called *Quick Cuts* of '63 was shown. Like last year's *Heartbeats* of '62, it is an "over the shoulder" look at TV advertising and represents the industry's foibles and favorites. Into the film's preparation went clips from almost 100 top commercials of the past year, supplied by the ad agencies and production companies involved. All creative and production services were contributed by the industry's foremost talent. Bill Van Praag, of the Film Producers Association of New York and Gordon Webber, of Benton & Bowles, were producers.

John P. Cunningham, Chairman of the Executive Committee of Cunningham & Walsh, is this year's chairman of the Festival's Advisory Council. Among the industry leaders seated with him on the dais was Barton A. Cummings, President of Compton Advertising, who succeeded to the chairmanship at the luncheon.

Judged by Expert Professionals

Later, discussing the judging process of the Festival which took eight weeks to complete, in five cities, Director Wally Ross said, "Collectively, the TV Commercial Council represents the most thoroughly professional group of



"Clio" winner was this Jax Beer commercial produced by Pelican Films, N.Y., for Doherty, Clifford, Steers & Shenfield agency.

experts ever assembled to do a job in advertising."

He pointed out that the Festival is cooperatively sponsored by the advertisers, agencies, production companies, suppliers and services that contribute to the substance of television advertising. The Festival is keyed to focus recognition upon the outstanding television commercials of the year. By distributing the reels of the award winners to advertising groups, the Festival aims at stimulating higher standards of taste and creativity in all TV advertising.

Nationwide Meetings to Follow

The New York awards luncheon, attended by 1200 advertising and production people, will be followed by Festival meetings at the Royal York in Toronto on June 5, in Chicago at the Sherman House on June 6, and at the Advertising Federation of America's International Convention in Atlanta on June 17. The Advertising Association of the West will see the winners in Los Angeles during the last week in June, and ad clubs all over the country will feature them at luncheon programs during the year.

Smith Kline and French to Sponsor Film on Mental Health

Production of a new motion picture on mental health has been awarded to Vision Associates by Smith Kline and French Laboratories. The film will be a one-hour motion picture produced from a script by Emily and Dave Alman that translates in cinematic terms the biography of a breakdown.

Titled *The Ninety-First Day*, the film calls for more than 45 speaking parts and over 40 sets. Lee R. Bobker will direct; Helen Kristt and Richard Wolf will act as assistant directors and production coordinators, and Irving Oshman will be the editor.

THE GENERAL TIRE Company's premium line — the Dual 90 — sells for something like \$250 a set, which is substantially higher than the cost of factory-equipped tires, or the average grade of replacements. Dealers are faced with the problem of persuading and proving to their customers that Dual 90's are really worth the cost.

For the past 15 years or so, many General Tire dealers have used films to show dramatically the various safety and long-wearing features of the premium line. They have almost always been high in praise of the film's usefulness as a sales help, but some have not always been so keen on the maintenance problems of the projectors they have used.

Film and Projector in Package

Recently, General Tire has offered a package plan of an 8mm version of the latest Dual 90 film and an MPO Videotronic-8 repeater projector to its dealers and the



Salesman George Crisp of Stamford General Tire Company is firm believer in film results.

results have been so good that the company is now actually making another film to convince more of its dealers to adopt the 8mm projector system.

The company has noted such comments as this (from Herb Jordan, owner of General Tire of New Jersey, in East Rutherford):

"In the years since I've been with General Tire — back to 1949 — we have had several projectors we have used to help us sell our premium tires. The most important feature of this particular projector is its trouble free performance and absolute lack of maintenance. We run this projector for hours on end. It doesn't build up any heat and our maintenance has been kept down to a minimum. This is most important because we not only keep the projectors in the showroom, but we send them over to some of our car dealers who also use them to sell their General Dual 90's."

Fred Pohl, of Pohl-Crisp Gen-



Salesman Mort Humphries (left) shows Mr. and Mrs. James Boyle the Dual 90 tire film at Nassau-Suffolk General Tire Service, Inc.

General Tire Shows a Quality Line on 8mm

Dealers Report Sales Results on Dual 90 Premium Tires Thru Customer Showing With Repeater Sound Projectors

eral Tire Company, White Plains, N. Y., thinks the Videotronic-8 in his store has increased his sales by at least 30 per cent, while Edward Rodier, of Rodier-Rooney Motors, a White Plains Chrysler-Plymouth dealer, says:

Sells "Premiums" to Car Buyers

"The projector has sold tires. We usually use it after the car is sold. We bring the customer to this little machine and let it run right through the film, and by the time it's finished he is pretty well convinced that he should have Dual 90's on his car. The nice thing about the machine is that it runs itself and is always ready to use."

Out on Long Island, Joseph Callahan, owner of Nassau-Suffolk General Tire Service, said his MPO Videotronic-8 had increased retail sales about 25 per cent.

The Machine That "Never Tires"

"The biggest and most important thing about this projector is

that it never tires," he says. "It keeps telling the same story at nine in the morning and at four in the afternoon. A salesman does get tired. This is terrific."

Mort Humphries, one of Mr. Callahan's more tireless salesmen, said he liked to use the film because it acted as a guide for him, and at the same time, he helped the film. "We can both bring out different points of the same story."

General Tire has not released a new film especially for 8mm — its regular 16mm Dual 90 picture was easily reprinted on 8mm stock for use with the Videotronic-8. Currently, more and more of the projectors are going to work in General dealers' showrooms across the country.

EDITOR'S NOTE: increasing use of 8mm sound (and silent) films for dealer promotion and for direct selling via home demonstration is a noteworthy trend in American business and overseas as well.

Stamford (Conn.) General Tire dealer Howard Morris (at left) is showing customer Gus LaBella advantages of General's Dual 90 premium tires.





Spectacular aerial shot of the "Big E" is featured in new film report.

Day at Sea Aboard the Carrier "Enterprise"

THE NUCLEAR-POWERED aircraft carrier Enterprise — the largest ship in the world — is the subject of a new 13½-minute color film, *Inside the Big E*, just released by the American Petroleum Institute. A typical day at sea is reviewed as the giant 85,000 ton vessel surges through the Atlantic on maneuvers.

The picture contains some spectacular shots of the supersonic F8U's and Phantom II jets being catapulted off the flight deck at the rate of one every 15 seconds, the same planes slamming into the ship's arresting cable at 150 miles an hour, a re-fueling of a destroyer at sea while both ships are under way. There are informative scenes inside a radiation lab as petroleum scientists shoot cobalt 60 gamma waves into lubricating oils to test their effect.

The photography inside the radiation laboratory and aboard the Enterprise at sea was directed by Carl Ragsdale, a lieutenant commander in the Naval Reserve when he is not working in the field of film production.

The film also shows how 4,600 men are fed 14,000 meals daily, what their living is like during the busy days at sea — days that could run into years since the ship is capable of traveling the world without re-fueling for years, and how this sea-going metropolis contains nearly every convenience that can be found ashore.

United World Films is distributing the film to television stations and prints for non-theatrical audiences are also available without charge from the Committee on Public Affairs of the Petroleum Institute. □

On the deck of the carrier Enterprise, her planes poised for action.



Automated Data Processing in the Air Force

A Top-Quality Film from IBM Clearly Explains the Role of Computer in Handling Multitude of Air Force Tasks

A STUNNING FILM which draws together the myriad problems and details of our modern, mechanized lives, has just been produced by International Business Machines with the cooperation of the U.S. Air Force. With the simple, thought-provoking title, *Inquiry*, this motion picture gracefully handles the hard, dull subject of automated data processing.

Using the Air Force as an example of the ways in which man must "keep track", make decisions, handle time and choice, Henry Strauss & Company, Inc.

But through this film, the detached viewer cannot help but realize how vital this could be to him in case of emergency. Members of the Air Force, on the other hand, who are doubtlessly conscious that they have become, from necessity, punch-card numbers, cannot help but be impressed with the management of the tremendous organization to which they belong.

Consider these problems: How long does it take to train a cook? What will Canaveral weather be like on Friday? How many jet



Computers are helping the Air Force manage its worldwide problems.

socks the audience with the enormity of "multiplicity of things" in our lives today. But most of all, he points out that machines are helping man make the *most* of what little time he has on earth.

Using the screen as a canvas, Strauss has splashed color and image like a modern painter. With filters and filtered light, and complementary colors throughout, like the abstract artist, he has carefully built a picture which is bound to affect each viewer in a different way. The general public, for instance, might not be consciously concerned with whether or not the U.S. airmen and the millions of items which support him are where they belong at the moment.

fuel storage tanks are needed in a certain place where the temperature is hot? Or where it is cold? Men, planes, runways. Helmets, ICBM's, paychecks. Confirmations. Corrections. It would take acres and acres of secretaries, mathematicians and bookkeepers to do the work of the IBM machines. Somehow, *Inquiry* drives this fact home.

This is a bright film which has evolved from an intelligent script, excellent photography, and glossy editing. Accompanied by contemporary music, it runs 13½ minutes. Both the U.S. Air Force and IBM should be proud of their success in presenting a big, esoteric subject in a short, good film.

Report on America's Aerospace Industry

SPONSOR: Aerospace Industries Association of America.

TITLE: *All Systems Go*, 28 min, color, produced by Arthur Lodge Productions.

☆ This film chronicles the giant strides our nation is taking in the space race — from the first U. S. manned orbital flight to today's massive 16-story Saturns and mini-

future electrical propulsion systems, such as ion engines. It also highlights the vast research and development programs the aerospace industry is carrying out to produce the necessary hardware for future space exploration, including the proposed flight to the moon.

The film was produced with the cooperation of the Department of Defense, NASA, U. S. Army, Navy and Air Force, as well as the Atomic Energy Commission. It also includes footage taken by cameramen of AIA member companies.

"The Gentle Doctor" Shows Progress in Veterinary Science

100th Birthday Tribute to
American Veterinary Medicine
is Offered by Gaines

Right: This statue of "The Gentle Doctor" is symbol of his work.

SPONSOR: Gaines Dog Research Center

TITLE: *The Gentle Doctor*, b.w., 20 min. produced by the Institute of Visual Communications.

Burgess Meredith stars in this new film which traces the coexistence of man and animals through the centuries. Using old prints, photographs and other fascinating memorabilia, the picture has been produced to salute and honor the veterinary medical profession on the 100th anniversary of the founding of the American Veterinary Medical Association in 1863. The film shows the invaluable role played by the veterinarian for 4,000 years in caring for and protecting the well-being of domestic



animals, including pets. It also explores some of the discoveries credited to veterinary science, and dwells on the work of veterinarians as guardians of our animal food supply, veterinarians engaged in government agencies, educational institutions and private industry, and in research of new drugs, vaccines and serums intended to make life better for man and animals alike.

Produced by William J. Ganz

The Gentle Doctor was produced by William J. Ganz for the IVC. It is available for showing on television, before veterinary societies, dog owner groups and clubs of various kinds. Institute of Visual Communications, New York, is the distributor of this film.

On camera: Burgess Meredith narrates scene for "The Gentle Doctor."



Audio-Visuals Help to Sell "Saf-T-Climb"

Motion Picture and Sound Filmstrip Prove Key Elements
as a 66% Sales Increase Is Noted by Air Space Devices

"WHAT DO I THINK of audio-visual sales tools? I'll tell you," answered Harold A. Lane, vice-president of Air Space Devices, Inc., Los Angeles. "We've found them the best sales tools there are!"

There's good reason for the strong statement from the man who directs marketing activities of this smallish firm which is in a highly competitive field. In the six months after the company's documentary motion picture, *Safe Climbing With Saf-T-Climb*, went into the field to work, sales rose 66% over the same period in the previous year.

Device Prevents Tower Falls

"Saf-T-Climb" is a patented device which positively prevents men on towers and other high-climbing situations from falling when a misstep, a slip, unexpected vibration, or any similar hazards would more than likely be fatal.

The device truly is a life-saver, cinching itself so that the man using it is held; he might find himself dangling, but he's not shattered on the ground. The equipment had been available to buyers for more than a dozen years, but nothing much happened until a new management team took over — Lane, and Bernard J. Stjernquist, president of the company.

Sales Plan Includes Two Films

Setting out to change the situation, they went to work with Anderson-McConnell Advertising Agency, Los Angeles, to plan a sales campaign. It could justifiably be termed ambitious, considering not only its scope and challenge but also its limited budget.

Included in the plan were audio-visual materials, new literature, advertising and general promotion, and an aggressive system of follow-up on sales attitudes. As the program developed it became apparent that the key elements would be a documentary-educational motion picture, and a hard-sell color-sound filmstrip. Each item was pin-pointed for entry into the total marketing effort throughout a 12-month period.

Motion Picture First in Field

The motion picture was first in use, followed shortly thereafter by the new brochure and a modest trade-advertising schedule.

At the end of the first three months, sales had risen from 1961's \$66,000, to more than

\$110,000. New business continued to show an increase at a rate of 8% to 12% each month, over the preceding month.

Adding the second three months, Air Space Devices' total sales since start of the program exceeded \$270,000 — where they had amounted to only \$200,000 for all of the previous year.

"You can see why we're such strong boosters for audio-visual sales tools," Lane observed, adding, "and the filmstrip is just now going out into the market."

Share Problems With Producer

When Stjernquist, Lane, and the Anderson-McConnell executives first sat down with Chapman 5 Productions, Inc., of Glendale,



Here's Saf-T-Climb device on the job, helping insure worker's safety on tall oil derrick.

Calif., they said, "We've got a problem."

At first glance their problem was like that of most companies: small budget, minimum time in which equipment could be tied-up, immediate need for the final product. Where it differed was in the requirement a motion picture, a filmstrip, black and white publicity shots, pictures for advertising material, and special stereo photos all be made at the same time. The difficulties were compounded to a degree when it was seen that the motion picture was to be documentary-educational, and the filmstrip hard-sell.

James Flint and Robert Lieban of the producing company held research and planning meetings with the two officers of Air Space Devices and the agency account executive. Flint turned out finished drafts of scripts for both the movie (CONCLUDED ON PAGE SIXTY-SIX)



Film's principals are the eager-beaver, Ken Burroughs (left) played by Ron Stokes and "old hand" Ed Hardesty, acted by Don Haggerty.

Hardesty Learns the Art of Selling Trucks

Well-Aimed Human Comedy Makes Converts of Ford Salesmen

HOW DO YOU GET working automobile salesmen, successful and, just as often, cynical, to identify with screen characters and action? In other words, how do you produce a successful sales

training film in this well-worked, yet highly-important, field of selling?

A light-hearted but aimed-at-the-button example was recently used as the closing event of three-

day truck sales workshops held by the Ford Marketing Institute for that company's dealers and salesmen. It was also added to the agenda of dealer-management courses. The film: a 34-minute black & white subject, *The Hardesty Case*, produced by Parthenon Pictures.

Objective of the picture was to increase sales effort by passenger car salesmen for the company's extensive light truck line. Do they feel it beneath their dignity to sell trucks or is it simply a lack of knowledge to properly handle many types of customers for these models?

Ed Hardesty is the wise, experienced "hot-shot" of the picture. Immediately recognizable to every man out-front, he's fervently trying to duck handling truck inquiries. He mutters, "... options, options, a million options; axles, transmissions, engines — my customer asks me his first two questions about a truck, I'll look like a jerk!"

But when a young eager-beaver, Ken Burroughs, starts turning up

those extra commissions, Ed "wises up" and starts to learn that truck information isn't hard to master... and the rewards are plenty good. The film plays as human comedy with every laugh indigenous to the subject, making the essential points much more effectively than a "straight line" could have done. Realizing the need for identification, Ford had the courage not to sweep negative attitudes under the rug but to bring them out, fair and square, into the open.

A secondary function of the film is to serve as a review of the truck sales workshop. Therefore, during the plot action, every one of the key elements in the course is shown (not talked about) and demonstrated in actual plot action: prospecting, qualifying, position-selling, closing, etc.

As a bonus, though the film is ostensibly about truck selling, salesmen learn a lot from it about selling cars. And by the same token, viewers can learn just as much about selling anything from houses to insurance.

GOOD CASTING OF "THE HARDESTY CASE" CONTRIBUTES TO AUDIENCE IDENTIFICATION BY SALESMEN



"You want to buy what? ... a truck? What do you want a truck for?"



"Think I can locate that for you, Sir, here in the Yellow Pages."



"... it has to haul 12.7 cubic yards of bat guano 9.3 miles of 4% grade?"



"... now, let's see, did you want a red one or a blue one ...?"



"... the Sales Manager wants to see me? Something about trucks?"



"... nothing to worry about, just use a little Hardesty razzle-dazzle ..."



"You wanted to see me, Sir? Kind of busy out there on the floor now ..."



"A promotion? New responsibility? You're looking at the right man!"

Time to Think About Your Family's Future

New Estate Planning Filmstrip Shows Tragedies of Postponement
Triumphs of Pre-administering an Estate with Expert Counsel

ESTATE PLANNING has a remote kind of meaning to the average man, as if it were (and too often is) something to be "taken care of" in those later, "golden" years when financial houses are put in order.

By that time, the man of property who has something to worry about has already passed the worrying stage and a confused, harried widow and the rest of his family face staggering problems: how to meet Federal estate and income taxes, State inheritance, income and property taxes, creditors' claims, executor's fees, and various other sudden demands.

Leads to Forced Liquidation, Double Tax

These all too often lead to forced liquidation, loss of income for the heirs, and double taxation at their deaths. Then, too, conditions change, new tax rulings go into effect and, very frequently, these gravely affect — even destroy — all that busy, successful men devote their lives to building.

Other, wiser men have begun to look at "Estate Planning" in younger or middle years and recognize the useful role of specialists, Trust Departments, tax advisors. But the first real educational contribution came last month as a new sound and color filmstrip, *Which Way?*, made its debut in Los Angeles.

Aims to Motivate Men to Seek Protection

To acquaint and motivate more men to take immediate, protective steps, this new filmstrip has been produced by Rocket Pictures and released by the Better Selling Bureau. It shows how — through Estate Planning — final taxes can be lowered, "double" taxation at the death of heirs can be avoided, and a tax-free cash fund can be established to meet extraordinary final expenses. Since all who counsel successful men meet relatively the same problems with their clients, *Which Way?* should make a wide appeal.

This sound filmstrip was created in collaboration with William R. Spinney, Trust Officer

The lawyer tells a widow how forced liquidation and heavy losses could have been avoided, had a tax-free cash fund been created to meet the exceptional outlays death demands.



and Manager, Estate Planning Department of Title Insurance and Trust Co., Los Angeles, who is recognized as the West Coast's Estate Planning authority. He is the author of "Estate Planning" — now in its sixth edition (published by Commerce Clearing House, Chicago).

For Use by Life Insurance Underwriters

Designed primarily to aid the life insurance underwriter to present the involved subject of Estate Planning concisely and with clarity, to inspire busy men to recognize their need and take immediate steps to meet it, this filmstrip represents a new aspect of creative salesmanship, and is Rocket Pictures' initial step in serving the financial world.

In telling its story, this new filmstrip shows the necessity for professional collaboration of



The prospect's attorney, his accountant, and trust officer — as well as the prospect's wife — should be present at an Estate Planning meeting, as new filmstrip makes clear.

the prospect's lawyer, accountant, trust officer and his insurance representative. Simultaneously, it provides the latter with solid information which enhances his confidence and success.

Also Useful to Trust Companies, Officers

For owners of all kinds of property unaware of tax pitfalls affecting their daily business activities and the devastating effect which death taxes can have upon their estates, this filmstrip dramatizes, with third party power, the facts essential for Life Underwriters who play an important role in this specialized field.

In addition, trust companies and trust officers in banks will find this filmstrip a valuable means of conveying a clear picture of estate planning problems to their staffs, as well as to their clients.

Available in Automatic, Manual Versions

By its vivid contrasts — between the tragedies that develop when Estate Planning is neglected, and the benefits which are assured when a man pre-administers his estate — *Which Way?* creates clear and unforgettable



William R. Spinney (right) — Trust Officer Estate Planning, Title Insurance & Trust Co., Los Angeles — receives first print and pressing of *Estate Planning* from Dick Westen, President, Better Selling Bureau.

visual evidence that spurs most viewers to prompt action.

This color filmstrip contains 99 frames, with choice of high fidelity microgroove 7" 45 rpm record, or 12" 33 1/3 rpm record with automatic and manual controls. For preview information or price data write the Better Selling Bureau, 6108 Santa Monica Boulevard, Los Angeles 38.



A life underwriter can perform no more valuable service than to familiarize successful men with pitfalls that shrink estate assets, and show such men how to make tax savings.

Sound Filmstrips on Free Enterprise

The third in a noteworthy series of sound filmstrips on free enterprise is *The True Revolution*, sponsored by Walter Knott of Knott's Berry Farm fame. Two previous subjects, *Our American Heritage* and *America's Secret*, received awards from the Freedoms Foundation.

This latest 20-minute color strip reveals why the American Revolution differed from all others in history, replacing despots with a new code of government based on the Bill of Rights.

All three color strips, with recordings, are available in a set at \$59.50. Write the Freedom Center, Knott's Berry Farm, Buena Park, California for complete information.

Sailing Saga: "The America's Cup Races"

Hard-Fought Contests of Gretel and Weatherly Captured in an Exciting Color Film from Thomas J. Lipton, Inc.

SPONSOR: Thomas J. Lipton, Inc.
TITLE: *The America's Cup Races*
1962. 28 min. color, produced by Agnew Fisher.

The 1962 America's Cup Races were among the most colorful, exciting and hard-fought in the entire 111-year history of this international yachting classic. The Australian challenger, *Gretel*, competed gamely against America's victorious *Weatherly*. *Gretel* took the second race (thereby becoming the first challenger in 28 years to win a single race in the series) and lost the fourth by the narrowest margin in the history of the races — a mere 26 seconds.

A new film, presented by the tea and food concern, Thomas J. Lipton Company, highlights the 1962 series of five Cup races, the suspenseful summer tryouts, and shows the exciting deck action of the crews handling sail, working "coffee-grinder" winches, tacking and taking advantage of every wind shift along the course.

Lipton an Appropriate Host

The connection of the America's Cup and Lipton is, of course, a natural one, for Sir Thomas Lipton, founder of the company, had an integral association with the famous trophy during five challenges over a period of many years.

At a premiere showing at the New York Yacht Club in New York last month, Lipton's president, W. Gardner Barker, said he hoped the new film would rival in popularity the ones his company sponsored of the 1958 America's Cup races which have now been seen by an audience of 60,000,000 people.

Two Versions of the Picture

The 1962 films were produced for Lipton by veteran yachtsman-moviemaker Agnew Fisher, who shot 8,000 feet of film over an 18-month span to get the footage finally used in the 28-minute film and a 40-minute version made especially for yacht club use. Additional footage was made in Australia. As a yachtsman, sailing out of his native Greenwich, Conn., for 35 years, Fisher seems to have the knack of knowing where to be and when to start shooting during a race. He had to be able to anticipate the moves the competing 12-

meters would make, and equally important, anticipate them without getting in the way of the race.

Fisher had new problems to solve in shooting from the pitching, rolling deck of a powerboat. His solution during the 1962 races was to use a battery-operated gyro-stabilizer on his camera. With the stabilizer attached to the bottom of his camera, the photographer held the camera loosely with both hands, allowing the stabilizer to do its work of holding the camera at a true horizontal.

Now Going Into Distribution

In the next few weeks, prints of the new films will begin going out to clubs, community groups, television stations and yacht clubs all over the country, via Association Films, Inc.

Accompanying the expanded 40-minute version sent to yacht clubs is a letter from the United States Olympic Committee and signed by the Chairman and Secretary of the U. S. Olympic Yachting Committee respectively, Julian K. Roosevelt and Emil (Bus) Mosbacher, Jr. — skipper of *Weatherly*.

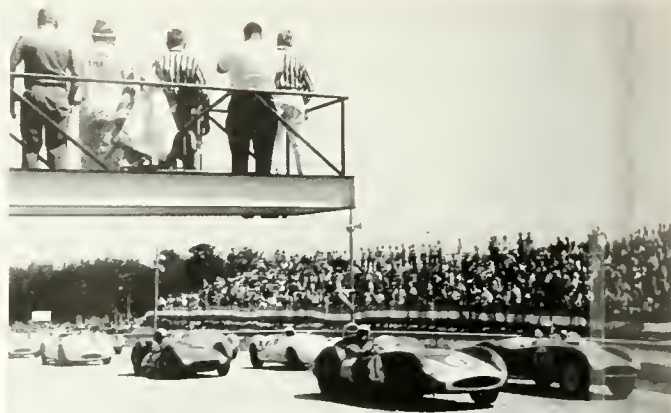
The letter invites membership contributions from yacht club members to help make it possible for the best qualified sailors to be on the 1964 American Olympic yachting team which competes at Sagami Bay, Japan, in October 1964. In previous years, only those financially able to bear the burden of meeting their own expenses could take part.

Since 1958, many yacht clubs around the country have been using the Lipton 40-minute America's Cup film as a fund-raising vehicle — charging admission and contributing the proceeds to the American Olympic Yachting Team Fund.

* * *

Sports Films Guide Scheduled for Publication This Fall

You've read about the widely-popular professional baseball and football championship films in these pages, available for nationwide showings. To serve audience interest in the sports film field, we're building a convenient new film guide embracing all titles in each subject area from archery to wrestling. Watch for it!



On the grid with the big bombs ready to spring into roarin' action.

Auto Classic: Racing for Fun

Sports Car Racing Enthusiast Cal Dunn Creates The-Life-Sound Film of Amateurs in Action as "They Race for Fun"

YOUNG OR OLD, when they mount their throbbing, rumbling sports cars, you can bet that *They Race for Fun*. Their saga, in pictures and sound gleaned from thousands of candid shots and taped recordings of races and drivers in action and between, is brought to the screen with breath-taking reality by one of their own, film producer Cal Dunn.

This sports racing buff drives his own Ferrari, rubs elbows at Elkhart Lake and Meadowdale with those other rugged individualists who mix violent ferocity on the turns with loving care in the pits. How else could this "first real story of amateur racing" have been born? This accolade was given *They Race for Fun* by drivers who attended the recent national

gathering of the Sport-Car Club of America in Chicago.

The picture should be called a "motion slidefilm" in that fast-changing *still* photographs make up its visual sequences, but you'll never believe that when the roar of track action backgrounds swiftly-changing scenes of race action, faster than the eye can follow their rapid transition. Thoroughly professional, it bears the hallmark of Cal Dunn Studios, maker of business films and television commercials.

The script for *They Race for Fun* begins the film's titillation of "heart" for the subject. Written by Carl Hixon, one of advertising's top creative writers, it conveys the authority of Hixon's national license for his amateur auto racing.

"Bombs Away!" as drivers flash speed in hot competition for sports car racing honors; one of hundreds of such scenes in "They Race for Fun"



etually, the still technique is ide for the subject. It permits det ed study of the cars in action, drivr expression and crowd re-ct n that would have been next o possible to achieve through "in-screel" type coverage. More tha 10,000 pictures were made anicollectd for the 26 minutes of serin action. Photography was by Be Denison and Ray Boldt, who sho the scenes at various mid-west tracs over the past five years.

Captures Authentic Sounds

ound, equally authentic and of-er-tirring, was directed by John Gldin and recorded over the ere past summer as drivers per- ed, repaired and simply talk- d on the tracks they favor. The ne film was set to an original ne score with lyrics, using theemporary folk idiom to tell history of this special breed. The se, "That Big Red Ferrari" was ten by Hixon and Dunn, rec- ed by the Fleming Brown Trio. Animation director Art Spring-er of the Dunn Studios did the pic- ture selection from the original 10,000 photographs available. Slinger estimates that he spent ne than 1,000 hours in the crop- p, mounting and animating of th scenes on the studio's Oxberry animation stand.

Good-Humored Look at Racing

arry Elders narrates this good- hored look at the people in rac-ir—the drivers, crews, officials ad the fans. Their sound and onversations were recorded on- t-spot, in the pits and stands and e the starting grid at major Sports Or Club of America events all ound the country. Small wonder t men who participate in this d of racing have received

"their" film with the enthusiasm it merits because of the careful at- tention given to details and to fine- point accuracy.

The Ferraris and the Maseratis roar their throaty challenge from the screen; the perky MGs snarl defiance to the rumbling Sprites. You may not be a racing buff before you see *They Race for Fun* but it will be making a lot of converts wherever screens light up with these thrilling scenes.

Clubs Are Purchasing Prints

To share that experience as widely as possible, prints of *They Race for Fun* are being acquired from Cal Dunn Studios by individual clubs. But this picture should have industrial sponsorship and go into nationwide free loan distribution. Meanwhile it is "open" for rental from the Chicago studios of the Dunn organization.

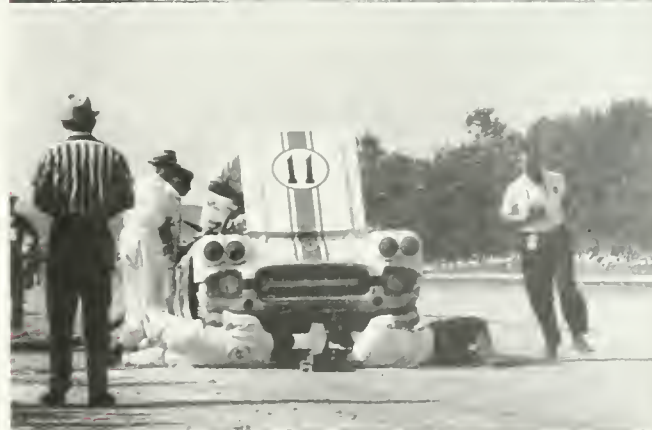
"They Race for Fun" Reminds Sponsors of Film's Potential

With literally thousands of men and women in the memberships of sports car clubs throughout the U. S., not to mention the tremendous interest in this subject among teen-agers, there should be a huge potential audience for *They Race for Fun* and for more pictures just like it.

Foreign versions of films like *They Race for Fun* would also have a very large audience of influence, especially in Europe where sports car racing is popular.

The "professional" racing angle has been well covered by a number of good films featuring the Indianapolis "500" but the sports car buff spurns any mention of that event . . . at least until one of their own wins it!

Surrounded by hundreds of photos, producer Cal Dunn (left) checks storyboard with animation director Art Springer. The action sequence at left captures fast-changing tempo of this true-to-life sports film.



IFPA JOURNAL

INDUSTRY FILM PRODUCERS ASSOCIATION, INC.

CAPTURING ACTION UNDERWATER AND FROM THE SKY

It's Fourth Annual Conference Time!

Program Highlights for the Daily Sessions

"Cindy" Awards Banquet at Los Angeles' Ambassador
Follows Talks and Showings by Noted Personalities

THESE JOURNAL PAGES reach subscribers on the eve of IFPA's Fourth National Conference and the traditional "Cindy" Awards program at Los Angeles' Ambassador Hotel. Members gather on Thursday evening, June 13, for the advance segment of a conference program replete with outstanding talks, technical papers and filmed presentations. The 1963 events conclude with the annual Awards Banquet on Saturday evening in the Ambassador Ballroom.

Featured on the first day of the conference sessions, June 14, is Stan Freberg, the nation's foremost plotter of offbeat television commercials. Ernest Rose, widely travelled USC director, lecturer and advisor in the field of documentary films, will discuss "The Fallacy of the Target Audience."

"Communism and Mass Media"

The first day's program continues with a presentation by Wolfran Von Hanwehr, USC Department of Cinema, who conducts special studies on Communist propaganda through the mass media. Robert C. Scott, an IFPA past-president who is government relations and audio-visual specialist for the Aerospace Corporation, will present the story of "Closed-Circuit Color Television at Air Force Space Systems Headquarters."

And then, on Saturday, June 15, we'll be hearing Walter Wise, veteran screen writer, director and producer of documentary and entertainment films, who will hold forth on the "Scriptwriter's Responsibility in Military Public Information Film Production." Walter's talk is followed by a program highlight on "Underwater Photog-

raphy in Industry," in which Albert Tillman, underwater photographer and lecturer will be joined by a panel of diving experts as he explores the world beneath.

Talk on High-Speed Technique

You'll also share the experiences of industrial film and television producer Charles Cahill as he presents "High-Speed Photography (auto-collision studies) and the Documentary Film." Mr. Cahill recently received two bronze plaques and an award of merit from the National Committee on Films for Safety for his contributions in that field. (see page 33)

Technical papers include data on the new 8mm optical and magnetic sound projector being developed by inventor-designer John Maurer. This presentation is being



Stan Freberg, that artful creator of offbeat television commercials, opens Conference program.

made by Russell Holslag, a close associate of Mr. Maurer. Another highlight of the interesting, informative conference program is bringing Dave Burt, producer of parachute training films and television subjects. Mr. Burt's talk is on "Free-Fall Motion Picture Production."

Awards Banquet Is Climax

The conference will be climaxed by the Annual Awards Banquet in the Ambassador's Ballroom on Saturday evening. "Cindy" awards will be presented to producers of the best industry-made films of 1962 and the Jay Gordon Memorial Award will be given on the basis of "individual contribution to the industrial film profession." The award, made possible through the generosity of Gordon Enterprises, honors the memory of IFPA's first

In the Conference picture panel at left (from top to bottom) are pictures of featured speakers on the 1963 program. Flanking our "Cindy" is USC's Wolfran Von Hanwehr and at right, our own Bob Scott. Below right is underwater expert Albert Tillman and (at left) screen writer Walter Wise is shown at work. The program on "Free-Fall" films is illustrated by the scene and producer Dave Burt's picture is immediately below (right). Finally we introduce USC's Ernie Rose.



resident, the late Jay Gordon (no relation). Special "Cindy" awards will also be given to individuals who have provided outstanding support to the motion picture industry as an important communications vehicle.

The awards presentations follow another IFPA tradition as they are handed to their recipients by leading Hollywood film celebrity. Advance reservations indicate that the 1963 Annual Conference will be well-attended and that all Chapters, from coast-to-coast will be represented during the outstanding program arranged by this year's program chairman.

The next issue of the JOURNAL will bring a full report on Conference proceedings as well as a resume, in text and pictures, of the "Cindy" awards and Jay Gordon Memorial presentation. ■

Delaware Discusses Animation Followed by "Cindy" Judging

At the March 28 meeting of the Delaware Valley chapter, "Duke" Taylor, animation art director and Dick Olmstead, animation cameraman, both presented views on in-plant animation, giving members and guests a look at the RCA approach. Taylor demonstrated the technique used in laying out and plotting animation sequences; Olmstead demonstrated the operation of the professional animation stand and hotpress equipment.

On April 25, the chapter screened entries to two categories of the IFPA "Cindy" awards in the RCA Little Theatre in Camden. Several invited guests took part in the judging, in addition to regular members. Installation of the 1963-64 officers (see other columns) was another program event. ■

Don't forget to send mss. for these JOURNAL pages to "Pat" Patterson, editorial vice-president.

Members of the Industry Film Producers' Northern California Chapter are glimpsed during the March 15 program.



Northern California Hears About New Films

Kodak's Dr. Simmons Describes Progress in Emulsions

On March 15, the Northern California Chapter of the I.F.P.A. met at Eastman Kodak's modern facility in San Francisco. Ray Jaeger, program chairman, presided in place of president Mitch Rose, who was absent because of illness.

Nominations for chapter officers for chapter elections to be held in April were conducted by Saul Jacobs, representative of the Nominations Committee. The nomination slate will be: Roy Jaeger, chairman; Ed Carroll, secretary; Ira Thatcher, program chairman; and Dan Leto, member-at-large.

Kodak's West Coast Manager

Speaker for the evening was Dr. Norwood Simmons, West Coast Manager of Eastman Kodak's Mo-

what the motion picture industry could expect in technical advance in the not-too-distant future.

A Revolution in the Offing

Kodak feels that a small revolution will take place when a new 16mm color film will be introduced replacing Ektachrome Commercial. This new film will have far greater speed, reduced grain and greater sharpness. The film will have a new emulsion that will withstand the 130-degree viscous processing solution which will develop the film in a matter of seconds.

In the field of black and white motion picture film, Kodak is trying to develop a new emulsion that will have a fixed gamma in spite of processing variables.

With the eventual advent to high-speed, high-temperature processing, Kodak sees many processing labs mounted on wheels that can move to location sites or near studio. The filmed scene can be viewed shortly after it has been shot. The color television industry is greatly interested in the development of a high-speed, rapidly-processed 16mm product. Kodak is very interested in the development of a kinescope recorder where the electron beam scans directly on a special slow-speed, almost grainless emulsion.

"Sanctity of Magnetic Tape"

Dr. Simmons concluded that with the development of the above-mentioned photographic films and processes, it will seriously imperil the sanctity of magnetic tape.

Following Dr. Simmons' address, Roy Jaeger served as moderator in a panel discussion among chapter members who are connected with film processing. Many provocative questions were asked by the audience and by the panel itself at this session. ■



Dr. Norwood Simmons addresses the Northern California membership.

tion Picture Film Department. Dr. Simmons is responsible for Kodak's tight control on her high-quality film products and technical assistance to the motion picture industry.

"Doc", as he is affectionately called by the industry, spoke on

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Re-Elect "Pete" Stallings as Chairman of Delaware Chapter

☆ IFPA's Delaware Valley Chapter has re-elected Peyton M. Stallings as chairman for the 1963-64 term. The results of an April mail ballot also confirmed the election of Ron McNally as program chairman; James Preston, secretary; Charles Gindhart, Jr., treasurer; and James Seeley as member-at-large of the board. These officers were installed at the April 25th ceremonies held at RCA in Camden, N. J.

McNally succeeds former program chairman Frank Weikel, who continues as editor of the chapter's newsletter, *FRAME LINES*, in the newly-established post of publications' chairman. Preston and Gindhart share the secretary-treasurer's job held by Raymond Rock this past year.

"Pete" Stallings was the motivating force in the creation of the chapter, which serves the Mid-Atlantic States area. Under his guidance it has grown to 30 active members and 20 associates. He is a writer-director in RCA's Motion Picture Production unit at Camden. But more frequently than not he is in Greenland, Alaska or abroad, directing cinematography for the RCA BMEWS project.

Ron McNally, who also serves RCA at the Moorestown, N. J. plant with secretary Jim Preston, has had a long career in the film field. Charlie Gindhart is with the Federal Aviation Agency's experimental center at Atlantic City, while Jim Seeley serves with the RCA Camden group following long service with the newsreels. Jacques Van Vlack, recently named membership chairman, is a research technologist on a joint project of Temple University and the Eastern Pennsylvania Psychiatric Institute.

Delaware Valley's meetings are held on the fourth Thursday of each month in Camden, N. J. ☐

BUSINESS SCREEN EXECUTIVE

Here's Background on Our Annual Awards

Facts About "Cindy" and Jay Gordon Memorial Awards

AS WE NEAR the time for annual awards with a great number of new members on our rolls, it is appropriate to take a look at the background and significance of our two awards.

The older of the two is IFPA's film award. Past President Robert S. Scott, 1960-1961, provides us some background on CINDY: "This year's convention will bring the presentation of the sixth annual IFPA film awards. It will be CINDY's third appearance. CINDY

terminated by vote of the assembled membership of the largest chapter. Last year the screening committee functioned precisely as before but in an effort to get greater membership participation, the final selection was made by delegates attending the national conference.

This year the final selection will work similarly but in order to achieve even greater membership participation each chapter will have a category to judge and select the two finalists prior to the conference.

Our Memorial to a Founder

The other award is the younger of the two. Past President Robert J. Gunther, 1959-60, provides the background on it. "On September 29, 1960, the Executive Board of the Industry Film Producers Association approved the establishment of the Jay E. Gordon Memorial Award to be presented to the individual who in previous years had made the greatest contribution toward the utilization of motion pictures in industry.

"It was particularly fitting that the name of the late Jay E. Gordon be associated with such an award. One of the original founders of the association, Jay served as Vice-president, President, and later Chapters Vice-president from 1957 to 1960. He gave generously of his time during the early days of the organization and much credit for the success of IFPA belongs to him.

Rules Governing the Awards

"The rules governing the presentation of the award are simple. The President appoints a representative committee of seven active IFPA members to nominate candi-

dates for the award. Three months prior to the Annual Meeting, the committee presents a maximum of three names for approval by the Executive Board. The chosen candidate is notified immediately and an invitation extended to him to attend the Awards Banquet. The award is inscribed with the name of the recipient as well as that of the donor. The donor for the award is selected from IFPA Sustaining Members.

Past Recipients of Honors

"Past recipients of the award have been Ott H. Coelln, Jr., editor of *BUSINESS SCREEN* and John Flory, Advisor on Non-Theatrical Films, Eastman Kodak Co. Gordon Enterprises of North Hollywood, California, was the donor of the awards and the honorarium."

Two of the many reasons for attending the annual conference, besides the technical sessions, are the new ideas and techniques available from viewing the finalist films and the opportunity to associate for several days with a man of sufficient stature to qualify for the Memorial Award. Each member should make a special effort to attend for his own and ultimately his company's benefit. ☐

* * *

Let Us Heed the Admonition of Pope John: Help the Weak

☆ Mankind will long cherish the memory of the departed Pope John who earned the respect of all faiths and even of the faithless. His special concern for the people of South America should be noted by all who work with films. His admonition that the strong should help the weak and the more advanced, the less developed, reminds us that only a single film (sponsored by Ford International) has moved along that vital route.

Film makers everywhere can share this great man's vision. ☐



"Cindy" symbolizes film excellence.

inherited her name from CINEMA and INDUSTRY". The film award was first presented in March, 1958, at a one-evening affair. The following year the first annual conference was held, a three-day get-together culminating in the awards.

For the first few years, a screening committee narrowed each category's entrants down to two contestants. The winner was then de-

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Los Angeles' Police Department Uses Film for Investigation. Security and Traffic Study

by Lient. John C. Bigham, Suprv., Photographic Section*

THE BASIC CONCEPT of photography as it applies to Criminal Investigation is to discover, record, and preserve visual evidence so that it may, at a subsequent time, be reproduced to further an investigation or be presented to a Court under the best evidence rule.

Inasmuch as it is not usually possible to restore the scene of crime or accident, photography becomes the ideal medium to recreate such incidents for further study. The possibility of re-examining a crime scene, by means of the documentary photograph is especially important when aspects of the case, which did not seem relevant in the initial stages, take on a new meaning as the investigation progresses.

The Picture Must be Authentic

In that all photographic evidence, which includes photography of a record nature, must be factual, it is imperative that each and every technique utilized conform to standard photographic practice. In the practice of commercial or illustrative photography, the print is considered the end product and any method to obtain the desired results would be proper.

In investigative photography all phases of the process used may be questioned to determine the authenticity of the scene which is depicted by the furnished print. Under these conditions the photographer must be meticulous in truly recording a scene exactly as it existed.

Well-Equipped for the Tasks

To accomplish the necessary photographic function for the Los Angeles Police Department, the Photographic Section of the Scientific Investigation Division maintains a complete still and motion picture laboratory covering over 20,000 square feet of floor space, including a 40 foot by 40 foot sound stage and re-recording facility. The laboratory has installed modern equipment for automating those functions which are adaptable to such techniques, such as the semi-automatic printing and continuous processing of prisoner identification pictures (mugs).

The Section is administered and supervised by a Lieutenant with

* Lt. Bigham's article was originally presented at the Third Annual Conference of I.F.P.A. It is reprinted by special permission because of many requests for his data.

two Sergeants and one Policeman as assistants. The entire administrative staff are qualified photographers, cinematographers, and technicians. The burden of establishing new techniques, budgeting, supply, and the training of other personnel falls on the administrative staff. A total of twenty-three civil service photographers, two photo copy technicians and three clerks comprise the balance of operating personnel.

Still Work is Most Extensive

The very nature of investigative and forensic photography is such that the still photograph will consume most of the efforts of the section. These photographs may be in black and white or in color. They may be the common garden variety of photographs or photomicrographs or photomicrographs. They may be made with normal lighting techniques or they may utilize infra-red or ultra-violet light.

In many cases it is necessary to experiment with various techniques so that all possible facets of the evidence, which may be revealed by photography, can be recorded. The negatives of each and every photograph so made, are permanently filed as an integral part of the investigative record.

Two Men Handle the Details

The motion picture unit is composed of two photographers who devote their entire effort to the printing, processing, and editing of 16mm film. Photography and related sound recording is accomplished by these two photographers augmented by officers from the administrative staff.

Equipment includes three 16mm professional cameras and record-

I.F.P.A. JOURNAL

ing facilities for single or double system sound, both optical and magnetic. Also available are 16mm hand cameras and special purpose cameras such as might be used to record the robbery or burglary of a business establishment and which would be activated manually, electronically or optically. One of the single system cameras is permanently utilized for the purpose of recording Kinescopes and is primarily used for the obtaining of evidence of fraud as may be practiced in false advertising.

All black and white film is processed and printed in the laboratory. A continuous contact printer and continuous processor is used for this purpose. Color film is processed under contract with commercial film laboratories. All work prints are made, and edited, in black and white as an economy measure. In addition to the processing of 16mm film the laboratory also processes all of the Department's micro film, in the same continuous processor.

Surveillance to Training Aids

The use of motion pictures in criminal investigation covers almost every aspect from the surveillance of thieves at work to that of training aids to assist in orienting and training police officers in new techniques.

Perhaps the greatest use of motion picture is in the field of surveillance. A fairly recent case involved a ring of burglars who were delivering stolen cameras, guns, radios, television sets, and a variety of similar articles, to a parking lot adjacent to a large business concern. The investigation disclosed that employees could order a particular type or make of radio and it would be stolen and delivered within forty-eight hours.

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When the Soviet Premier was in Los Angeles, and while he was in any public place, continuous motion pictures were made of him and the persons who were in his immediate vicinity. This coverage was made in cooperation with the U. S. State Department and was to assure that the Russians could make no claim of incidents that

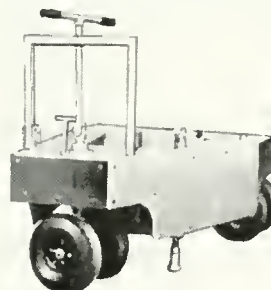
In another case the placement of an island at an off-ramp in the free-



Film will preserve key details of this air crash. The officer shown is examining prop assembly among remains of the plane's frame structure

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49



Sergeant Frank Cooper in L.A. police helicopter which carries 16mm Auricon unit for aerial, traffic work.

(CONTINUED FROM PAGE 49) ment of the island by the State Highway Department.

All motor vehicles which are purchased by the Police Department, prior to competitive bidding, are tested at the Pomona Fair Grounds "drag strip". The vehicles tested are furnished by the manufacturers with such modifications as are specified for vehicles to be used in "freeway-interception" and in general police work. The vehicles are tested for acceleration, top speed, and especially for handling and roadability.

Motion pictures are made from within the cars, from straightways, and from curves. Pictures are at standard speed and in slow motion. A study of completed films may reject a particular model of vehicle as unsafe, uneconomical, or of not meeting required specifications. The films are used by other government agencies as a guide to police vehicle operations.

On occasion, particular problems have been solved by the use of motion pictures. It was found that motorcycle officers involved in traffic accidents, where the helmet was the first part of the officer to make contact with another object, were experiencing excessive skull injury which should have been partially eliminated by the helmet and helmet liner materials.

A test was made by projecting a helmet at various speeds from thirty to eighty miles per hour and then suddenly stopping the helmet. A study at 1,000 frames per second indicated that the initial "whiplash" as the officer was thrown from the motorcycle was dislodging his helmet forward on his face, thus not protecting the skull area. A simple change in supporting straps solved the problem.

Training films are made for the entire department and are sold to

Los Angeles' Police Department Uses Film:

other law enforcement agencies as a method of defraying the cost of production. In many cases it is not necessary to photograph a training aid as such, but to edit clips from ordinary surveillance, traffic, etc., adding proper narration and examples to show defects in police activity and corrective measures to be taken. This type of training film is perhaps the most effective as it depicts an actual incident which may be studied and analyzed.

Training Films in Sound, Color

The basic training film, of course, is a formal production usually in color with lip sync, sound effects, and proper narration. Such a training aid starts with any Division of the Department which submits a story to the Photographic Section. The Section determines its possibility from a

technical standpoint, cost, and availability of funds for production. The story is forwarded to a review board composed of Deputy Chiefs of the Department who accept or reject the story. If accepted the Section must then, if a script has not been submitted, put the story in script form, make a shooting script, and the thousand and one things that go into a film production.

The film is shot using the technical direction of a member of the requesting Division who must determine the continuity and context of subject matter being filmed. When completed, a rough cut, in black and white work print, is presented to the Control Board for approval. After such changes as may be recommended by the Control Board are incorporated into work print, the film is complet-



Department cameras followed tour of Soviet Premier through Fox studios and elsewhere on West Coast visit.

ed by normal industry practice. All narration, effects, and scoring is done by the Section. Music scores, for background, are recorded by the Police Band from original compositions of their members.

The Police Department, within the scope of applicable practices, makes every attempt to incorporate the latest techniques in the production of motion picture films. We are greatly indebted to all segments of the motion picture industry for the assistance which has always been made available in solving our problems.

* * *

"City of the Bees" Filmed by the Moody Institute of Science

☆ Bees are more than busy — they're educated!

To maintain their city, bees tell time, measure distance, solve geometry problems, operate an air conditioning system and even have a highly-developed language all their own.

"When a scout bee returns to the hive fairly bursting with good news of a nectar find, it tells the other bees what kind of food is available, its sugar content, how far away it is and in what direction," says Dr. Irwin Moon, director of Moody Institute of Science in West Los Angeles.

Most of this information is conveyed through an intricate figure-eight dance which nearby bees follow with their antennae.

Interpret "Language" of Bees

In the latest Moody science film, *City of the Bees*, released February 1, the viewer is taught to understand this language of the bees. In fact, man is on the verge of being able to get a message through to the bees by "talking" to them in their own language, the film shows.

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bee, not only as a honey producer but, more important, as a pollinator. If some catastrophe destroyed all the bees on our planet, some 100,000 species of plants would disappear and man would be hard put to eke out a living. In fact, crops have been increased 1000-fold simply by placing many hives of bees nearby. This amazing film reveals that the queen bee is not only capable of laying twice her weight in eggs a single day, but she can control the sex of her babies as well.



Moody Films' Dr. Irwin Moon with large scale model of bee used in test of science film series.

The unfertilized eggs become drones whose sole purpose is to impregnate the queen. The fertilized eggs develop into workers endowed from birth with expert skills in a succession of such diverse jobs as janitor, nurse, builder, policeman, air-conditioning engineer and field bee, or forager.

In the hive there is no unemployment because the foragers literally work themselves to a premature death. The queen and drones are killed as soon as their usefulness has passed.

Ruthless Efficiency of Hive

The efficiency of the hive is an utterly ruthless one in which the state is everything, the individual is nothing. "Suggesting that man follow such a system," says Dr. Moon, "is a direct outgrowth of the view that man is nothing but a beefsteak with a nervous system."

It has taken more than 10 years of work with especially designed photographic equipment for the Moody Institute of Science staff to obtain the footage upon which *City of the Bees* is based. The film is presented by the Moody Bible Institute of Chicago, of which MIS is a division.

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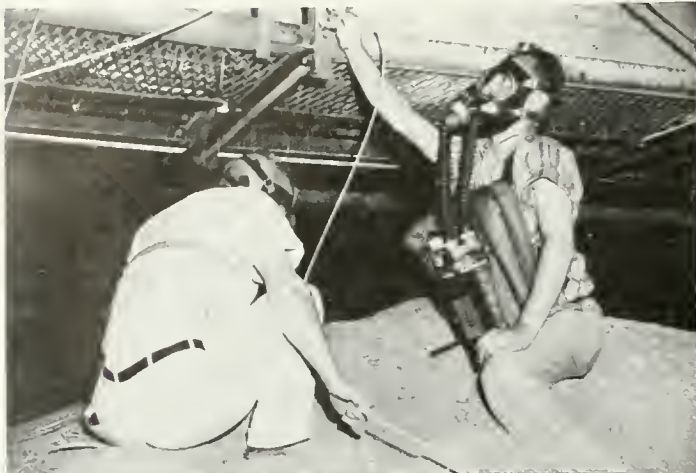


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PROTECTING OUR GRAIN RESERVES



American Cyanamid's film shows proper use of protective equipment within storage bins such as the flat aerated type structure pictured above.

SPONSOR: American Cyanamid Company

TITLE: *Protecting Our Grain Reserves*, 27 min, color, produced by Tiesler Productions.

☆ The grain business has received a vast amount of irresponsible and inaccurate publicity over the past several years. But the full story of how grain is handled and protected makes clear the complexity and the importance of the grain storage business; for a well-handled grain reserve not only protects this country against shortages but also helps reinforce our program for peace in other countries.

Beginning with an explanation of why the term "grain surpluses" is a misnomer, which should in fact be "grain reserves," *Protecting Our Grain Reserves* then presents the straightforward facts. Over eight months in production, the film covers every phase of the grain storage business, including a step by step tour through a number of modern grain storage elevators, a visit to a grain exchange and some interesting extreme closeups of the insect pests that attack stored grain.

Since grain is a living organism, it cannot be just piled away and forgotten, like sand or gravel. In fact, grain must be stored in good structures with adequate temperature controls and massive equipment for loading and handling. It must be continually protected against excessive heat and moisture, bird and rodent contamination and insect pests.

A number of specially developed chemicals work to support the program of protection for this great national resource and American Cyanamid's trained personnel

and in planning protection programs.

Interestingly enough, the proper maintenance of our grain reserves not only results in clean nutritious flour and flour products for the consumer, but also, the cost to the average American family works out to something less than the cost of a pack of cigarettes a month.

Protecting Our Grain Reserves is distributed by Modern Talking Picture Service.

* * *

Ski Holiday in Wintry Aspen

SPONSOR: Aspen Skiing Corporation

TITLE: *Aspen — Winter Mood*, 28 min, color, produced by Dick Durrance Films.

☆ This new film designed for ski experts and tyros alike highlights a

winter holiday of skiing and relaxation at Colorado's famous Rocky Mountain ski resort. It is available to clubs, ski groups, adult organizations and TV stations from Association Films, Inc.

The film shows slalom, downhill and jump competition; ski classes where enthusiasts as young as three years learn from the experts; and professional skiers cutting graceful patterns on Aspen's snow-covered slopes. To convey the sensation of skiing, many of the scenes were actually filmed on skis along the swift, winding trails and on the two-mile continuous descent.

Aspen — Winter Mood also features the relaxing side of a ski vacation and the facilities available for the entire family — an outdoor pool, sun decks, dog-sled rides and dining and dancing at Aspen's many restaurants and night clubs.

The winter poetry of snow and sun provides a sparkling backdrop, with the beauty of white-topped peaks and snow-laden trees — colorful complement to the action on skis.

Aspen — Winter Mood was photographed and directed by Dick Durrance, written by Joe Dunford, edited by Jean Oser. Musical score is by Corelli-Jacobs, and narration by Joseph Julian.

* * *

Better Profits Off the Feed Lots

SPONSOR: Massey-Ferguson, Inc.

TITLE: *How to Beef Up Feed Lot Profits*, 15 min, color, produced by Creative Visual Media Productions.

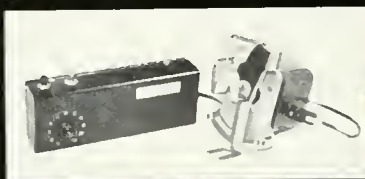
☆ *How to Beef Up Feed Lot Profits* is a new film which shows exactly what its name implies. Documentary in nature, the picture focuses on two successful farm operations in Iowa which include an automated method for the feeding out of hundreds of head of cattle.

On the Alan Foret farm, a switchboard is shown that looks like one to be found in a small factory. And that's just what it turns out to be — the controls for a "homemade feeding factory." The camera views silage systematically being troughed by a unique auger conveyor system. This efficient operation in itself suggests several ways to cut down on farm hand needs and livestock feeding time.

How to Beef up Feed Lot Profits is being distributed on a free loan basis nationally by Sterling Movies, U. S. A.

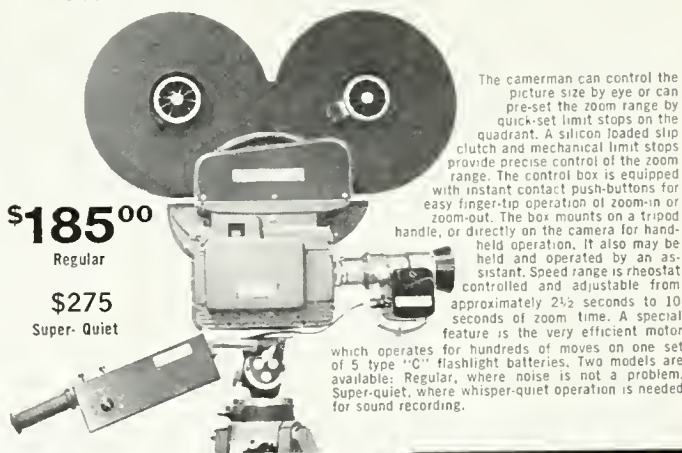


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The cameraman can control the picture size by eye or can pre-set the zoom range by quick-set limit stops on the quadrant. A silicon loaded slip clutch and mechanical limit stops provide precise control of the zoom range. The control box is equipped with instant contact push-buttons for easy finger-tip operation of zoom-in or zoom-out. The box mounts on a tripod handle, or directly on the camera for hand-held operation. It also may be held and operated by an assistant. Speed range is rheostat controlled and adjustable from approximately 2½ seconds to 10 seconds of zoom time. A special feature is the very efficient motor which operates for hundreds of moves on one set of 5 type "C" flashlight batteries. Two models are available: Regular, where noise is not a problem. Super-quiet, where whisper-quiet operation is needed for sound recording.

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The Oil Industry at Work

Arabian American Oil Company Films

Show Science and Exploration for Oil

SPONSOR: Arabian American Oil Company

TITLES: *The Science of Oil*, 19 min. and *The Explorers*, 27 min. b/w. produced by Robert Yarnall Richie Productions in cooperation with Film Counselors, Inc.

Both of these films are designed to provide a better understanding of the vast research, skill and perseverance required in the oil industry.

The Science of Oil traces the origins of petroleum, showing the recomposition of pre-historic life under tons of sediment and stratified pressures to form oil-filled caverns deep beneath the earth. It then shows geologists using technical knowledge and seismograph equipment to locate new reserves which lie within the subterranean pools.

The Explorers documents a search for oil in Saudi Arabia. Showing a team of Americans working in cooperation with the Arab government, there are many good close-ups of geologists at work. The film reveals how principles of physics, chemistry, mineralogy, and engineering are combined to evolve equational portraits which aid in exploration.

The Science of Oil and *The Explorers* are being distributed on a free-loan basis to TV stations by Sterling Movies U. S. A.



10th Anniversary of introduction of the 16mm Arriflex camera into U. S. was observed at recent Photokina in Cologne. Receiving silver cup from Dr. Robert L. Richter, president of Arnold & Richter (left) is Paul Klingenstein, president of Arriflex Corp. of America. Erich Kaestner, chief design engineer at Arnold & Richter (ctr), shares the happy anniversary event.

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VICOM, INC.



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"World Medicine" film script is reviewed by advisor Malcolm Dooley and producer Jerry Fairbanks during recent studio press conference.

Aid to Wounded in Laos Is Pictured in "World Medicine"

Scenes of medicine from America being administered to actual casualties in the current Laos hostilities were filmed within recent weeks by Jerry Fairbanks Productions. A new motion picture, *World Medicine for World Peace*, is currently being produced by Fairbanks for Parke-Davis and the U. S. Air Force.

Malcolm Dooley, brother of the late Dr. Tom Dooley, is liaison aide on the color film which is being shot in nine lands abroad. Within sound of gunfire, footage was lensed at the Tom Dooley Hospital at Ban Houei Sai in Laos. Robert Scrivner, Fairbanks' vice-president, was in charge of that unit before his departure for additional sequences made in India. Release date for the new picture will be announced at a later date.

Defence Board Shows Launch of Canada's First Satellite

The building, testing and launching of Canada's first satellite, *The Alouette*, is the subject of a new 16mm color motion picture produced by Crawley Films Limited of Ottawa for the Defence Research Board of Canada. Animation demonstrates the purpose of the satellite—to carry out "top side sounding" from above the ionosphere — and explains the sounding and other electronic investigations carried out. It also shows how a two-stage rocket launched the satellite into polar orbit.

The film lays emphasis on the cooperation between the U. S. and Canada as the *Alouette* was designed and built by the Defence Research Board of Canada with

what's new in pictures

Canadian industry manufacturing several important components. Assistance with the text program and launching of the satellite is part of an overall program for space investigation by the U. S. National Aeronautics and Space Administration. The new 14-minute film is available through the National Film Board of Canada.

* * *

"Search and Seizure" Covered in New Law Enforcement Film

☆ A new police training film, *Search and Seizure*, is available for rental or purchase by the Institute of Law Enforcement Education, Princeton, New Jersey. The 25-minute sound film explains proper procedures for search and

seizure, under a new interpretation of the law which has resulted from the U. S. Supreme Court decision in the now-famous Mapp vs. Ohio case.

In deciding the Mapp case, the Supreme Court ruled that evidence obtained by searches and seizures in violation of the Constitution are likewise inadmissible in any state court. Frederick C. Bright, director of the Institute, says:

"This is the first training film of its kind to be released specifically on this important subject. It dramatically demonstrates many situations faced by law enforcement authorities and shows how each should now be handled. It discusses reasonable search, defines probable cause and empha-

sizes the need for properly-issued warrants."

The Princeton (N.J.) borough police force provided weapons and equipment as well as clearing off-duty officers for the production. The film was written and produced under the technical supervision and reviewed for accuracy by police training authorities in New Jersey. Rental is \$45 for two days; purchase is \$295 from the Institute of Law Enforcement, 195 Nassau St., Princeton, N. J.

* * *

Four New Sports Pictures Are Released by Johnson Motors

☆ Johnson Motors, an active spokesman for the film medium, has supplied its dealer family with a group of four new color motion pictures ranging from water skiing, exploring in the Everglades, fishing in Mexico, to a tour of Hawaii. Titles are available for loan through dealers.

The spectacular climb in water skiing interest is shown in *Ski Boom*, which also shows how a couple of youngsters use homemade items to enjoy the sport. The Everglades are explored in *Land of Forever* and viewers get a new look at deep-sea fishing with small craft in *Trekkin' Boat from Texas*. Outdoor writer Bob Brister of Houston, Texas, designed and built an outboard for deep-sea fishing, trailed it over the mountains to Mexico for an ocean fishing adventure.

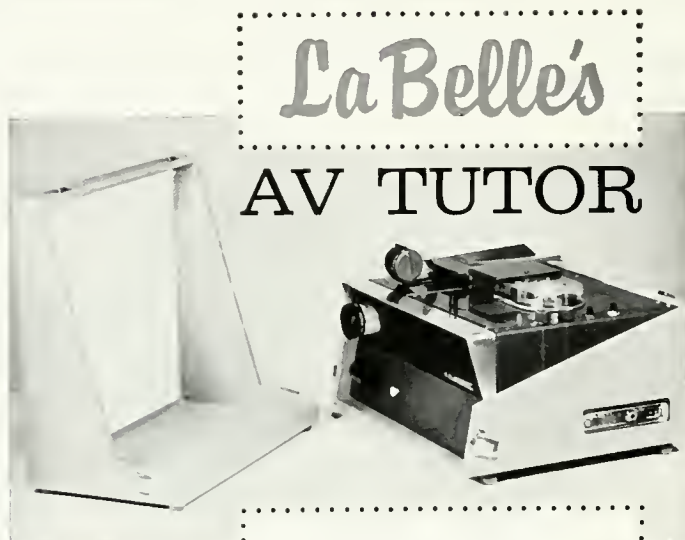
Hawaii's traditional greeting, *Aloha*, is the title of Johnson's fourth new film on the 50th state. Surfing, boating, sightseeing and even bird watching make an entertaining visual visit to the Pacific island. A new list of all Johnson films is available at these dealer sources.

* * *

Clark's "Wheels of Progress" Records Las Vegas Road Show

☆ A 12-minute film record of the Clark Equipment Company's recent "satellite" Road Show (staged in Las Vegas during the recent Chicago Road Show) is helping to increase audiences for future demonstrations.

The Las Vegas show was a demonstration of Clark tractor dozers, scrapers and tractor shovels in action, staged for contractor-customers who were flown from Chicago by United Airlines for a fast-moving, action-packed 24 hours. Pilot Productions, Inc. of Evanston, Ill., produced *Wheels of Progress* in color and complete with Las Vegas flavor.



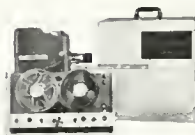
fully-automatic film strips with convenient tape cartridge

Just place the cartridge into the Tutor and you're all set for continuous showing. This dual-track tape player and automatic projector combination is ideally suited for sales work and training.

The sound is perfectly synchronized to the picture by means of a silent signal. The AV Tutor is available with cartridge or conventional reel.

For top performance in desk top or large screen presentation, see and hear the AV Tutor.

Write for complete information



The Maestro II delivers professional results in 35mm taped sound presentations. This one piece master audio-visual system records, plays back and automatically projects your story.

LaBelle Industries, Inc. Dept. B • OCONOMOWOC, WIS.



Oklahoma Governor Bellmon (right) is briefed for film scenes by the producer, Carl Stevenson (center) as cameraman Bill Wadsworth sets up a television spot sequence.

Films Helped Elect Oklahoma's First Republican Governor

☆ Filmed television spots produced by an energetic young Oklahoma film production company helped play a key role in the election of the first Republican governor in the history of that state.

One of the first projects of Stevenson Film Productions, Inc., of Oklahoma City, was to produce 19 film spots for Governor Henry Bellmon's successful campaign. "We tried some new and fresh ideas," says producer Carl Stevenson.

"Actually, the versatility of the motion picture proved quite beneficial to Mr. Bellmon's image during the campaign," he notes. "We were able to show him loading hay and driving a tractor on his farm in Billings and then cut

to him in a business suit, seated at a desk giving dictation to his secretary. From there we cut to a scene with Mr. Bellmon standing over highway plans with a construction engineer.

"We also employed the still picture technique for scenes that were impossible to shoot live. One example was a still photograph of Mr. Bellmon and former President Eisenhower shaking hands at Mr. Eisenhower's Gettysburg farm.

"The scene opened with a frame-filling shot of the handshake, then zoomed out to reveal Bellmon and Eisenhower as our announcer said, 'This is Henry Bellmon, the man who is making political history in Oklahoma!'

"And he did!"

Decline in Job Accidents Is Traced to "Safety at Work"

☆ The requirements for a successful industrial safety program are outlined in *Safety at Work*, 19-minute color motion picture recently released for national distribution by the Aetna Life Affiliated Companies.

The film shows how the use of accident prevention methods and safety equipment is causing a decline in work injuries and deaths. It stresses the key safety role played by job foremen and other plant supervisory personnel. The film was lensed at The Stanley Works in New Britain, Conn. and features Donald G. Vaughan, assistant vice-president, engineering department of Aetna and Alfred B. Auerhan, safety director at The Stanley Works.

Safety at Work is available for free loan from the Information and Education Dept., Aetna Life Affiliated Companies, Hartford 15, Conn.

Home Economics' Useful Role

A sound filmstrip intended to help the teacher or other home economist explain the contribution made by home economics education has been co-sponsored by the American Home Economics Association and The Pillsbury Company.

Education in Essentials—The Story of Home Economics in Our Schools tells what it is, what it seeks to accomplish and why it is essential for young women whether or not they will go to college. It is designed especially for school administrators, vocational counselors, teachers and also for parents and home ec students.

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The "Blue Book" of Production Services: Business Screen Magazine

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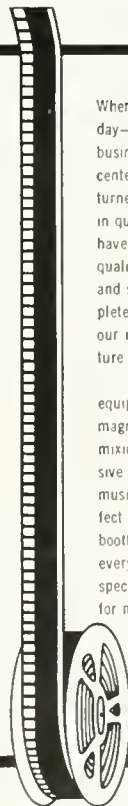
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Wherever movies are being made today—in Hollywood or NYC, in any business, educational or Government center—the recording of sound is turned over to specialists. The utmost in quality is essential. RPL engineers have many years of experience in top-quality sound recordings on disc, tape and slide film. Now, with newly completed facilities, we are able to extend our recording services to motion picture film.

Our facilities include the latest equipment for 6-channel 16 and 35mm magnetic film, interlock screening, mixing and transfer . . . a comprehensive library of sound and film scoring music effects . . . an acoustically perfect screening theater, announcers' booths, and control rooms. We have everything needed to provide highly specialized sound recording services for movie film.

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Mitchell president B. G. Tubbs

B. G. Tubbs Elected President of the Mitchell Camera Corp.

☆ B. G. Tubbs has been named president of Mitchell Camera Corporation, Glendale, Calif. The announcement of Mr. Tubbs' election was made by William C. Warren, Board chairman for the camera company.

The new chief executive joined Mitchell in late 1961 as vice-president and general manager. He had previously served as president of Royal Industries, Inc., of Pasadena and as vice-president and general manager of Western Design and Manufacturing Corp. Earlier, he was associated with the Long Beach facility of Douglas Aircraft.

Kinney to Direct Marketing for the Camera Service Center

☆ Robert J. Kinney has been appointed Director of Marketing of Camera Service Center, Inc., New York. He will report to H. "Scoop" Clapp, president of CSC, and will be responsible for all marketing functions within the parent company and its sales affiliate, Camera Sales Center Corporation.

Camera Service Center is a source of professional motion picture production and post-production equipment. It distributes, sells, rents and manufactures equipment for the television, theatrical and industrial film industries.

Mr. Kinney was most recently a supervisor of motion picture and broadcast accounts at the Givaudan Advertising Agency. He was formerly associated with Robert Lawrence Productions as an account executive and with On Film, Inc., as a television commercial production coordinator.

Price Joins Double Sixteen Co.

☆ Ben Price, formerly of A-V DeKalb, Inc., has joined the Double Sixteen Co., Wheaton, Illinois

BUSINESS SCREEN EXECUTIVE

NEWS OF STAFF APPOINTMENTS AND BUSINESS FILM INDUSTRY DEVELOPMENTS

as vice-president and treasurer. A new equipment division of the company, headed by Mr. Price, will continue to serve northern Illinois customers of A-V DeKalb.

* * *

Pilchen to Head Advertising, Merchandising at Radiant Mfg.

☆ The appointment of Bernard J. Pilchen as advertising and merchandising manager of Radiant Manufacturing Corp., Morton Grove, Ill. was announced by Jack H. Freeman, marketing vice-president of the worldwide projection screen manufacturer.

Pilchen has been with Radiant since 1958, serving as sales promotion manager and director of public relations. He is now responsible for the company's consumer

and trade advertising programs, merchandising and public relations activities. Before joining Radiant, he served at Helene Curtis Industries and is a member of Alpha Delta Sigma, national professional advertising fraternity.

The new Radiant ad executive is a graduate of Chicago's Roosevelt University and a resident of suburban Skokie, Ill.

* * *

Jacquart is Liaison Engineer at the Cinerama Camera Corp.

☆ Forrest B. Jacquart, former chief installation engineer, Look-out Mountain, Photographic Labs, Air Photographic and Charting Survey, has been named liaison engineer for the Cinerama Camera Corporation. He will serve as

project engineer for all company activities at the New York World's Fair (1964-65).

Jacquart was also chief engineer for the theatre equipment and installation at the 1958 Atoms for Peace Convention in Geneva, Switzerland. A resident of Malibu, Calif., he is an active member of SMPTE and of the Industry Film Producers Association.

* * *

Louis Jennis, Ed Stamboulion Named to New Posts at Anso

☆ Louis W. Jennis is the new marketing manager for Anso Motion Picture Industrial Products of



Marketing man: Louis Jennis

the Photo & Repro Division of General Aniline & Film Corp. Announcement was made by Harry B. Davis, national sales manager of Professional and Industrial Products for the division. Jennis joined the company in 1958 as a field representative. He was formerly associated with Albermarle Color Research, Inc., of Philadelphia and is a native of Collingswood, New Jersey.

* * *

Will Manage Sales Analysis

☆ Former marketing manager Edward G. Stamboulion is now manager, Sales Analysis, for the Photo & Repro Division at G.A.F. His appointment was confirmed by Herbert A. MacDonough, manager of marketing services for the division.

* * *

Industrial Products Division of Fairchild to Long Island

☆ The Industrial Products Division of Fairchild Camera and Instrument Corporation has left its facilities in Yonkers, N. Y. to occupy new headquarters and administrative offices at 221 Fairchild Avenue, Plainview, Long Island. Manufacturing facilities, also located in Yonkers, have been shifted to nearby Commack, New York.

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Checking Effectiveness of TV Commercials

"Target Testing" Unveiled by Niles Communications Centers

THE SEARCH for pre-release confirmation of audience response to filmed television commercials, emphasized by mounting time costs, was illuminated last month by a Chicago producer. Through



Studio executive: Fred A. Niles

an arrangement with James Witherell & Associates, advertising research firm, the Fred A. Niles Communications Centers is offering minimum-priced research in combination with commercial production.

Niles calls this a "Target Testing" system and offers it in this sequence:

Series of specially-produced spots will be tested through Witherell's established channels in four divergent metropolitan areas, widely-separated geographically to

allow for regional consumer preferences.

From this tested series, commercials which test out as most "on target" for the advertiser's specific marketing needs will be refined and delivered for campaign scheduling.

Jim Witherell believes that research must produce eight pieces of information:

1. Attention Index: the measure of "stopping power" on the television screen.

2. Theme Registration: research must report what viewers feel about your message, brand claims, benefits claimed, etc.

3. Format Registration: do the animation, actor, announcer or action on the screen aid or hinder the sale?

4. Brand Value Index: a good commercial should increase the



Researcher: Jim Witherell

way viewers value your brand, certainly not decrease it.

5. Audience Reaction Profile: according to specifications, spots should be aimed at certain age, sex, income, user, etc. Are you reaching your "Target" audience or one you don't want? Why?

6. Buying Intent Index: how many viewers are persuaded, mentally rehearsing use or purchase of the advertised product?

7. Involvement Score: did viewers understand or were they left cold?

8. Summary: what the commercial accomplished and what it did not accomplish.

"Target" testing was announced as reliable, economical and fast. It will be made available soon through the several Niles' offices. □



NOW, whoever that was who said that Frank Willard is an eccentric must have been jealous of the fact that Mr. W. has built the South's most modern film studio by producing some of the most imaginative and effective motion pictures that ever copped a clack of awards. So there.

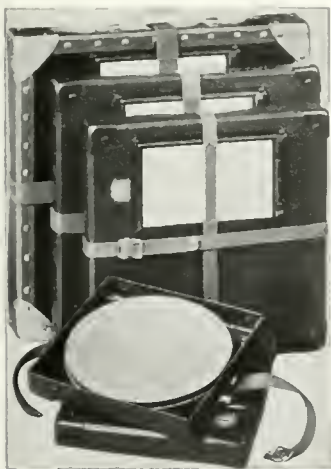
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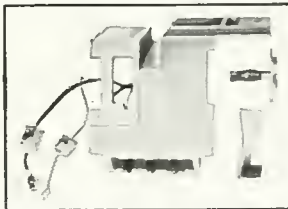
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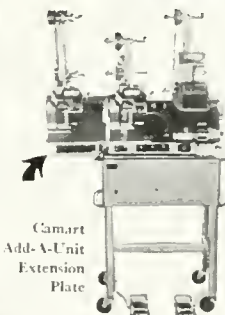
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Firestone veteran Art Weitzel

Art Weitzel, 45-Year Veteran of Films, Retires on July 23

☆ A real veteran of business films and nearly every phase of industrial photographic work has announced his retirement after a 45-year career in these fields. A. G. Weitzel, director of photography at the Firestone Tire & Rubber Company, will round out four and a half decades of service on July 23.

Art Weitzel's career began in 1915, 1916 and 1917 when he worked as a projection booth assistant in the Lyric Theatre in Cincinnati where Lyman Howe circuit films (silents) were played. Since that time he has worked with all of the leading motion picture studios, newsreel companies and now heads a department with 13 people at Firestone.

Art's Been to the Races . . .

Auto racing is a special forte. For the past 34 years he has covered and directed the photography at the Indianapolis Auto Races as well as highspeed events on the Utah Salt Flats. Millions of feet of both silent and sound film have passed through his cameras.

Stars, political dignitaries, sportsmen and business leaders have been among his subjects through these years. Firestone's film vault contains millions of feet of 35 and 16mm positive and negative footage as well as hundreds of thousands of still negatives dating back to 1915. The images cover the development of the rubber industry as well as valuable documentary footage of historic events.

Keeping a Hand in the Game

Art Weitzel isn't really leaving the business. Between periods of well-earned relaxation in Florida during the winter months, he plans to remain in Akron where he will "concentrate on a few ideas that I have on developing continuous projection equipment for industry,

along production lines

equipment which has become very popular. I have a few ideas you will hear about in the future."

And he'd like to hear from old friends throughout the industry. Write Art at the Weitzel residence, 486 Reynolds Avenue, Akron 13, Ohio.

Tom Valentino Announces 8th Catalog of Background Music

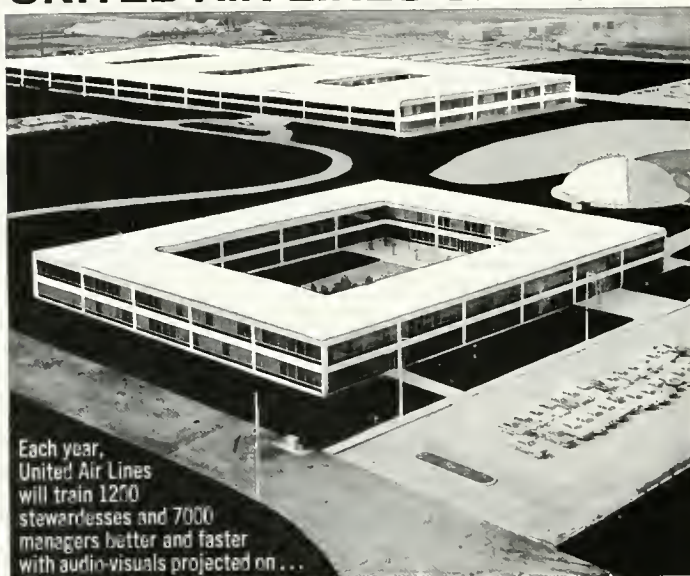
An Eighth Edition catalog of background music has been released by Thomas J. Valentino, Inc. 150 W. 46th St., New York 36, N. Y.

The new Mood Music Catalog contains the latest in recordings for videotape and filmed commercials, television films, theatrical and factual motion pictures as well as for radio and newsreel use.



Receiving Freedoms Award (at right) is Robert Finchout, vice-president, Association Films. Dr. Kenneth Wells, head of the Freedoms Foundation (at left) made presentation of George Washington Honor Medal to national film distribution company for its "Films for Freedom" program.

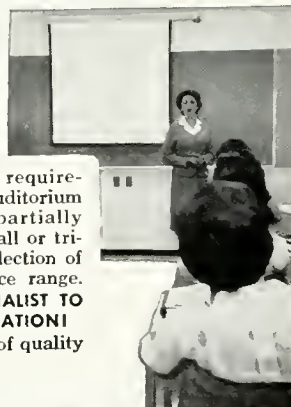
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The right Radiant Screens mean sharper, clearer, brighter projection of motion pictures, film strips, slides and overhead transparencies. That is why United Air Lines selected 17 convenient, Radiant electrically operated Screens, including 7 new, economical COMPACT models, to equip its 2 million dollar Education and Training Center. Whatever your audio visual requirements may be—classroom, lecture hall or auditorium projection—projection in darkened or partially lighted rooms—you will find exactly the wall or tripod screen you need in Radiant's wide selection of models and screen surfaces in every price range. **ASK YOUR RADIANT AUDIO VISUAL SPECIALIST TO MAKE A SCREEN SURVEY WITHOUT OBLIGATION!** For full details of Radiant's complete line of quality projection screens, write to Dept. SJ



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Marshall Faber Back in Films: Opens Own Studio in Denver

☆ A former Washington, D. C. producer has opened his own film production facilities at 312 S. Pearl St., in Denver. Marshall Faber, former Director of Program Development for the Mullins Broadcasting station, KBTU, Channel 9, in Denver, owned and operated a Washington studio for 11 years. He entered television in 1950, serving in every capacity from cameraman to station manager.

Faber served as consultant to the McClatchy Broadcasting Company in Sacramento, Calif. before joining KBTU. For both McClatchy and Mullins he worked with architects in designing studio facilities. Outstanding film productions at KMJ-TV in Fresno, Calif. and at the Denver station brought awards from the DuPont Foundation, the National Association for State and Local History and the American Broadcasting Company. He also acquired first place honors for tv commercials given by the Denver Advertising Club.

Two More Design Awards to Technicolor's 8mm Projector

☆ Two major design awards have gone to a Technicolor Corporation engineering team for its work in developing the company's Instant (8mm) projector.

Clarence O. Schrader, Technicolor consultant who headed the five-man group, accepted a Materials in Design Engineering trophy on May 20 at the Americana Hotel in New York. On May 22, he received a 1963 Master Design Award at Hotel Pierre ceremonies in the same city. The latter prize is presented by PRODUCT ENGINEERING magazine.

The equipment previously received the Certificate of Design Merit from the Industrial Designers Institute and the 1962 Zinc Die Casting of the Year Award from the New Jersey Zinc Co.

Muller, Jordan & Herrick Move

☆ Muller, Jordan and Herrick, Inc. has moved to new custom-built offices at 757 Third Avenue in New York City. The new quarters will house the company's 35 employees.

Equipment Section Next Month

☆ The next issue of BUSINESS SCREEN will feature an Audio-Visual Equipment Trade Fair section, reviewing the latest in projection equipment and accessories.



Mini-Monitor Sound Reader

Mini-Monitor is First Small Battery-Powered Sound Reader

The new Mini-Monitor, the miniature, transistorized, battery-powered, magnetic sound reader, complete with amplifier and speaker, is announced by Florman & Bass, Inc., New York City. Weighing less than 8 ounces, the Mini-Monitor is about the same size and width as a pack of cigarettes. Actual dimensions are 5 1/2 by 2 inches.

Mini-Monitor has many uses — it can be carried in a pocket for field and location use for checking and playing back magnetic tape. It can be attached to the editing table's synchronizer recorder or sound processor; in fact any place where magnetic tape is being used.

Mini-Monitor has both low and high impedance input and will drive an auxiliary speaker up to 8 inches in size. Price complete is \$150. Check NP # 1 in the convenient request form for additional data.

Omnitar True-Telephoto Lens Is Now at Birns & Sawyer

Said to be a new and exciting development in the field of refractive optics, the 1000mm F4.5 Omnitur "TT" (True-Telephoto) lens has been announced by Birns & Sawyer Cine Equipment Company, Hollywood.

The lens is a superb five-element apochromat designed specifically to cover the 70mm (1 1/4 x 1 1/8) format, although adapters are being prepared to utilize the lens on all motion picture and still cameras. The new Omnitur is claimed to be the fastest telephoto lens developed anywhere in this format length and format. Its development was timed to coincide with the new 70mm high speed motion picture cameras utilizing color film for missile tracking, where the combination of high speed film movement and slow emulsion factor makes the "super" lenses necessary.

Presently made in Germany, the Omnitur lenses, patents and engineering

AudioVisual Equipment TradeFair

are of American origin. Birns and Sawyer is negotiating to produce the lens in the United States. Allow six months for delivery. For complete information check NP # 2 in the convenient Request Form on this page.

Mitchell Offers Angenieux Lens

New 10 to 1, 25mm to 250mm Angenieux zoom lenses are available on order from the Mitchell Camera Corp. Shipment of the advanced zoom lenses are being made within 30 days following receipt of orders. For further data on these advanced optics check NP # 3 in the convenient Request Form on this page.

New Tripod Triangle Offered Has Strong Center Construction

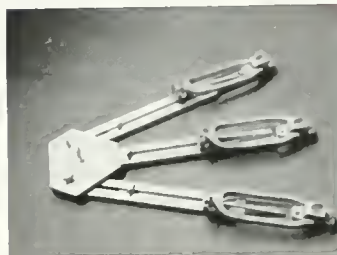
A new tripod triangle is now being offered by The Camera Mart, Inc., New York. The Camart triangle features center construction with a recessed casting to eliminate unsteady hinges. One stationary triangle bar arm and two moveable bar arms allow the triangle to be collapsed into a flat position for compactness when not in use.

Construction of the center piece channel and bar arms is all aluminum, while screws and bolts are nickel plated. The shoes for the tripod leg tips are deep cast at an angle with a stop rest.

Tie-down clamps are of the floating design for centering of the tripod legs. The tie-down knob fits the hand for pressure application. Tie-down bolts are threaded to provide a lock.

The complete shoe assembly of the triangle can be unscrewed from

the latest in tools for film production and for projection



Camart's Tripod Triangle

the triangle arms for use as a camera car-top tripod leg clamp set. The Camart triangle is priced at \$34.95. Check NP # 4 for additional literature on this item.

Telescreen Converts Projectors For Rear-Projection Showings

A low-cost rear-projection system, the Telescreen, that converts movie and slide projectors into rear-screen projectors has been introduced by Hudson Photographic Industries, Irvington-on-Hudson, New York.

Designed for sales or advertising presentations, for teaching purposes, for theatre lobbies, convention displays and other audio-visual applications, the Telescreen can be used without darkening rooms. It uses a built-in plastic screen that is said to surpass conventional ground glass in light transmission and is free of grain. Light is evenly dispersed, without hot spots, and there is no fall-off in brilliance when the screen is viewed from a sharp angle.

The Telescreen is not connected to the projector. The image is focussed through a clear glass window onto a front-surfaced mirror and thence to the special screen. The entire optical system is housed

in a plastic case which seals the system against dust and fingerprints. Chromed rails permit adjustment of height and a convenient handle.

The Telescreen is available at \$16.95. For additional data, check NP # 5 in convenient box on this page.

Balanced Voice Conversion for the Auricon Camera

Two accessories for the Auricon camera have been announced by S. O. S. Photo-Cine-Optics, Inc. These are balanced Cine-Voice Conversion and an improved Transist-O-Sound Amplifier with an exclusive built-in limiter.

The S. O. S. Cine-Voice Conversion consists of cutting down the Cine-Voice Camera to the lowest practical point and mounting a machined anodized plate assembly to accept standard Mitchell 400 feet or 1200 feet magazines. Installation includes an external silent torque take-up motor to handle loads from 400 to 1200 feet. This also includes a footage counter. The entire operation has been priced at \$495.

The new Transist-O-Sound weighs 2 and 3/4 pounds with the added exclusive feature of a built-in limiter. The original Transist-O-Sound is used by over 100 stations in daily newsfilm work. The new model 2CSA-1L permits two low microphone input impedances of 35 or 250 ohms, permitting high quality broadcast type mikes to be used at front under the lens. There is a separate gain control for each channel with 20 per cent more available microphone gain per channel than the old unit.

The new Transist-O-Sound is available either as a permanently attached unit with no wires, or a separate unit which can be quickly attached through tripod stud holes. It is priced, complete with batteries, at \$425. Check NP # 6 in the New Products Form for complete data.

DuKane Has Auxiliary Speaker For the Micromatic Projector

A new auxiliary speaker for use in conjunction with the DuKane Micromatic automatic sound filmstrip projector, is announced by Howard Turner, sales manager, audio-visual division, DuKane Corporation.

The new speaker, model number 6A235, is a lightweight, high-fidelity speaker that attaches to the bottom of the Micromatic case for convenient carrying. It is equipped with a 30-foot cord that plugs into

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Oscar H. Hirt, Inc., 41 N. 11th St., Philadelphia 7, Walnut 3-0650.

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Audio-Visuals Build Sales:

(CONTINUED FROM PAGE 39) and the filmstrip. One week later, Lieban and his production crew arrived at the location sites with approved scripts and a brochure layout supplied by the agency.

Scripts called for full pictorial coverage as the Saf-T-Climb device was installed on the 80-foot-tall Crown-Zellerbach Corporation water tower in southeast Los Angeles, and on a towering steel-framed derrick at the Baker Oil Tool Company, not far away.

Shortly after daybreak the Chapman 5 and the safety device installation crews began work simultaneously. Lieban synchronized direction responsibilities for his crew, with Frank McGuire a busily-coordinating production manager. Wayne Mitchell used a 16mm Bolex, and William Garnet was loaded down with stereo, 4x5 and reflex cameras.

There was little or no staged action, and equally small opportunity for retakes. The pace necessarily was frantic, but judgment had to be cool and accurate. Total shooting was finished in three days, and delivery of all projects was made two days ahead of the target date.

19 Prints Hard at Work

Today, 19 motion picture prints are hard at work, one with each of the company's representatives. Another pair of prints fill places of usefulness in continuous-loop projectors in exhibit booths, one on the east coast, one in the west. Another eight prints are on a loan-circuit over which, so far, they have traveled nearly 100,000 miles, telling the story of the device which gives total protection from falls to men on their way up, or down. An estimated 28,000 buyers and users of safety and climbing equipment, not only in the United States but also abroad, have viewed *Safe Climbing With Saf-T-Climb*.

Now that the hard-sell filmstrip is in the hands of company representatives who are equipped with DuKane's newest Automatic Flip-Top Projectors, Stjernquist and Lane have set their sales target at a 100% increase over last year.

A few days ago, Air Space Devices' production manager Bill Gardiner, enmeshed in the still-rising tide of orders, overheard his two bosses bragging about what a great job the film is doing. "Oh, come on, you guys," he said. "You just say that because you acted in the picture." He should talk, though. He was in it, too, and he'll be seeing the results in his department for a long time to come. □

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Part 2: A-V Trade Fair Section

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The Industry Film Producers' Journal



AudioVisual Equipment TradeFair





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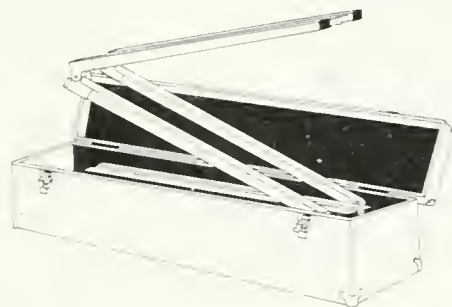
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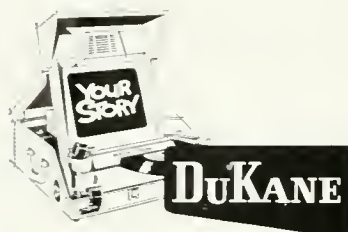


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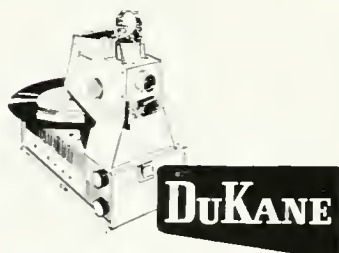
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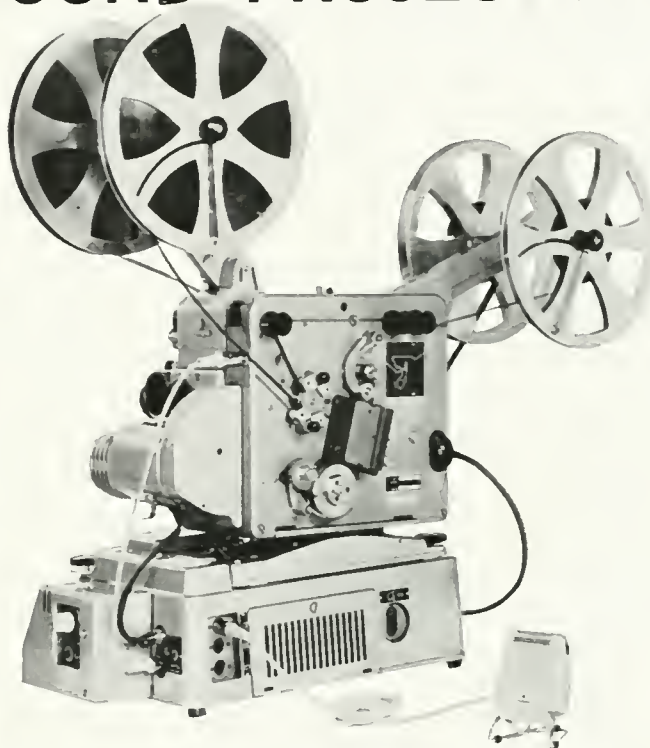
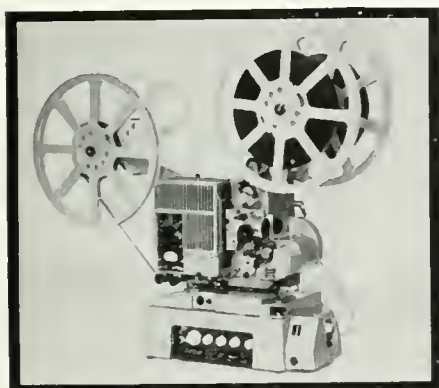
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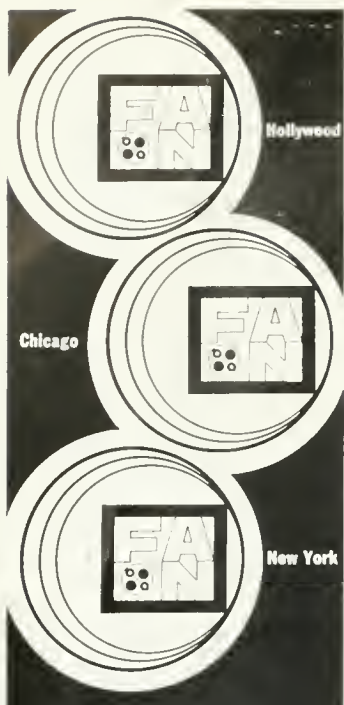
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CHANGE IS THE THEME of the 23rd Annual Convention of the National Audio-Visual Association as it opens its four-day program (July 20-23) at the Sherman Hotel in Chicago.

The keynote presentation, "Focus on Change" will be made on Saturday morning, July 20, when George Murphy, vice-president of the Technicolor Corporation, presents "an analysis of the new direc-



NAVA Keynote: George Murphy

tion which our industry and its markets are taking in the continuing effort to shorten the distance between learners and subject matter."

Following the stage, screen and television star on the opening program is NAVA's executive vice-president Don White, who will present a highly-visualized examination of several of the more prominent types of a-v equipment as he predicts their roles in tomorrow's audio-visual instruction in "The Challenge of Change." Both men will be introduced by Robert P. Abrams of Philadelphia, general chairman of the convention.

The opening general sessions will be followed by numerous equipment manufacturer and producer sales meetings held throughout the day. Others, such as Bell & Howell, Graflex, Kalart Victor and RCA will hold their sales meetings on the preceding day.

The Sunday program will fea-

ture a NAVA tradition: the Audio-Visual Worship Service. In the afternoon, members of the NAVA Industry and Business Council, of which the Publisher of BUSINESS SCREEN is a member, will hold their annual meeting in the Gold Room.

Introduce the New Officers

The Convention's second general session, on Monday, July 22nd, will find retiring president, Harold A. Fischer of Orlando, Florida at the gavel for the annual business meeting of the association. The concluding event of that session, the introduction of new officers and directors, will be followed by a presentation, "Utilizing Media in a Teaching Unit," conducted by Alan R. Fiers, audio-visual consultant, Minneapolis Public Schools.

Numerous audio-visual organizations from the fields of education, industry and medicine will hold seminars and luncheons during the NAVA Convention. The Audio-Visual Education Forum, first initiated by the Illinois Audio-Visual Association in 1960, will hold its fourth annual sessions. Donald W. Smith, director of the Department of Audio-Visual Instruction, Kansas City Public Schools is chairman of the Forum. These meetings will be held on Monday, July 20, in the Crystal Room at the Sherman.

Industry, Medical Groups Meet

The National Visual Presentation Association will hold its Midwest "Day of Visuals" program on Monday in the Gold Room. The A-V Conference on Medical and Allied Sciences will also be held that day, beginning at 9:00 a.m. in the French Room, and will continue on Tuesday morning.

A luncheon of the Industrial Audio-Visual Association is also planned during the Convention period for the convenience of local and national members attending the Trade Show exhibits.

A major attraction of the Convention is the NAVA Trade Show. This year some 230 booths, fea-

(CONTINUED ON PAGE EIGHT)

Issue Four, Volume Twenty-Four of Business Screen Magazine, published July 10, 1963. Issued 8 times annually at six-week intervals at 7064 Sheridan Rd., Chicago 26, Illinois by Business Screen Magazines, Inc. Phone BRiar-gate 4-8234-5. O. H. Coelln, Editor and Publisher. Subscription \$3.00 a year; \$5.00 two years (domestic); \$4.00 and \$7.00 foreign. Second class postage paid at Chicago, Illinois and at additional mailing office. Entire contents copyrighted 1963 by Business Screen Magazines. Trademark registered U.S. Patent Office. Send editorial and subscription inquiries to Chicago, Illinois.

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The MPO Videotronics Center at 222 East 44 Street shown in an artist's rendering. In the background is Grand Central Terminal and the new Pan-Am Building. The new studio Center houses management offices for all MPO divisions, as well as shooting stages and film finishing operations. The Company makes sponsored films and television commercials, does sales meetings and sound filmstrips, offers complete communications counseling.

The MPO Studio Center at 800 N. Seward in Hollywood, California. As a truly national film making organization, MPO can photograph on either coast, edit in East or West regardless of where the film was shot. Personnel are interchangeable. And, of course, MPO produces many location films, both in the U.S. and 'round the world.



Enter: A New Era in Film Making

The sponsored film industry enters a new era with the completion of the MPO Videotronics Center. Here, in the heart of mid-town New York, is the most complete motion picture facility ever housed in a single structure. It contains nine air-conditioned shooting stages, complete production shops, and the most advanced recording, editing and screening facilities.

As the headquarters of a nationwide film organization, the MPO Videotronics Center was planned and built to provide our clients with greater efficiency and creativity in film production. Film making is easier and simpler at the Center because every requirement is close at hand. Technicians and creative personnel are in constant and close communication throughout every phase of film making.

We're proud of our new facilities and believe they will be interesting and exciting to everyone in the film business. If you buy, supervise or produce motion pictures for your company, call Judd Pollock at TN 7-8200. He'll be pleased to arrange for a tour.

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(CONTINUED FROM PAGE FOUR)
turing the latest in audio-visual equipment, accessories and materials, will occupy the entire mezzanine floor of the Sherman. A social program which includes the annual dance, breakfasts with special entertainment, film screenings and the new "President's Reception" will round out an active, enjoyable and productive four day convention.

Midwest Chapter of NVPA to Meet in Chicago on July 22nd

Members of the Midwest Chapter of the National Visual Presentation Association will hold their third annual Midwestern "Day of Visuals" meeting during the National Audio-Visual Convention in Chicago on Monday, July 22nd. The meeting will be held in the Gold Room of the Sherman Hotel, starting at 9:30 a.m.

The meeting will include a luncheon and terminate with a tour of the NAVA Trade Show in the afternoon.

right off the newsreel

Your Invitation to Madrid, Spain and the 4th International Industrial Film Festival

Dear Friends,

The Confederation of Spanish Industries extends this cordial invitation to business and industrial executives concerned, as we are, with progress being made in better communication through the medium of motion pictures and other audio-visual techniques, to attend the Fourth International Industrial Film Festival, at Madrid, beginning on October 14th.

Spain bids you visit the cultural and industrial sites of special interest to you on this important occasion.

Plans are being made for an Industrial Film Festival of international interest, with films of all Western Europe, the Americas and many other countries in the world competing for honor awards.

We assure you of a most pleasant and profitable visit to our country and of the hospitality for which Madrid is justly famed.

Cordially Yours

Javier de la Cueva, Secretary General
Organizing Committee, IV Int'l Festival

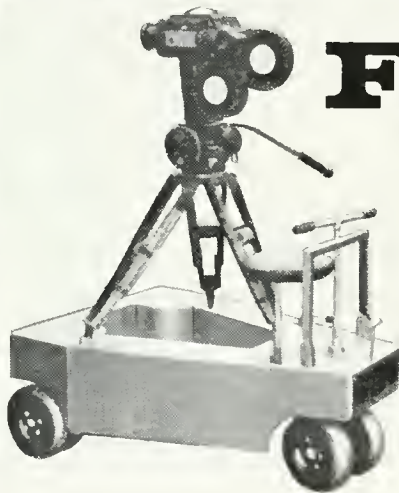
July, 1963

Select 14 University Films for UFPA Permanent Archives

☆ Fourteen films produced by ten universities have been selected for the permanent archives of the University Film Producers Association. UFPA annually nominates titles deemed worthy of historical preservation and these become part of its archives in Rochester, New York. John and Elizabeth Flory are in charge of the collection.

Latest films to receive recognition include: *Boredom at Work*, University of Oklahoma; *Careers in Data Processing*, University of Southern California; *The Cattle Feeders and Nozzleman*, Iowa State University; *Football As It Is Played Today and Futures in Welding*, Ohio State University; *Motion Picture*, Southern Illinois University; *The Pioneer Blacksmith*, Indiana University; and *The Second Show*, Yale University.

Five student productions were also selected for the UFPA archives from universities throughout the country which nominated them.



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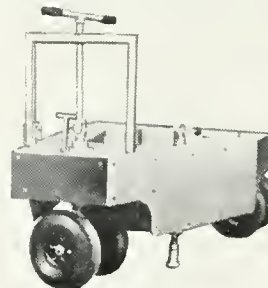
Platform Height—18"

Wheels—10" pneumatic tires

Construction—Stainless Steel

Seats—2 upholstered, adjustable height

Push Bar—Folds down; with transmission lever for crabbing and tracking.



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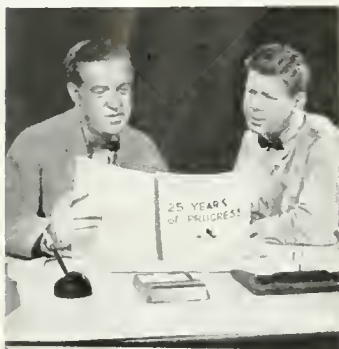
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Gran Prix for U. S. at Cannes Ad Festival Chevrolet Film Cited in International Ad Film Awards

TELEVISION COMMERCIALS and one 55-minute advertising film from the United States shared the Gran Prix and three first-place awards at 10th International Advertising Film Festival concluded last month in Cannes, France.

The Gran Prix winner was the Chevrolet Division (GM) "truck egg test" commercial out of Campbell-Ewald agency. Produced by Ty Thyssen in association with David Greene, the Festival's top award-winner shows the smooth ride of a Chevrolet truck even when eggs are placed in baskets attached to a bouncing rear axle.

Chevrolet and Campbell-Ewald also took a first in the cinema film category with the 55-minute picture, *Four Different Kinds*, produced by Arco Film Productions. Three other first-place awards in the television field went to these spots:

1. The Mennen Company, via Grey Advertising, won a first in the live-action, over 45 seconds group, for its Baby Magic lotion spot produced by WCD Productions and Saul Bass & Associates.

2. Eastman Kodak and the J. Walter Thompson Co. shared honors for "turnaround boys" a camera spot produced by Sutherland Associates. It was first in the use of animated objects, over 45 seconds group.

3. Goodyear Tire & Rubber, through Young & Rubicam, was another "first" in 60-second, live action category with *Woman's Day* and *Prototype* spots produced by VPI Productions.

U. S. Takes Three "Seconds"

There were three second-place U. S. winners:

1. Redfield Importers (Martini & Rossi vermouth) and Reach McClinton & Co. agency won a second in the "live action up to 20 seconds" group. The spot was pro-



Polaroid's "Trumpet" created by Pelican Films for Doyle Dane Bernbach Agency won a second award in its category at Cannes.

duced by Columbia Pictures-Screen Gems.

2. Mishawaka Rubber and Campbell-Mithun agency's spot, *Spring Sprong*, won a second award in the live-action, 20 to 45 seconds' class. Sarra, Inc. was the producer.

3. The Polaroid Corp., through Doyle Dane Bernbach agency was awarded a second prize for its "trumpet spot" in the live-action, over 45 seconds group. Pelican Films, Inc. was the producer.

68 of 602 Television Spots

U. S. participation in this specializing Festival included 68 of the 602 television commercials entered, attendance by delegates and jury service by Cleo Hovel, vice-president of Leo Burnett Co. agency, Chicago, and Harry Wayne McMahan, advertising consultant.

The Festival is sponsored by the Screen Advertising World Association Ltd. Peter Taylor, managing director of the affair since 1955, noted that 1,030 films were screened during the five-day competition which ended June 21st. In addition to the 602 tv commercials there were 428 screen advertising spots. 1,300 delegates attended the event at Cannes.



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TWO NEW PROGRAM PACKAGES

"First Aid Training"

Ten "single concept" short films, one to illustrate each of the ten lessons in the basic training course. Content checked and production supervised by American Red Cross for accuracy and correlation with the trainer's manual. Production underwritten as a public service by a large industrial corporation.

Parthenon Producer
Ron Hagerthy

• • •

High School "Driver Instruction" Series

Eight "single-concept" short films, to illustrate key points where the teacher needs visuals-in-motion to make clear things beyond the reach of words and blackboards. Program is guided by an NEA committee of educators and safety experts. Production underwritten by American Oil Company for distribution to schools by their local service station dealers.

Parthenon Producer
Don Livingston

• • •

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Primary release will be 8mm silent, in black and white, to take advantage of universally available projectors and hitherto impossibly low print prices. But also available will be prints in color and in:

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- 16mm sound (24 F.P.S. opt.)

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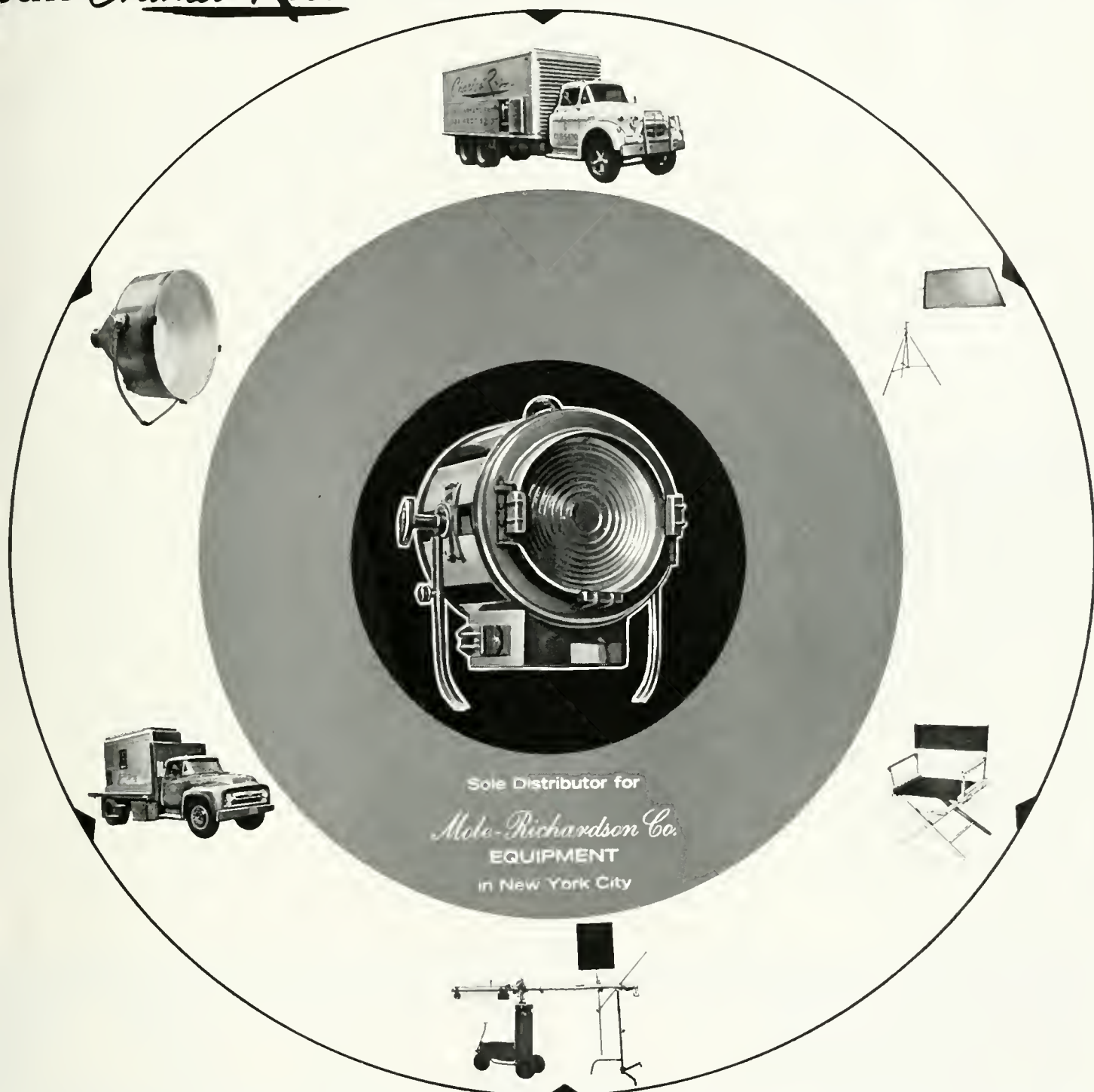
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N. A. M. Panelists Select U. S. Entries for Madrid

THE 15 MOTION PICTURES selected to represent American Industry at the Fourth International Industrial Film Festival have been announced by the National Association of Manufacturers. The festival will be held in Madrid, Spain this year on October 14-19 under the sponsorship of the Confederation of Spanish Industries. (Also see other pages, this issue.)

The only annual film festival devoted exclusively to business-sponsored European and American motion pictures is under the patronage of the Council of European Industrial Federations (CEIF). Films are accepted only through national associations or federations of manufacturers in each participating country. The NAM is the official sponsoring organization for the United States' entries.

Total of 77 Entries Viewed by Panel

Under the Association's sponsorship, a group of five industrial audio-visual specialists reviewed a total of 77 pictures submitted by U. S. companies. Members of the panel were: Otto Niendorff, of The Anaconda Company; William O'Brien, of the Schering Corp.; Willis H. Pratt, Jr., of the American Telephone & Telegraph Co.; Jack Siegal, of International Business Machines Corp.; and Frank Rollins, of the E. R. Squibb & Sons Division of Olin

Mathieson Chemical Corp. Janet R. Wilkins, NAM audio-visual producer, was coordinator of the project.

European Juries Are Making Selections

Juries in European lands are also active in selecting their respective countries' films for the Madrid showings. BUSINESS SCREEN's European Editor, Peter Rigg, is taking part in the British panel's current previews; other groups in West Germany, France, Italy and Belgium report widespread interest in this specializing industrial film program.

The 15 U. S. selections are listed on this page; as lists of European entries are received, they will be provided to our readers in subsequent issues.

* * *

Board Chairman of Bell & Howell Bids for Nomination as Governor of Illinois

Long active in national Republican affairs, Charles Percy has surrendered his post as chief executive officer at Bell & Howell to enter Illinois' politics. Making an early start for the Republican nomination as governor in next year's primaries, this brilliant and youthful leader in our industry has begun a downstate tour to learn voters' views and to make *his own* policies better known throughout the area.

Although he faces formidable obstacles in both parties, we know the tremendous capacity of this man. Illinois sorely needs his intelligent leadership; this industry's loss will be a tremendous gain for the citizens of our home state. *Lay it on the line, Chuck!*

U. S. Entries to the 4th International Industrial Film Festival at Madrid

"A Better Way"

International Business Machines Corp.
Hollywood Animators

"The Ballad of Soup du Jour"

The Campbell Soup Company
The Jam Handy Organization, Inc.

"Cause Undetermined"

Electric Council of New England
Bay State Film Productions, Inc.

"The Challenge of Change"

American Telephone & Telegraph Co.
Henry Strauss & Company, Inc.

"Chemical Man"

Abbott Laboratories
Graphic Films Corporation

"Efficient Industrial Storage"

Vidmar, Inc.
Matt Farrell Productions, Inc.

"For Your Benefit"

International Business Machines Corp.
Henry Strauss & Company, Inc.

"The Hardesty Case"

The Ford Motor Company
Parthenon Pictures/Hollywood

"OAO . . . Eye in Space"

International Business Machines Corp.
William Bernal

"Point of View"

American Saint Gobain Corporation

"Surf"

Jantzen, Incorporated
Homer Groening Advertising

"Television in Education"

American Telephone & Telegraph Co.
Parthenon Pictures/Hollywood

"Telstar!"

American Telephone & Telegraph Co.
Audio Productions, Inc.

"Treasure of the Tropics"

The United Fruit Company
Film Counselors/Vision Associates, Inc.

"Westvaco Inspirations for Packagers"

West Virginia Pulp & Paper Co.

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Don't get too educational when you make an educational motion picture. True, you usually have a captive audience, a group in a special field willing and eager to learn; but "educate" still means to bring out not to push in. Be gentle with the ladle. Be generous with the inspiration, the application, and the "what's-in-it-for-me."

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Atomic Energy Commission	Port of New York Authority
Babcock & Wilcox Co.	Smith Kline & French Laboratories
College Entrance Examination Board	Texaco, Inc.
E. I. du Pont de Nemours & Co., Inc.	Union Carbide Corp.
Ethyl Corporation	U. S. Navy
General Motors Corporation	Western Electric Co.
Johnson & Johnson	Westinghouse Electric Corp.

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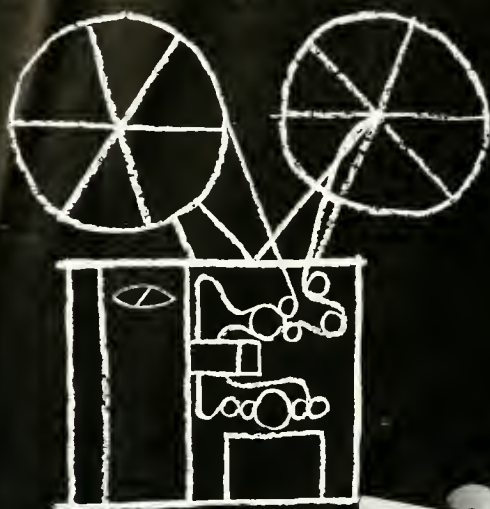
Producer-Directors:

Frank Beckwith	Alexander Gansell	Harald R. Lipman
L. S. Bennetts	H. E. Mondell	Erwin Scharf

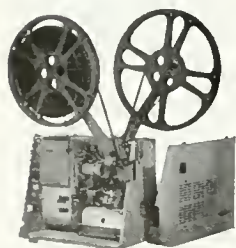
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Why not see for yourself just why a Kalart/Victor is easy to operate and is more gentle to your valuable film than any other 16mm projector. See your Kalart/Victor dealer or write:

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WASHINGTON FILM COMMENTARY

**Murrow Reviews U. S. Information Agency Film Program;
 Cuts to Be Made if House Budget Slash Is Not Restored**

FACED by impending budget cuts for the U. S. Information Agency, director Edward R. Murrow answered the House of Representatives slash of \$15 million from the Agency's requested \$157.9 million for fiscal 1964 with a review of programs which may now be pared.

In a June 19 address to the Advertising Federation of America convention in Atlanta, Georgia, Murrow noted that "600 million people a month see USIA films produced in 52 languages. We produce television, placing over 500 programs every year in 61 countries.

"Let me share with you what we may have to face eliminating," he said, "Latin America and Africa are our two prime areas of concern.

Cites Aims in Latin-America

"In Latin America we asked for \$10,747,000 to cover our operations in 23 countries. The United States, in concert with the other American republics, seeks in Latin America a social revolution across the span of an entire continent within a few years without resort to violence. In all the noble deeds of man best chronicled by history there are no examples of success on so comparable a scale.

"The modest commitment of our Agency's resources to this effort may have to be pared. We had plans for more films to show the failures of communism, to relate the Castro experience as part of a world wide pattern of failure.

"We planned films in addition to those already done to illumine the concept of the Alliance for Progress, films that would emphasize the self-help of Latins and the need for participation not just by governments alone but by people as well. But we shall probably not have enough dollars to tell the story of the extent we consider adequate and necessary. . .

Posts in 33 African Countries

"Or take Africa," he noted, "We are staffing today 56 posts in 33 countries. Five years ago we were in only 16 countries . . . The increase we had requested in Africa was only 1.8 million. What had we planned to do with it?

" . . . We had hopes of a series of documentary films on how the United States is aiding Africa in the formidable task of educating

a continent of people who see education as their springboard into the 20th Century. We would have filmed AID construction for the University and colleges in Ethiopia, or the vocational training school in Guinea. Or films on the Food for Peace programs, where the U.S. has averted famine and provided jobs."

Film Medium's Expanded Role

Later in his talk, Murrow outlined the Agency's use of the film medium with these words:

"This Agency has spearheaded the intelligent use of the motion picture in the national interest to a degree unprecedented in the United States with the possible exception of World War II. This development has taken place in the last year. Its success is evidenced by the response from overseas as well as by the favorable appraisal of the effort by the press, officials in government, and members of the Congress.

"Now that the USIA has put the government in the position of having the operating potential to make use of American film-making resources, it is indeed a setback to receive a vote of no-confidence from the House of Representatives. On last year's limited production budget, we produced examples of what might be done in various fields with motion pictures. In fiscal year 1964 we had expected to have funds available to put America's most talented film-makers to work on themes of priority importance. The necessary funds included an increase in picture costs and an increase in the number of pictures.

Plans for Other Film Series

"We had intended to treat such issues as America's racial challenge in a series of films which would explain to the world this most basic of American problems. We wanted to do 30 films on such subjects as Disarmament and the need for a Test Ban, Progress Through Freedom on the U.S. social scene, the results of communism. The budget cuts may slice this plan in half.

* * *

"The Only War We Seek" Shows Objectives of U. S. Foreign Aid
 ☆ The Agency for International Development describes the foreign aid program of the U. S. in a new



3-minute b&w sound motion picture titled, *The Only War We Seek*. The film defines the Agency's organization, operations and objectives, largely in human terms, and also describes "shirt-sleeves diplomacy" in action — aid at the person to person level.

In this worldwide panorama of need, action and hope, American citizens are shown putting the weapons of modern technology to work combatting man's traditional enemies of poverty, hunger, disease and ignorance.

In a mountain village in the Andes, a boy and his father sit together in a new classroom learning to read; in North Africa, a farmer tills his field with a steel plow for the first time. In Southeast Asia, a concrete bridge spans a river linking formerly isolated farm areas with market centers of the city. These are typical sequences, derived from films of the U. S. Information Agency, the United Nations or shot at American assistance missions around the world.

Available on free loan to group audiences from nationwide educational film libraries (write AID, Washington 25, D. C. for the distribution source nearest you). *The Only War We Seek* is also available for outright print purchase at \$40.65 from Capital Film Laboratories, 470 E. Street, S. W., Washington, D. C.

Color Film for India's People Shows President's Visit to U. S.

The visit to the U. S. of His Excellency Dr. Sarvepalli Radhakrishnan, President of the Republic of India, was the subject of a 20-minute color documentary produced for the USIA by Owen Murphy Productions, Inc. of New York. The film is a documentary conveying to the Indian people the significance of the visit to the U. S. by their President and a view from his vantage point of America and American life.

Goals of Central America Are Shown in "United for Progress"

President Kennedy's visit to Central America was filmed under the direction of Charles Guggenheim. The 30-minute color film, *United in Progress*, was narrated

by John Huston. It chronicles the history and development of the Central American community and common market within the framework of John F. Kennedy's meeting in March with the six Central American presidents.

Part of a major motion picture effort to create understanding and support for the Alliance for Progress, the film will be exhibited in English, Spanish and Portuguese versions in approximately 3,000 theaters plus subsequent non-theatrical showings.

George Stevens, Jr., Director of USIA's International Motion Picture Service, expressed the U. S. Government's appreciation for "John Huston's generous contribution of his time and talent." Prior to this, Houston has narrated only three other films — all his own. These included two classic war-time documentaries, *The Battle of San Pietro* and *Let There Be Light*, and his recent feature film, *Freud*, the official U. S. entry in the Berlin Film Festival this year.

National Live Stock, Meat Board Premieres Aerospace Picture

More than 400 leaders in the nation's livestock and meat industry previewed the new 15-minute color motion picture, *Stars in Their Eyes*, at the June 26-27 annual meeting of the National Live Stock and Meat Board in Memphis.

Sponsored by the Meat Board in cooperation with the United States Air Force and the President's Council on Physical Fitness, the new film was produced by Douglas Film Industries of Chicago and will be distributed through the Air Force film library as part of that Service's cooperative sponsored film program.

Designed for teen-age viewing, *Stars in Their Eyes* depicts the nation's aerospace program as exemplified by Air Force students in training at Edwards Air Force Base in California. Goal of the film is not necessarily to motivate youth toward being a space age pilot but to encourage young viewers to use the same sound principles of health and diet required in space flight.

Meat, the film shows, plays an important role in the diets of space cadets and servicemen consume three times as much of this protein-rich energy food as the average American. The need for strong bodies through exercise and well-balanced nutrition is stressed in a short talk by Col. Charles E. Yeager, Commandant of the Aerospace program at Edwards.

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... out in the barn ... in the office ... the factory ... or on a convention floor? Wherever he is you can picture the solution in the best selling atmosphere, next to his problems, with the versatile single-case Moviematic repeater 16mm projector. With Moviematic you're not selling in the dark: you can watch your prospect's expression as your sales points are made on film ... see what piques his interest ... then close the sale on the spot. How? The Moviematic projects on its own built-in screen under daylight conditions. OR, for large-group showings, the Moviematic projects on a remote screen. How about operation? Just plug it in! Film is already in the projector ready to show. That's because the last time you showed it, the film was rewinding itself getting ready for this time. No rethreading or rewinding. Moviematic is versatile, too, because it can show any of your present 16mm optical sound films. No expensive new productions or alterations required. And, it will show anyone else's 16mm films as well. You can purchase, lease or lease-to-buy ... long term or short. Ask your Kalart/Victor dealer or write:



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VICTOR ANIMATOGRAPH CORPORATION, a division of KALART
Department 13T, Plainville, Connecticut

AUTOMATIC DEVELOPER REPLENISHER CONTROL SYSTEM



This was one of the Academy Technical Award-Winning developments in the film industry. The first in a series of developments in the film industry.

There are many other developments in the film industry. The first in a series of developments in the film industry. The first in a series of developments in the film industry.

CFI

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Read to Be Program Chairman of the 94th SMPTE Convention

☆ Morton H. Read, president of Bay State Film Productions, Springfield, Mass., has been named program chairman for the 94th Convention of the Society of Motion Picture and Television Engineers. The convention will be held October 13-18 at the Somerset Hotel in Boston.

Mr. Read is serving under the SMPTE's Papers Committee Chairman, C. Loren Graham of Eastman Kodak's Color Technology Department, Rochester, N. Y., and the Society's Editorial Vice-President, Herbert E. Farmer of the University of Southern California.

Associate Program Chairman is Lowell Wentworth, also of Bay State Film Productions. Rodger J. Ross of the Canadian Broadcasting Corp., Toronto, is Associate Chairman for papers from abroad.

List Topics and Their Leaders

Topics and Topic Chairmen for scientific and engineering papers to be presented at the semi-annual convention are:

Photography in Medicine, Mr. Wentworth; 8mm and Small-Format Film, William D. Hedden, Calvin Productions, Kansas City, Mo.; Instrumentation and High-Speed Photography, Charles W. Wyckoff, Edgerton, Germehausen & Grier, Boston; Laboratory Practices, John J. Kowalak, Movielab, Inc., New York City; Motion Pictures, Television and Education, Hartford W. Gunn Jr., WGBH-FM and TV, Cambridge, Mass.

Other Subjects and Chairmen

Other topics and their chairmen are: Sound Recording, Robert C. Lovick, Eastman Kodak; Space Technology, Edward Palmer, New England Telephone & Telegraph Co., Boston; Television Engineering Developments, Willard H. Hauser, WBZ-TV, Boston; and Short Film Subjects, John C. Mahon, Jr., New York University, New York City.

Reid H. Ray, president of Reid H. Ray Film Industries, St. Paul, is president of the Society.

* * *

SMPTE in New Quarters at Nine East 41st in New York

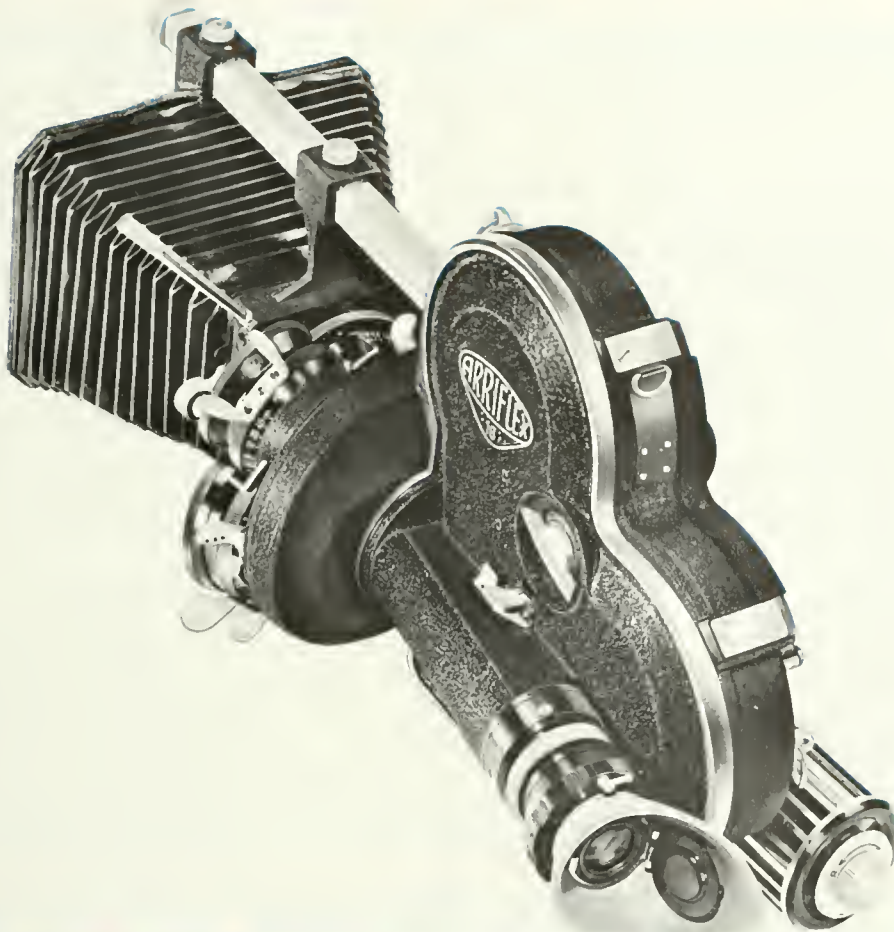
☆ The Society of Motion Picture and Television Engineers Headquarters has moved to a newly remodeled building at 9 East 41st Street, New York.

Floor space will be more than doubled in the new offices, which will feature a new test film projection and editing room, as well as a new conference room.

*"In recognition
of outstanding Arriflex success
in the U.S.A."*



10th ANNIVERSARY



ARRIFLEX® 16



libraries in Toronto, Calgary and Vancouver. In Rhodesia, Africa, Shell invites users to apply for membership in the Shell Film Library; a similar scheme in Turkey trebled the company's distribution in one year. Altogether Shell films

Mr. Haigh's comments were addressed to a convention of European a-v specialists meeting in London.

was designed to assist "the dispatch from country to country of visual and auditory materials serving the interest of education, science and culture." If the main purpose of a motion picture is to "instruct or inform, or to promote the spread of knowledge and international un-

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t meetings or switch brings into position t. Local com- se this room, and brilliance result of Da- Chemi-Cote electrically oper- wide selection can be installed ed in ceiling. Big Difference ce costs you

ces and name Audio-Visual

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at work . . . *From missiles to microbes**



ARRIFLEX "chases" the X-15 at North American Aviation

In the hands of North American's photographic team, Arriflex motion picture cameras share one of the most dramatic assignments of all time: film coverage of the X-15's history-making flights. Tracking the supersonic aircraft—from chase-plane or ground positions—is a sure and precise work with an Arriflex. Its reflex

viewing system gives the cameraman a direct, brilliant, and continuous through-the-lens image of his subject. He can follow-focus critically frame his target with positive accuracy. And on the projection screen, his footage is consistently sharp and rock steady. Arriflex: a capable match for the fabulous dynamics of aerospace research.



ARRIFLEX goes hunting
with the Missouri Conservation Commission

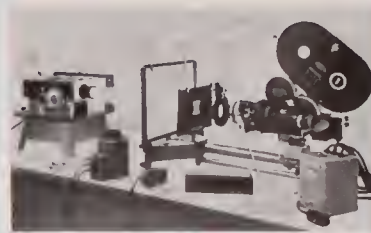
Filming a hawk's swift plunge calls for sharp follow focus and accurate centering of the viewfinder image. That's one reason biologist Charles W. Schwartz uses an Arriflex, in his motion picture studies of birds and animals for the Missouri Conservation Commission. The slider image is formed by the taking lens itself—parallax free.

framed and focused exactly the way it's being filmed. Another reason wide-angles and telephotos can be mounted side-by-side on the Arriflex turret, which diverges lens axes a full 21° to eliminate optical and mechanical interference. Arriflex: extremely mobile, fast-handling, and precise — best in the field!



ARRIFLEX covers every angle in upside-down film!

The complete *Archie* has no changes in annual subscriptions and photocopies are available by mail under a variety of rates applicable down to one year. The change program was initiated by "Lionel Lincoln," a pseudonym for the publisher, who is also known as the *Waterbury Corporation of Boston*. Employing a variety of "dodge" angles, the publication sought to induce high school students to subscribe. The company was arrested through investigation by the FBI, and the publisher was charged with conspiracy to defraud. The *Archie* has been taken down, and the publisher is facing charges in the production of this material.



ARRIFLEX
special assignment
at
Western Electric

Key projects at Western Edison Princeton Research Center are transposed from color slides to motion pictures through the use of this bench top "studio," designed by John Carnevale, head of the Center's photographic team. The slides are driven by an animation system that produces optical effects are achieved and extension tubes. Creative functional advantages pro-

...sonal results with a minimum budget and virtually no outside service. Precise focus and hair framing are easier with an Arriflex than with most other cameras. The camera can also be viewed identically to the filmed image and is identically framed. This reflex finder simplifies animal, time-lapse stop-motion, aerial, and zoom techniques as well.



ARRIFLEX
cures in every game
t Brigham Young U

[illegible]

major role in providing the quantitative analysis and evaluation of a company's long-term competitive advantage. This includes measuring of long and short run costs - which then is applied to wide and without theoretical or special considerations. To set victory is the American Computer and Game Play University in New York Department and its graduates.

Our reaction Computer Game studies this is the best place where you can find - in industry, science or sports - or wherever you want to be.

A TRIBUTE TO ARRIFLEX USERS — On the occasion of Arriflex's 10th Anniversary, we are publishing this brochure in tribute to the many friends of Arriflex whose cinematographic skills and resourcefulness have utilized to the fullest Arriflex's exclusive features—thereby establishing its reputation for almost limitless capability.

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ARRIFLEX CAN HELP SOLVE YOUR FILMING PROBLEMS
WITH EQUAL FACILITY AND ECONOMY.



ARRIFLEX goes underseas in pioneer recording of POLARIS missile launching

out on the. Once submerged the Beings Walk lighted way under "bottle" and up to resurface - for any reason - for 15 days working day and night without delay! I'll leave a day the camera crew recreation activities and then walked down to the activity - recording the. The had been removed on the 27 or 28 the sun - and depending how rapidly will do the same for you

ARRIFLEX achieve
objective for Moody

Replay group of photo-documentary down the history of a life, campaigning, sailing and other more measuring distances geographically, not only today when Dr. Irwin A. Mason, Director of the Biomedical Unit of Science, Los Angeles, California completed their "City of the Trees." In 1968, the notable documentary, which has attracted a widespread acclaim here, here are shown today and late of Science, photo-replay group of the history of the most important life of a photographically constructed and filmed within life. Exploring various procedures in macro-microphotography, they achieved a historical, light guides with a 1000 mm. mirror. This group 1968 maximum film exposure, without error.



ARRIFLEX achieves macrocinematographic objective for Moody Institute of Science

fect of the selective particle *de* to the following structure of the standard construction. The background story of the following production is reported in the *SAPERE JOURNAL*, September 1984 and will appear in *de* February 1985.

Striking a variety of terms and using combinations, the challenges of choosing from many options, and, ultimately, realizing free and fixed parts – combining macroscopic subjects or normal backgrounds – with all entity and so-called thing “*ci*” of the *de*. An *en* can also appear, provided that indispensable is a photographic tool of some kind. Finally, *ci* lies. On location, or in studio, *en* = do the same for *ci*.

ARRIFLEX[®] tracks satellites
for Bell Laboratories

[illegible]

natured the more — usually reported as a more technically documented experience of value tracking, comparison of activity and situation of the order for the its position and the situation of the living person — they do feel because of the person's individual movement, advanced organization, their status system and various variability — and because in the most common, designed and planned — has down the job order, feel more in the place in the laboratory to be the job.



ARRIFLEX
serves medicine
in Cineradiography
with

The North American Philips Co. pinpoints its advanced X-ray technology, selected the Ariflex as the ideal motion picture camera to be used with their electronic image intensifier. Illustration shows the Philips Ringstand with Ariflex 35 at Peter Hospital 300 River Street, New York City. Dr. James H. Ariflex is mounted on the image intensifier which permits viewing at a 90-degree angle and moving organs at will. It is operated from a Cine Control Unit and panel. Awarding constructive

The student petition flow allows prolonged and repeated radiological observation by individuals or groups without exposing either the patient or the student to exposure radiation. The standard American Medical Association (AMA) and International Commission on Radiological Protection (ICRP) guidelines are as follows:



ARRIFLEX monitors crystal growth studies for U.S. Army Engineers

the world's largest studio. It's not hard to understand at all. "I'm a film buff," says manager's Engineer and Creative Director, John P. Sweeney. "I've always been a fan of better equipment and I don't like to be out of the bump of modern technology."

But the studio's new and shiny under the hood conditions are not the only reason it's considered by the Laboratory of the Future as a model of the future.

It's the fact that it's given an excellent track record in these technologies, performing the same day long shoot more than 100 times. The studio has been a pioneer in the field of the future.



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Amstel is proud to have contributed to the official recording of Col. John Glenn's epic spaceflight in *Friendship 7*. Strategic placement of 12 Arista 16mm cameras, with a battery of lens, helped co-ordinate tracking and timing of the event in Cape Canaveral, Bermuda, Nigeria, Australia, Mexico, California, Texas and

From Movies to Micro-
Amiflex 16mm and 35mm
motion picture camera
are sharing in today's
most sophisticated ventures in
the frontiers of science and
industry in research and
development in the studio as well as
on Amiflex motion picture camera
are faster and more economical

***NOTE TO ARRIFLEX USERS:** These case histories are from a current "Arriflex at work" ad series appearing in selected industry publications. If you have an interesting application, please write.

1963 marks the 10th Anniversary of the Arriflex 16. During this decade, it has become a dynamic historian of Man's most ambitious ventures —
"from missiles to microbes."

There is no greater tribute to a product than to say it has kept ahead of the demands made upon it by a sophisticated technology. In this respect, Arriflex has proven itself an indispensable cinematographic tool in such diverse fields as Science, Industry, Education, Government, Medicine, Research, News, Sports and Entertainment.

In expressing our gratitude to the cinematographers who have accomplished so much with Arriflex, we pledge that our progressive program of research and development will maintain Arriflex's unique status as "the most versatile, most dependable, money-saving professional motion picture camera."



The coincidence of Photokina '63 and the 10th Anniversary of the introduction of Arriflex 16 Professional Motion Picture Cameras into the United States was highlighted by the presentation of a congratulatory silver cup to Mr. Paul Kingenstein (R), president of the Arriflex Corporation of America, by Dr. Robert Richter (L), president of Arnold & Richter, Erich Kaestner, chief design engineer of Arnold & Richter, shares in the happy event.

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What do these leading firms have in common? They all have "in-plant" film departments...they all own Arriflex cameras.



From the microscope to the missile range... from spot locations to sound stages... Arriflex professional motion picture cameras are the dominant choice of filmmakers in science, industry, and entertainment. They're lightweight, rugged, tremendously versatile — uniquely suited to a range of applications virtually without limits. Here are some of the features that give Arriflex cameras their remarkable capabilities:

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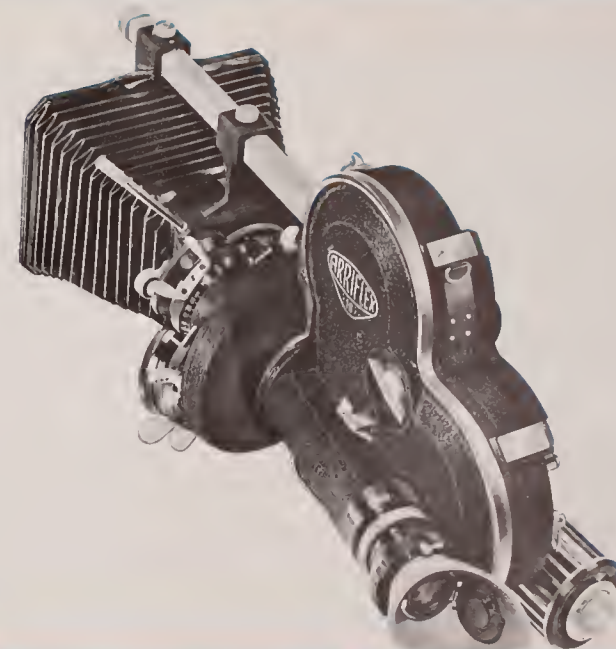
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What do these leading firms have in common? They all have "in-plant" film departments...they all own Arriflex cameras.

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AUTOMATIC DEVELOPMENT



From the microscope to the missile range...from spot locations to sound stages...Arriflex professional motion picture cameras are the dominant choice of filmmakers in science, industry, and entertainment. They're lightweight, rugged, tremendously versatile — uniquely suited to a range of applications virtually without limits. Here are some of the features that give Arriflex cameras their remarkable capabilities:

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remodeled building at 9 East 41st Street, New York.

Floor space will be more than doubled in the new offices, which will feature a new test film projection and editing room, as well as a new conference room.

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SCREEN INTERNATIONAL

films across the frontiers

by Robinson P. Rigg, European Editor of Business Screen

"Much lip-service has been paid to the part which the audio-visual media, especially the cinema, can play in fostering cultural exchanges between the nations. When one turns, however, to how the exceptional powers of the film medium can be applied to the betterment of international understanding, many problems still arise."

—Anthony Haigh, Chairman of the Administrative Board of the Cultural Fund of the Council of Europe*

THE BIG QUESTION for a-v executives in many progressive companies these days is "How can I get really effective distribution of our films in overseas territories?" Conversely, B S readers ask, "How can we see sponsored films from other countries?"

If there is a direct sales motive for showing films, there is no problem. Commercial non-theatrical film libraries exist in many countries — many of them members of Inforfilm, a global distributors' association with a head office in Brussels, Belgium. General Secretary Jan Koterians tells me that international audiences for sponsored films increased by 25% last year and that Australia, New Zealand and Japan have recently joined the Inforfilm family. (The U. S. member is Modern Talking Picture Service, Inc.)

A Service Founded on High Standards

All members guarantee high standards of service, wide user coverage, accurate audiences statistics, publicity, film care and inspection. They make a moderate service charge for each booking, varying from country to country. In general, the European rates are somewhat lower than in the U. S. A. or Canada.

Or, overseas agents and associated companies in foreign locations can make their own arrangements to ensure that customers and the public see the films. The Royal Dutch/Shell Group of companies is spread throughout the world and they distribute their films by direct contact. Shell Oil, in the U. S. A., lodges prints on permanent loan with many school a-v departments, libraries and other outside agencies who carry out further distribution. Getting statistics from such sources does remain a constant problem but Shell also promotes its library direct to projector owners through catalog mailings and news releases from its New York headquarters.

Shell Libraries in Canada and Africa

Shell Oil of Canada operates its own libraries in Toronto, Calgary and Vancouver. In Rhodesia, Africa, Shell invites users to apply for membership in the Shell Film Library; a similar scheme in Turkey trebled the company's distribution in one year. Altogether Shell films

are seen by annual global non-theatrical audience of 70 million.

The big problem for sponsors arises when films have a high subject value and are widely demanded in those foreign countries in which the sponsor has little or no commercial interest and cannot justify a free loan operation.

Two other main outlets for distribution are worthy of note. Films of special merit may be distributed on rental terms through a government or commercial non-theatrical film library or they may be served up as "entertainment" or "public service" fare in cinema theaters or via television.

Training, Technical Films in Demand

Rental potentials exist for management and staff training films, or they may be offered for outright print sale; Inforfilm members handle some of the best of these. Technical and other films showing new processes, research and techniques, find their way into official and semi-official government libraries such as the O. E. C. D. film distribution system.

Prestige films, documentaries, art films and general interest "shorts" move through both commercial and government libraries and the best of these will be handled by theatrical and television specialists for all types of cinema houses, including the news and art theaters, or on regular feature programs. These last up to three hours in most European countries and there is a shortage of second-feature films. One U. S. film which will play British houses this fall is *The Ballad of Soup du Jour*, produced by The Jam Handy Organization for Campbell Soup.

Films shown abroad are subjected to customs duty and, in many cases, to censorship and to import control, even for non-theatrical distribution. In France, for example, the definition "non-commercial" is still subject to legal argument — just to complicate things. B S arranges a showing of prize-winning international industrial films in Britain each year and many times this London office has felt that sponsored films were regarded by civil authorities as being only one step removed from narcotics in the list of undesirable imports.

Governments Recognize the Problems

Fortunately the world's governments are recognizing the difficulties in moving cultural and educational films from one country to another and a number of international agreements have been reached through UNESCO. These two agreements will be of greatest interest to sponsors:

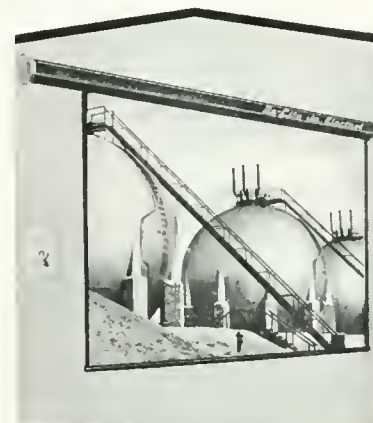
1. The Beirut Agreement of 1954, which was designed to assist "the dispatch from country to country of visual and auditory materials serving the interest of education, science and culture." If the main purpose of a motion picture is to "instruct or inform, or to promote the spread of knowledge and international un-

(CONTINUED ON THE FOLLOWING PAGE.)

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Mr. Haigh's comments were addressed to a convention of European a-v specialists meeting in London.

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SCREEN INTERNATIONAL

(CONTINUED FROM THE PRICEDING PAGE)
derstanding" and the exporting country certifies that it is of an "educational, scientific or cultural character" the film will be treated by the importing country as though it was of local origin and can be imported free of duty and other restrictions.**

2. The Florence Agreement of 1952 is similar in purpose to the Beirut Agreement, but in application the big difference is that no certification by the exporting country is required. Instead, the goods must be consigned to an institution or organization approved by the importing country.

U. S. Signs but Congress Must Ratify

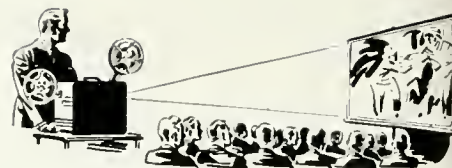
The United States has signed both agreements but has not yet become a party to them; among the countries which are parties to both agreements are Denmark, Greece, Norway and Pakistan. Canada, Salvador, Iran and Iraq are among the countries which have signed the Beirut Agreement only and Britain, Germany, Italy, Netherlands, Ghana and Nigeria are among the countries which are parties to the Florence Agreement only.

In spite of the agreements, the sponsor who is asked for a film for preview by a foreign user will quickly find out that these Customs conventions do not apply to temporary imports and that both the importer and the sponsor are liable for duties on the incoming and returning trips. A lecturer or a company representative visiting a foreign country will find it easier to get his bicycle or car across the frontier than the motion picture he wishes to use.

Countries May Take Different Views

Assuming that the film is acceptable for use in the importing country, it can be imported duty free under either the Beirut or Florence Agreements. At this stage, however, the sponsor may come up against interpretation of the Agreements. Under the Beirut Agreement the national certifying organization, generally the Ministry of Education abroad, may take too narrow a view with regard to the film's purpose and refuse to certify it as "educational" or "cultural." Under the Florence Agreement, the exporter may find that the institutions approved by the importing country are quite unsuitable to distribute his film.

Two years ago, over 100 a-v specialists and government officials from 15 European countries and nine international organizations met in London to examine the up-to-date position with regard to moving films across frontiers. After three days of discussion, it was agreed that what was essential to the improved distribution of films was that each country should set up a national center for co-ordinating information on sponsored and other non-theatrical films produced within its territory and should issue a national catalog listing the nature and source of available films. Among



many other recommendations, a mention was made of the role of the International Chamber of Commerce to remove barriers to the free interchange of films and it was urged that procedures should be simplified without delay.

For example, it was felt that films for preview or on temporary importation should be covered by a "carret de passage" similar to that used for automobiles.

The first big step in that "national catalog" phase has been taken in Britain. This Spring, the British National Film Catalogue Limited, a non-profit organization, was formed under the presidency of Charles Dand, formerly of the British Information Services in New York. Editor Bernard Chibnall is responsible for the first regular comprehensive service of published film information for an entire country. The British National Catalogue will publish six times a year, followed by a cumulative annual volume. It is available to overseas subscribers for \$17 a year, contains details of films produced in Britain (producers, technicians, sponsors and brief synopses of content) all classified according to the Universal Decimal System.

Several other European countries are in active preparation of similar national volumes. It may soon be possible for a film sponsor to know that his film will be listed in many countries. The next stage is the assurance that his film is available in those lands.

It Helps to Understand the Customs

At present, the distribution of sponsored films in lands abroad requires skill and patience coupled with real understanding of the customs and national character of each land involved. Audio-visuals are still a comparatively new means of communication between peoples (who are still having problems with Gutenberg's invention) but, like the printed word, they may soon span boundaries and prejudices to bring the greater understanding of techniques, skills and ideas which is inherent to sight sound media. With a little more action in those lands which have not yet attained official ratification of the Beirut Agreement and a lot more push from all of us interested in achieving international film usage, the usual "thousand years" required for historic change may be shortened considerably.

Subsequent pieces in this first of a series on "Films Across the Frontiers" will include detailed information on the distribution opportunities in Britain, Germany, France, Netherlands, and Scandinavia now being compiled with the invaluable help of our correspondents in those areas.

** U. S. readers are reminded of the excellent definitive article on the work of Attestation and Review Staff, U. S. Information Agency, written by its Chief, Wilbert H. Pearson. This appeared in our Number Three, Volume 23, 1962 issue. This Agency certifies U.S. films intended for shipment abroad.

NB: B S readers may address Jan Botermans at Inforfilm, 147 Avenue de l'Hippodrome, Brussels 5, Belgium or write the U. S. member, Modern Talking Picture Service, Inc., 3 East 54th St., New York 22, N. Y.

NB: The British National Film Catalogue Ltd. is at 55a Welbeck Street, London W. 1.

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NEW YORK WORLD'S FAIR REPORT

Film Preview of Fair from the American Gas Association

THE FIRST EXHIBITOR at the New York World's Fair 1964-1965 to contract for space and to break ground at the Fair site was the American Gas Association, whose exhibit, Festival of Gas, is planned to be, primarily, a place of fun and entertainment for young and old. In a splendid building designed by Walter Dorwin Teague Associates visitors will be regaled with demonstrations of the handsome kitchens of tomorrow, watch world-famous chefs do their stuff, and visit a theatre to see a three-screen puppet show on film.

All this is told in a new film just put out by the AGA called *Come to the Fair*. Thirteen minutes in length, and featuring Jinx Falkenburg as hostess-narrator, the picture shows through art, models and live photography what the Fair — and the city, too — will be like next year.

Production by Owen Murphy

Come to the Fair, which will be distributed through members of the American Gas Association, was produced by Owen Murphy Productions, which is currently busily engaged in doing the revolutionary three-screen puppet film which will be featured in the exhibit. Tom Tichenor is the designer of the puppets and Marc Siegel is the writer of the film.

Action in the 15-minute puppet film will be unusual in that it will take place on one, two, or three of the five-foot screens, which will not be butted together but mounted separately. Thus, tantalizingly, some of the action will take place *between* the screens.

Originally planned with children in mind, tests have shown that adults are so enchanted with the puppets that it will be impossible to keep them out of the small intimate theatre that will house the presentation.

Owen Murphy Productions is also doing an exciting visual presentation for the Telephone Company pavilion, which we hope to tell you about in our next issue.

"World Children" Pepsi Theme

Pepsi Cola Company has signed an agreement with Walt Disney Productions and UNICEF to present an attraction designed by Disney which will probably be some sort of ride, or rides. The exhibit will not only advertise Pepsi but will contribute substantially to the objectives of the



United States Committee for UNICEF and the United Nations Children's Fund to promote the health and happiness of children throughout the world. Further details of the exhibit will be announced when Disney's plans are more complete.

Disney is also creating a "Progressland" for General Electric Company, which will include an auditorium in which the seated audience will be moved from one to another of six stages where life-size, life-like talking figures will perform. The first demonstration of nuclear fusion ever presented for the general public will be one of the main attractions of the exhibit.

U. S. to Have Cinerama Show

The United States Government will present a combination film and three-dimensional exhibit designed and operated by the Cinerama Camera Corporation.

According to Commerce Department Under Secretary Franklin D. Roosevelt, Jr., the exhibit will cost two million dollars and will depict the "pioneer spirit of America in the past, present and future."

The Cinerama exhibit will be installed on the second floor of the U.S. Pavilion. Three thousand visitors per hour will be able to see the exhibit from a specially designed vehicle which will carry them on the "ride".

Guy Hearon, of Cinerama Camera Corporation, a subsidiary of Cinerama, Inc., is working out details with Norman K. Winston of the United States Commission for the Fair.

A "People Wall" seating 400 and rising 53 feet into an elevated theatre by means of a hydraulic mechanism will be the featured attraction of the IBM exhibit at the Fair. Puppet-like devices explaining such subjects as computer logic, data processing systems and probability curves were among the plans disclosed for its
(CONCLUDED ON PAGE THIRTY)

**The
Script...**

A good way to decide about script writers is to look at films they have written which they consider their best. Then... phone the producers and clients for whom they wrote them and ask the films' records. For any who may be considering us as their script writers, here is a list which...

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Best Footage
Forward**

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General Motors
Industrial Motion
Pictures, Inc.

"Jackson's Tree"
General Mills
Niles

"Turning Points"
Dale Carnegie, Inc.
Cinecraft-Cont.

"The Buyers"
Westclox
General Pictures

"Proofmark: Clevere"
Academy-McLarty

"A Sure Thing"
Westinghouse
Wilding, Inc.

"Stand-in for Dan"
Mode-Art

"Lesson from Harvard"
Alcoa

"Explore Kentucky"
Kentucky

"The Big Step"
Standard Oil/Ohio

"Suddenly"
Bobbie Brooks, Inc.

Scripts for
motion pictures
sales meetings
television

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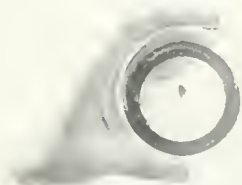
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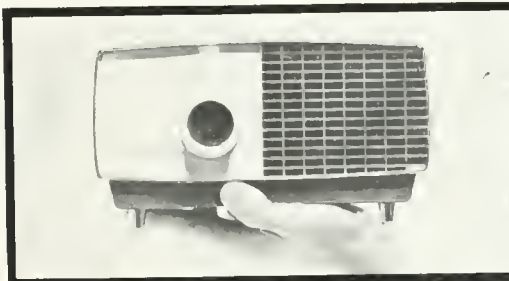
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• OF COURSE THE BEST WAY IS WITH AN INSTANT DEMONSTRATION. JUST SEND THIS COUPON TO:



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I would like details on all models of the Technicolor Instant Movie Projector.

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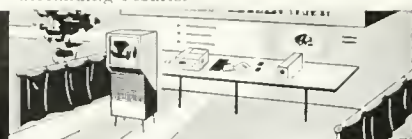
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FALL BUSINESS PREVIEW IN OUR NEXT ISSUE!

Trends in sponsored film production will be featured in the first fall issue of your BUSINESS SCREEN, publishing in Mid-August. We'll also present sprightly new reviews of available films for sales and industrial training use *plus* the latest in preview theaters and a-v equipment for both production and projection. You can't afford to miss this important fall preview!

WORLD'S FAIR

(CONTINUED FROM PAGE 28)

pavilion by International Business Machine Corporation.

The pavilion has been designed by Charles Eames and Eero Saarinen and Associates. It will be used by IBM to tell visitors the story of modern information handling techniques.

Continental Insurance Companies' exhibit will provide the setting for recreation of the events attending the birth of our nation. It will present great moments in the American Revolution through the use of advanced graphic techniques, including outdoor, daylight slide projection.

Other recent audio-visual plans announced by Fair exhibitors are a theatre to be included in the Spanish Government pavilion, and a complete recording studio to be part of the State of Louisiana building.

Closed-Circuit TV Network at American Dental Convention

A closed-circuit television network, bringing news, interviews, top-level discussions and films to all hotel and motel rooms in Atlantic City will serve the American Dental Association at its 104th annual convention in that city on October 14-17. The "ADA TV Network" will be sponsored by the Colgate-Palmolive Company and Wyeth Laboratories.

Program times are being arranged so as not to conflict with any segments of the regular scienti-

fic, social and business events. The ADA-TV Network was originated at the 1962 session in Miami Beach. A survey was conducted to determine its effectiveness. 75% of those responding had watched some part of the programming and 97% of those viewing expressed the desire to have the telecast repeated at future ADA sessions.

* * *

Jack Bernard, Board Chairman of Rapid Film Techniques, Dies

A pioneer in the field of film restoration and rejuvenation, Jack Bernard, chairman of the board and president of Rapid Film Technique, Inc., died at his home in Scarsdale, New York on June 6th. He was 59.

Known in the industry he served since 1940 as "The Film Doctor," Mr. Bernard opened his first laboratory at 21 West 6th Street in New York City. In 1954, Rapid became a public corporation and



The late Jack Bernard

the laboratory was moved to its greatly-expanded quarters in Long Island City. A subsidiary for television film shipment was also initiated from the new plant and, in 1960, the company introduced its service to the 8mm amateur field, franchising several hundred retail outlets across the country.

A key factor in lowering film replacement costs and improving screen presentations, the processes developed by Jack Bernard have now been recognized as an integral part of the industry. Rapid's founder was active in all professional and trade groups of the industry and in such groups as the National Association of Credit Management and the Motion Picture Credit Association.

Rapid Film Technique, Inc. is now under the active direction of Mr. Bernard's long-time associate, Henry Lloyd, its secretary-treasurer, and his son, Marvin, executive sales director. Another son, Lawrence, international editor of ADVERTISING AGE, and his beloved wife, Sylvia, survive this widely-liked friend and fellow worker in the industry.

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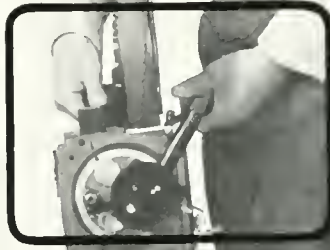
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THE NEW



RUGGEDIZED-MOUNT for the 10 to 1 zoom lens by Ets. Pierre Angenieux. Available exclusively from Bach Auricon, Inc. for the Auricon Pro-600, Model CM-75, the Auricon Pro-600 Special, Model CM-77, and the Auricon Super-1200, Model CM-74. Also available soon for the Auricon Cine-Voice, Model CM-72, with custom-designed Angenieux finder. THIS amazingly fast f.2.2 ANGENIEUX AURICON ZOOM LENS covers the range from 12mm extreme wide-angle, up to a 5-inch telephoto. Finder is precision custom-installed on each Auricon Camera. Once installed, the finder is rugged enough to use as an auxiliary handle, without disturbing the built-in precision of the Angenieux Lens. Also, the Auricon Lens Mount is equipped with a phasing pin which is precision doweled into place, eliminating all the usual problems of orienting the lens to the horizon.

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STANDARD OF THE 16MM SOUND INDUSTRY SINCE 1931



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Announce Winners at Tenth "Day of Visuals"

Visual Presentation Awards to Wide Variety of Media

THE 10th ANNUAL AWARDS Banquet of the National Visual Presentation Association was held on June 5th in the Commodore Hotel in New York, in conjunction with the Association's 10th "Day of Visuals."

Specially-designed ceramic plaques, framed in hardwood, were presented to representatives of the winning motion pictures, sound filmstrips, slide programs and non-projected visuals.

Chapter Heads Present Prizes

William J. Connelly, of Union Carbide Plastics Company, President of the National Visual Presentation Association, presided and awards were presented by the presidents of NVPA's two area chapters: William A. Klauber, of Metropolitan Life Insurance Company, President of NVPA's New York Chapter, and Howard Turner, of DuKane Corporation, President of NVPA's Midwest Chapter.

In conjunction with the Awards Banquet, three full days of seminar programs dealing with visual presentation techniques were held from June 4th through 6th. In addition, an Audio-Visual Exposition of equipment and services rounded out the program.

Hear Speakers at Seminars

Speakers in the seminars included Leon Kreger, Wilding, Inc.; Martin Myers, Charles Bessler Company; Irving Oshman, Vision Associates; John Lord, Du Kane Corp.; Joseph T. Holahan, Young & Rubicam; Robert Randall, Western Electric Company; Norman Lindquist, Fred Niles Communications Centers; and Peter Yung, Elektra Studios.

Here are the titles of winning entries in each of the awards' categories:

MOTION PICTURES

General Public Service Films

1st Prize

Air Force on Canvas, U. S. Air Force; produced by Pelican Films.

2nd Prize

Television in Education, The Bell System; produced by Parthenon Pictures.

Merit Award

Telstar, American Telephone & Telegraph Co., produced by Audio Productions.

Sponsored Educational Films

1st Prize

Adventure in Color, Pittsburgh Plate Glass Company; produced by Dynamic Films.

2nd Prize

St. John's College, St. John's College, produced by Fordel Films.

Employee Relations Films

1st Prize

Main Street, U. S. A. Today, Armco Steel Company, produced by Dynamic Films.

2nd Prize (Ties)

Invitation to the Future, IBM Corporation, produced by Film Enterprises.

Potential Unlimited, U. S. Department of Agriculture (also producer).

Employee Training Films

Safe Handling of Light Ends, Petroleum Chemicals Div., Du Pont; produced by John Sutherland Prods.

2nd Prize

Are You Sure?, National Board of Fire Underwriters; produced by Depicto Films.

3rd Prize

We Plan, Mobil Oil Company; produced by Pan Media Company.



Ted Barash (left) of Bureau of Advertising, ANPA, receives top awards for sales promotions from chairman William Klauber.

Sales Training Films

1st Prize

Positive Action Sales, produced and distributed by Calvin Productions.

2nd Prize

Out in Front, Frigidaire Div. of General Motors; produced by Fred A. Niles Communications Centers.

3rd Prize

Say It With Service, Atlantic & Pacific; produced by Portafilms.

Industrial Sales & Promotion

1st Prize

Eye of the Beholder, Bureau of Adv., Amer. Newspaper Publ. Assn.; produced by Elektra Studios.

2nd Prize

Newspaper, Bureau of Adv., American Newspaper Publ. Assn., produced by Elektra Studios.

Merit Awards

Say It Again, International Mineral & Chemical Corporation.

Envelope Jive, Karolton Envelope Co.; produced by Goldsholl Associates.

Westvaco Inspiration for Packagers, West Virginia Pulp & Paper Co.; produced by PGL Productions.

Consumer Sales & Promotion

1st Prize

Surf, Jantzen, Inc.; produced by Homer Groening Adv. Agency.

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ELWODD SIEGEL, President & Executive Director
EDWARD F. BOUGHTON, Vice President & Executive Producer



JU 2-3480

2nd Prize

Comprehending Blending, Hamilton Beach; produced by Portafilms.

3rd Prize

Happy Holidays Along the Potomac, American Oil Company; produced by Parthenon Pictures.

SOUND FILMSTRIPS

General Public Service

1st Prize

Compact With Nature, Water Resources Assn.; produced by Training Films.

Sponsored Educational

1st Prize

Part 1: The Master, produced by A. B. Dick Company.

Employee Relations

1st Prize

Tickets Please, J. C. Penny Co.; produced by Seymour Zweibel.

2nd Prize

Low Scouting Dollars Serve, Boy Scouts of America.

Employee Training

1st Prize

A Matter of Money, Champion Spark Plug Co.; produced by Muller, Jordan & Herrick, Inc.

(Silent Filmstrips)

1st Prize

Sales Presentation, IBM Corporation.

2nd Prize

Boy Scout Leaders Roundtable, Boy Scouts of America.

Sales Training

1st Prize

Counterpoints, Arrow Company; produced by Pan Media Company.

2nd Prize

Dogg's Folly, Petroleum Chemicals Div., Du Pont; produced by Close & Patenaude.

3rd Prize

How to Succeed in the Life Insurance Business, Metropolitan Life Insurance Co.; produced by MPO Videotronics.

Merit Awards

The Case for the 16 Ounce, Pepsi-Cola Co.; produced by Graphic Varieties.

Sales Magic, General Electric (Home Laundry Dept.); produced by Vogue Film Productions.

Industrial Sales & Promotion

1st Prize

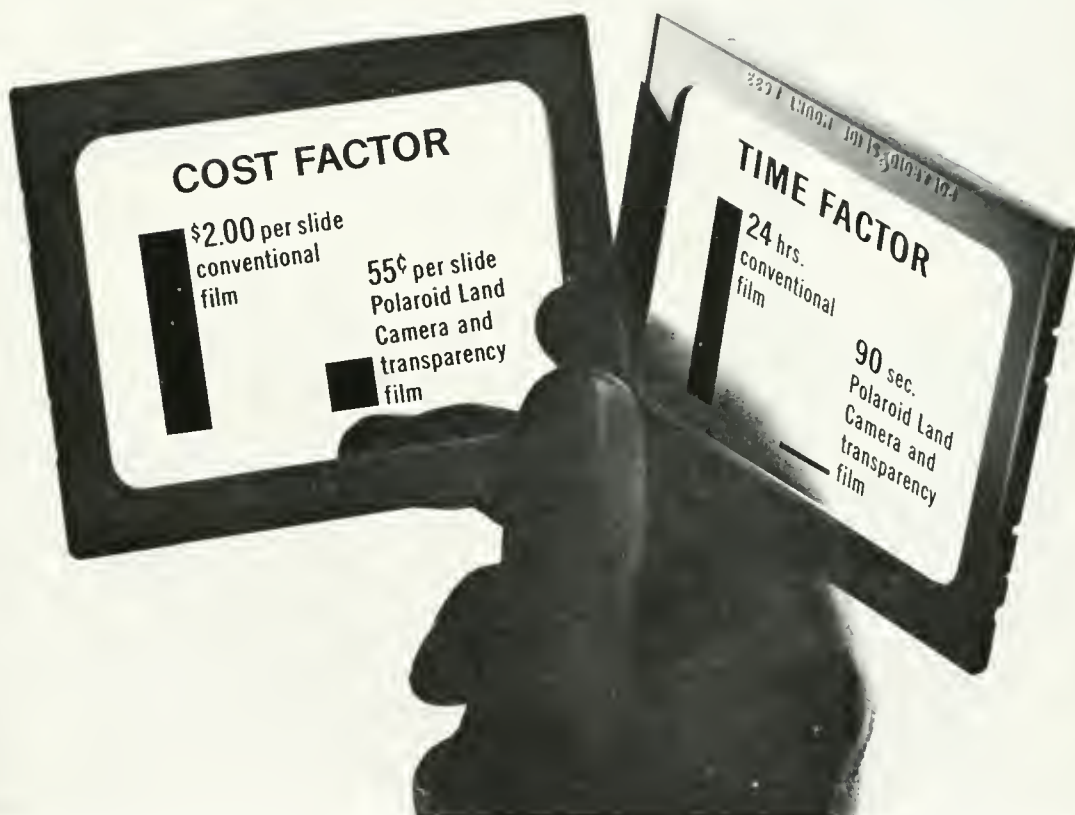
Action by Plan, Associated Business Publications; produced by Henry Strauss & Co.

2nd Prize

The Third Dimension, C. B. S. Radio.

(CONCLUDED ON PAGE 57)

This slide presentation speaks for itself.



Different films for line and continuous tone are available. Polaroid Corp., Cambridge 39, Mass.

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COC

AUDIO-VISUAL UNITS

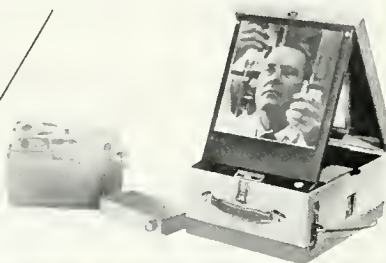


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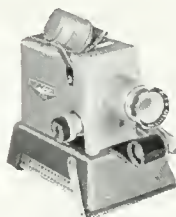


C.O.C. EXAMINER

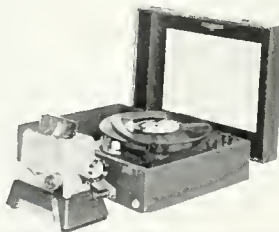


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Perfect for group viewing, without room darkening. Easy to set up in seconds . . . easy to carry too.

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Service is Keynote at Socony

New York Headquarters' Training Center of Socony Mobil Shows Constant Increase in Company Use Over Seven Years

THE SOCONY MOBIL OIL COMPANY'S Headquarters Training Center made important a-v news when it began operations in 1956 at the firm's new building on 42nd Street in New York. (BUSINESS CREW No. 2—1957). The impressive (7,800 square feet) training facility was hailed at the time as the last word in audio-visual training centers and it has become a model facility for emulation by other companies.

The Center was designed to provide ever-increasing services to this world-wide company and to be

standing of the subject matter results.

1,032 Meetings in Past Year

The activity report of the Center shows that attendance at meetings and rehearsals totaled 88,751 over a six-year period. 15,694 attendance at 1,032 meetings was reported in 1962 alone. Motion picture preview attendance during the six-year period was 10,799 at 2,493 previews. There was a 1,748 movie preview audience in 1962 at 393 showings.

During the 1957-1962 period, 10,249 requests for the use of the audio-visual equipment by management were made and it required 17,987 units of equipment to handle those 10,249 requests.

Showing Tools at "Open House"

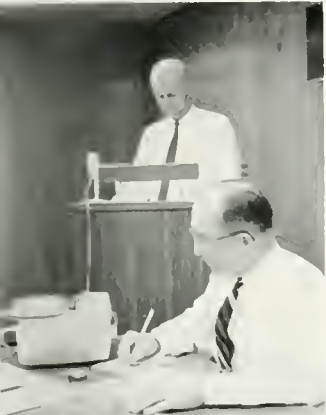
The Training Center frequently promotes "open house" programs to acquaint more top management people and their key personnel with visual aid tools which are available at headquarters, so it is presumed that figures for succeeding years will continue to reflect growth of the Center — a proven asset and key factor in the continuance of efficient communications techniques throughout the company.



Showing key personnel at Socony how to use visuals for best results, Michael Kelly of Training Center Staff lays transparencies on an overhead projector.

On this page and others that follow, we preface this month's Audio-Visual Equipment Trade Fair section (beginning on page 43) with reports on audio-visual tools at work. Thousands of companies,

in the U. S. and abroad, are utilizing films, filmstrips, overhead projection and closed circuit television. Yet all of them will benefit from experiences reported in the pages of this issue.



Socony exec rehearses audio-visuals with D. G. Treichler.

versatile enough to meet unforeseen requirements as well as immediate needs.

Report Progress to Management

How well has it succeeded? According to the latest report to management by D. G. Treichler, in each of the first seven years of operation, the Training Center has experienced an increase in the use of facilities and of audio-visual equipment. Mr. Treichler is Supervisor of the Audio-Visual and Facilities Section under which the Center operates.

In addition to extensive use of the Center for formal and informal training programs, the facilities are frequently used by management to rehearse presentations where audio and visual aids are used. Socony Mobil management encourages the use of a-v aids because they are convinced that when these tools are used correctly and in their proper place, a more effective job of communication and greater under-

Typical of Training Center's model facilities, this conference room is in daily use by key personnel at Socony.





Visualscope crew sets up the big "Lumenoscillator" screen for the ABC show.

Lighting Up the ABC Schedule

Unique "Lumenoscillator" Technique "Ties-In" Visuals to Preview Network's Television Programs to Stations

ONE OF THE DECISIVE MOMENTS in the television network's annual calendar of events is the presentation of next year's schedule. It is vital to the networks that individual affiliated stations be impressed with the schedule, for disenchantment can sometimes lead them down the road to local programming of old Hollywood films in prime time.

For the American Broadcasting Company, this year's schedule was particularly important. Slated for unveiling in Chicago during the National Association of Broadcasters convention in March, the schedule presentation was complicated in that time switches and program changes were taking place almost daily right up to convention time.

Thus, the more conventional methods of presenting the schedule visually — via motion pictures, or a "canned" audio-visual presentation, could not be used.

ABC's Ted Fetter, Director of

Night-time Programming, George Corwin, set designer, and Fred Schuman, production coordinator, approached Visualscope, Inc., a specialist in solving unusual presentation problems, to think up a new way of doing the job so that it would be visually stunning, novel, impressive to executives of affiliate stations, yet flexible enough to be changed on a moment's notice.

The visuals would be planned to augment ABC's other key attractions — speeches, entertainment and live appearances by such ABC stars as Jerry Lewis, Ozzie and Harriet, Jack Palance, Ernest Borgnine, Patty Duke and Lawrence Welk.

After a lot of thought and experimentation in the back rooms, Visualscope's president, Robert Taylor, came up with a new technique and new equipment which has now been dubbed a "Lumenoscillator."

As shown at the ABC conven-

More Audio-Visual Tools at Work

tion, it is a large screen, measuring 15 feet by 20 feet, which was used for high-quality rear projection as well as standard front projection. It is self-contained, movable, and has no wings or curtains.

Programs on 35 Light Boxes

Behind the screen were large light boxes, individually mounting large transparencies of the various TV shows, which could be quickly interlocked together to form one large structure measuring exactly the 15 by 20 foot surface of the screen. Thus, all 38 of the light boxes combined to illustrate the titles of *all seven* of ABC's daily schedules from 7:30 p.m. through to the 11:00 p.m. news. (See illustration).

As an example, Sunday at 7:30 p.m. will have *The Travels of Jamie McPheeters*. After the light box behind the screen presented

could easily be unclamped and switched in positions or replaced. A lighting control panel with individual and master switches controlled the illumination process.

Topping the whole performance off was the introduction of ABC's big Jerry Lewis show, scheduled for Saturday night at 9:30. For this place on the massive chart, Visualscope went to Hollywood and filmed Lewis so that a full screen motion picture could be masked off optically with the exception of the box for the Lewis show.

Is He Live Or On the Screen?

In this box, a six-foot high, life-size Jerry Lewis first engaged in some spirited badinage with ABC president, Tom Moore, then walked out from behind the screen in person, same size and same clothes as on screen, returned into the picture, and finally appeared again in person as the big screen was moved off and Jerry Lewis and his Band took over.

On the spot, the three-hour show won a terrific ovation from the 3,000 affiliate station executives in the audience. The presentation was later acclaimed in the broadcasting trade press as a "bold, direct challenge for leadership."

Another fall program is premiered: scene from "Arrest & Trial" program.



Rear-projection lights out: screen shows "Travels of Jamie McPheeters."

this show in its proper place in the weekly schedule, the front projector came on to illustrate some rousing motion picture scenes from the McPheeters saga.

Making Allowance for Changes

Flexibility was assured right up to show time because the boxes



Here's the full ABC fall television program schedule on screen. Jerry Lewis is about to make his personal appearance at special Broadcasters' premiere.



Westvaco Wins Viewers at Packaging Show

West Virginia Paper Company's Short Film an Eye-Catcher

HOW TO HOLD the attention of a packaging show audience, distracted by a thousand and one sights, has been hopefully solved by West Virginia Pulp and Paper Company through the use of a unique film which employs a wide variety of techniques to try to keep the viewer glued to the screen.

The film, featured in the paper company's exhibit at the AMA Packaging Show recently held at McCormick Place in Chicago, aimed to get across in five minutes of entertainment, the message that

Westvaco is a leading innovator of packaging and packaging systems.

While not losing sight of its basic job of telling the company's story, the film tried to make it painless by the use of color, animation, exciting motion, modern jazz and a fetching model. There are no spoken words or narration.

Build Theater Into Exhibit

To show the film, a specially fabricated theatre was built into the exhibit. The booth contains a rear-projection unit which beams the 16mm film onto a 30 by 40 inch screen. Prints of the film are



Hooded rear-projection screen is at right center in Westvaco exhibit above.

on a reel which can be run at intervals, or continuously.

To see the film, the viewer stands in a carpeted area which is set apart by a "roof" which extends fan-shaped from the top of the booth to the edge of the aisle, a distance of 14 feet. No loudspeakers are used. Instead, the music is piped to a series of 24 high-fidelity earphones which are divided among four pedestals within comfortable reach of the viewers.

G geared to Corporate Advertising

When the paper company's packaging and marketing people began to plan the context of the exhibit and the film, they concluded that the booth should reflect Westvaco's corporate advertising theme by physically displaying the company's wide range of packaging products and demonstrate with actual working models

its new packaging systems. The film is designed to accomplish the same goal, primarily for the hurried viewer, but in a twinkling of an eye, so to speak.

The film was made for Westvaco by PGL Productions of New York.

Fashion model Gretchen Harris is shown in scene from Westvaco film.



Films Attract Visitors at the Trade Fair

Repeater Projectors Score in Chicago's McCormick Place

THIS YEAR's edition of the International Trade Fair, held in McCormick Place on Chicago's

— Aerospace theater in Chicago.



lake front was replete with repeater-type, self-contained projection equipment. Exhibits of the U. S. aerospace program (see cut below), Pan American Airways, Bruning and General Electric were among those using Busch, Vicaudio and similar equipment to attract and hold Fair visitors.

Union projectionist restrictions again hampered free use of films by exhibitors in Chicago but Fair sponsors provided the comfortable facilities of the Little Theater for scheduled showings of travel films furnished by exhibitors.

A pictorial report on these Trade Fair projection setups will appear in the following issue. Watch for it!

A Sales Maker for Kelvinator

Appliance Dealers Turn Prospects Into Buyers as They Switch on Technicolor 8's in Consumer Viewing Center

A DRAMATIC SALES-BUILDER is serving the Kelvinator Company as this appliance maker puts into nationwide service its new "Consumer Viewing Centers" featuring the Technicolor "8" Instant Projector with a special engineering adaptation made for this client.

Appliance dealers are reporting that 80% of prospect viewers are being converted into buyers in many locations where the Viewing Center has gone into action.

The special innovation is an automatic shut-off device, activated upon completion of the film. Technicolor also supplied the Kelvinator cabinets with an interlock mechanism which turns on a display light as the film ends.

Produced by Wilding & Dramaturgy

Wilding, Inc. produced the series of four 8mm films for these displays and its subsidiary, Dramaturgy, Inc., was responsible for design and construction of the Consumer Viewing Centers.

The four Wilding-produced 8mm films with color by Technicolor give "See the Proof" demonstrations of the Kelvinator appliance line — the "No-Frost" refrigerator, automatic washer, electric range, and Foodarama, a deluxe upright refrigerator and food freezer.

Bought by the local dealer, the

"Viewing Center" is five feet tall, standing on metal legs, and is 19 inches wide. Its screen size is 12 inches wide, 9 inches high. Inside is the Technicolor projector with its automatic shut-off triggered by an inch-and-a-half-long milled-out section of film opposite the sprocket-hole side and outside the picture area.

Snap-in Change of Film Cartridge

A lift-up door on the front of the unit provides immediate access to the projector for snap-change, no-threading cartridge-inserting, and for starting the machine. Cartridge storage space also is provided inside. A brightly-illuminated sign displaying the Kelvinator name calls attention to the Viewing Center until the film starts, when it goes off, coming on again when the showing is completed.

While continuous projection was considered initially, study of plans and needs quickly showed it preferable to let the individual salesman operate this selling aid according to his need of the moment. Is his prospect interested in a washer? Then he slips in the cartridge film on the Kelvinator washer, pushes the start button, and the demonstration is underway. A freezer? Just as quickly he inserts the Foodarama film, and gets an immediate customer reaction.

Far from being a crutch for in-

Here's "Consumer Viewing Center" as it appears on appliance dealer's floor.



INSTANT SALES:

effective sales efforts, the Viewing Center might well be described as a "closing center." At the Jesion Furniture and Appliance store, where the program had its initial four-month test before national release, early this year, 90 showings were made to prospects who either were actively shopping for a new appliance or were "just looking." From these demonstrations, 72 Kelvinator sales were closed — an astonishing 80 per cent conversion. The firm's Henry P. Jesion calls the program "the most important retail selling tool ever to come along in our business."

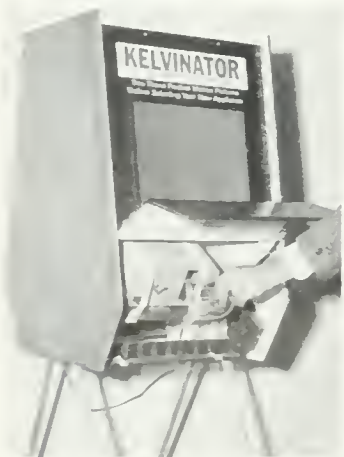
"Our Salesmen Liked It . . ."

"Our salesmen liked it from the first," he said, "and the more they used it the more convinced they were that here, at last, was a visual selling aid that would actually help them convert only slightly-interested prospects into sold customers."

While Jesion's high-close ratio stands as the spectacular, dealers elsewhere are reporting 50 to 70 per cent conversions, a fine figure in anyone's selling league. There are few retailers — or marketers of any product or service — who wouldn't be happy at being able to turn half the prospects into customers.

Kelvinator plans additional films to expand dealers' libraries.

The Kelvinator model is a custom-built item, especially made for that company. However, Technicolor has an exciting new device in its Model 700, an off-the-shelf item which may be used by any merchandiser without special adaptation or attachments. Due for presentation at NAVA, Technicolor expects Model 700 to achieve for merchants throughout the nation what the Kelvinator model has been accomplishing for its appliance dealers.



Keeping Score on Film Results:

Better Business Bureau's Five-Year Film Program Factor in National Growth

Right: one of the public service television slides currently being provided to stations and networks by Association of Better Business Bureaus.

AN ACTIVE USER of the film medium since the release of its first 28-minute sound motion picture in 1958, the Association of Better Business Bureaus will release its fourth film in September. Meanwhile, the ABBB has also entered the field of television media, using a series of public service slides backed by off-screen announcements for station breaks.

The Association's first film, *The Better Business Bureau Story*, is still being widely shown to audiences in the U. S., Canada and abroad five years after its premiere. Two other films (including the 1962 release, *Too Good to Be True*, produced by Audio) are also bringing the Association's important stories to business and employee groups, clubs, schools and nearly every segment of the consumer public for whom they were created.

70,000 More Member Firms

Better Business Bureau officials consider the success of this five-year film program relevant to the Association's constantly improving statistics: in 1958, there were 110 Bureaus, 101 in the United States and nine in Canada. In June, 1963, 127 Better Business Bureaus served the U. S. (113); Canada (10) and others have been created in Mexico, Puerto Rico, Venezuela and Israel. In 1958 some 80,000 business firms and corporations held membership in local Bureaus; five years later, in 1963, membership has grown to 150,000 member companies.

"This domestic and overseas expansion must be attributed to many factors," Bureau officials note, "but the ABBB educational film program has played more than a minor role and its importance continues to increase."

"When the business leaders of a community decide to organize a BBB, they look for help from the Association's New York offices. Always included among the organizational and promotional aids are the ABBB films. The pictures are

shown on television and to businessmen at service club luncheons and special meetings. In this way, both the consumer public and the business community are introduced to the functions and services of the BBB in advance of formative discussions and the needed stimulus is provided."

Local Bureaus Develop Shows

Routine distribution of this Association film program is handled by local Better Business Bureaus as they reach out to business and community groups, serving practically every social aggregate which may come to mind. Working relationships are maintained with local television stations and BBB films are frequently shown as public service programs.

Beyond these customary distribution patterns, there have been tangible demonstrations of interest by advertisers and media as both groups have voluntarily promoted the BBB ideals of "truth in advertising" and "business self-regulation." Twice in the past five years, the National Broadcasting Company has premiered the Association's films on nationwide closed-circuit telecasts to business leaders.

Major TV Networks Helping

The ABC, CBS and NBC television networks also recently advised all of their affiliated stations of the new ABBB public service television slides. And a number of utility and telephone companies have purchased prints of Better Business Bureau films for their own customer service programs; other companies are using them in their employee relations programs.

For example, the Singer Company (long concerned with the problems of bait advertising) made it possible for each BBB to purchase prints of the 1962 release, *Too Good to Be True*, at a substantial discount. Then Singer also sponsored prints of the same film for schools and, along with the Electrolux Corporation's similar donations, school systems in ten

PROMOTES PUBLIC CONFIDENCE IN BUSINESS



cities have received one or more prints.

Typical of educators' responses to the film was this one from Paul E. Long, Director of Audio-Visual and Museum Education in the School District of Philadelphia:

"This title has been recommended by our office for use in the secondary schools for both commercial education and social studies. It is also recommended for adult groups. The film review committee rated it as excellent."

"This is an illustration of cooperation between industry and schools which is of great value to systems like ours. The film relates to our course, is not promotional, and of excellent technical quality."

Significance of the Program

What, ABBB officials ask, is the significance of this filmed communications effort and the increasing attention it is drawing from the business community?

While much of the answer lies in the future, they believe that this first half-decade has provided some valuable preliminary conclusions.

1. The general public is receptive to information about consumer transactions and to the constructive emphasis these films give to the value of advertising and selling in the economy.

2. It has been demonstrated that future consumers, community leaders and business professionals in the secondary schools and colleges are receiving economic instruction through the films.

3. Finally, business and industry get an assist through the increase in public confidence encouraged by this dramatic way of telling the story of good business.

In the fall of 1963, another chapter of the ABBB story will be presented as the Association unveils its fourth motion picture. This title deals with home improvements, a subject of importance to homeowners everywhere and to members of a giant industry involving every service and manufacture phase imaginable.

By Richard S. Piasecki*

CLOSED - CIRCUIT TELEVISION, based on the "live" demonstrations of production testing of its engines, paid off handsomely in attracting and keeping visitor interest in the Allis-Chalmers' exhibit at the recent Construction Equipment Exposition and Road Show held in Chicago.

Planning and results are spelled out from our experience to evaluate these two key phases in terms of your own exhibit program.

To paraphrase slightly, "Competition is the Mother of Innovation," and when it's "Road Show Time," all the innovation stops are pulled! The usual ingredients for an exhibit are bound to be similar to those of the competition. Attractive displays and settings, articulate sales representatives, charming hostesses and teams of literature are among the obvious to which can be added "giveaways" and sales premiums. Now, what else can be done to out-exhibit competition?

The Mission and Its Result

Our mission: to develop an audio-visual display to effectively convey the Allis-Chalmers "World of Power" message to anticipated thousands at the show.

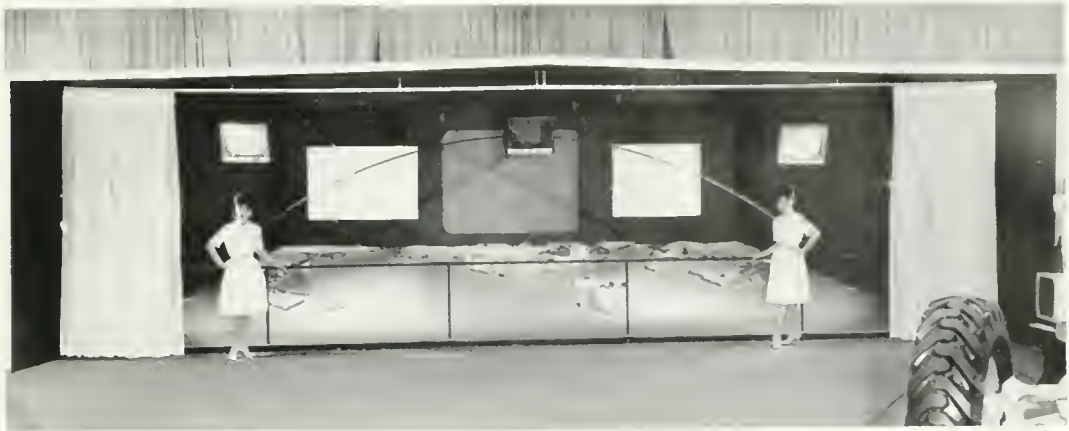
The result: a diorama display incorporating an illuminated relief map to pinpoint plant and activity locations; a color motion picture to show the many A/C products at work; attractive hostesses to direct attention to various areas on the map; and, our key tool, a live television pickup from the Allis-Chalmers Engine Plant at Harvey, Illinois.

Plant Visitors Gave the Cue

We took our cue from the interest shown by thousands of farm tractor customers who visited this plant in December. Tours to the plant for Road Show dealers and customers were planned as an added attraction. So the live, closed-circuit TV portion of the large-scale diorama presentation, showing the actual production testing of the engines which powered all the construction machinery displayed at the show, was a "natural" for tying-in these tours with the rest of the show.

By adding closed-circuit TV direct from the Harvey Works, now visitors who couldn't take me for the trip were taken on the tour right at the exhibit! Our one-minute "World of Power"

Dick Piasecki is Supervisor of Photographic Operations for the Tractor Group Allis-Chalmers, Milwaukee, Wis.



This is the "World of Power" exhibit ready for action on behalf of Allis-Chalmers at Construction Equipment Show.

A "World of Power" in Closed-Circuit Television

Allis-Chalmers Scores Road Show Exhibit Hit With Telecasts from Nearby Engine Plant



Road show visitors gather at Allis-Chalmers' "World of Power" exhibit. Hostesses are about to announce live telecasts from nearby Harvey engine plant.

presentation included a world-wide tour of manufacturing facilities and equipment in action at home and abroad. And live TV, incorporated into the overall diorama presentation, served to add immediacy and authenticity to our theme of reliability, quality and product acceptance. Three 21-inch receivers presented the most dramatic segment of engine manufacture: the testing operation.

How We Set Up for Telecasts

Behind-the-scenes production details began with the retention of Telecasting Services, Inc. The day before the Road Show's opening, their mobile TV unit equipped with monitoring, audio and amplifying gear, along with two studio-type TV cameras, moved into our Harvey plant. Technicians included two cameramen, a switcher for picture pickups, a shader to control picture quality, and an audio man to monitor the sound.

Chicago free-lance announcer Ed Cooper narrated the four-min-

ute segment. Four engine test cell operators at the Harvey Works performed their regular duties before the cameras. Each operator was equipped with a set of earphones through which he could hear the narration and perform his role in the demonstrations as called for.

Because of the relatively high noise level in the engine test cell area, a TV studio was built nearby. From there, Cooper opened the presentation by stating point of origin of the telecast and the time. The camera then cut away to show the lines of engine test cells and details of the control panels. These points were explained by the commentator.

The test cell presentation closed with a shot of an engine which had completed its test run and was being rolled out of the area. Each segment ended with an invitation to make a personal tour of the plant. To further enhance the live TV aspect, Cooper presented a

five-minute newscast every hour, utilizing a UPI news wire installed to provide the copy. Periodically, the newscasts were replaced by on-the-spot interviews with construction industry personalities.

Communications between the remote crew at Harvey and the stage manager at the Road Show were served by an open television line. The TV signal was relayed by the Illinois Bell Telephone Co. via microwave transmission to a receiver mounted atop a Chicago hotel and then fed by coaxial cable to the Amphitheater.

7,000 Viewers at Road Show

Results confirm our faith in this idea. Actual presentation of the diorama with its live TV segment was made on the average of three times each hour of a seven-hour period. Attendance was spot-checked at the show.

We "played" to an average of 155 viewers each hour for 45 hours, gaining about 7,000 viewers for the period of the Road Show. Statistically, about 10 percent of the registered show attendance spent at least ten minutes at our "World of Power" exhibit, plus an (CONTINUED ON PAGE 63)

Video camera focuses an engine test for the closed-circuit telecast.



Growth of the Individual Is His Life Work

FOR THE PAST TWELVE YEARS, a highly-articulate and thorough believer in communication has had a profound influence on the business film medium. Henry Strauss, 48-year old president of the Manhattan communications company which bears his name, is a *specialist* in those kinds of pictures he believes in most: motivational, attitude-building, role-playing films.

Surrounding audio-visuals with related and integrated media which help get the screen message deep into the hearts and minds of viewers, he has won a good many long-term sponsors and the gratitude of millions of viewers who have benefited from such programs.

The very word "*attitudes*" is an ideal starting point from which to explore this spirited and often unorthodox operation. While the programs and tools created and developed by the Strauss organization relate to a broad spectrum of industrial, governmental, educational and social problems, there is a uniform principle that stands as the company's hallmark.

Each project is based on the fundamental of personal involvement, the conviction that *facts* as facts are acceptable to people only when presented in a way that gives them validity in terms of feelings and emotional drives.

This idea is scarcely revolutionary in 1963 and Strauss would be the first to admit that it oversimplifies the complex process of imparting new ideas and stimulating real action on those ideas.

Helping People to Enjoy Their Work

In 1946, however, when Strauss began to articulate "motivational thrust" as the prime force, for example, in making an employee happier in the job and *thus able to do it better*, the formula was a pioneering one. Paradoxically, it was his equally unconventional approach to prospective clients that enabled him to win a test of his theories.

John Shaw, at the time a vice-president of A.T.&T., now retired, recalls it as follows: The Bell System had a very high turnover rate among operators. Girls were hired easily enough, but far too many, far too quickly, left for jobs in other industries. "After listening to our problem," says Shaw, "Henry told us he would have to study it before he could say whether or not he thought he could help us solve it. In contrast to the average industrial film salesman's approach, Henry's attitude was utterly delightful."

Strauss spent several weeks in direct contact with the operators, talking over their feelings about the job. "Then one day," Shaw continues, "Henry came into my office knowing more about our problems than we did. Any other film producer would have asked us what kind of film we wanted. Strauss *told* us. He said our communications with our operators were poor mainly because we had analyzed our relationship with them incorrectly. We had assumed that our indoctrination program wasn't strong enough, but Henry proved to us that the girls were strongly pro-company — at first —

and that only after several months did their interest in the job slacken.

His prescription was a half-hour film, *The Big Day*, designed to show young operators the actual importance of their work, as opposed to what they might have thought it to be.

The film made no mention of the Company's benevolence toward its employees or the wonders of its scientific achievements; but it was marvelously effective in showing operators that their work was of genuine and lasting importance, that they provided vital services to people like themselves."

According to John Shaw, "Henry's films are, in their way, works of art. He has now made over 20 for A.T. & T. We kept on hiring him



... he cares about what goes on inside people

because we were convinced from the first that he was striking in the right direction ... that unless you reach the *insides* of people, whatever you try to say falls on deaf ears."

Other clients, to say nothing of friends and associates, would undoubtedly agree that Shaw struck the one basic chord in Henry's complicated and sometimes mercurial temperament. His interest in what goes on "inside people" amounts to a pre-occupation. Almost by instinct, he tends to look at a situation in terms of the feelings, aspirations and ideas of the men and women involved.

A Wide Range of Projects Undertaken

Strauss himself, acknowledges that herein may lie his major strength as a communicator. There is no doubt that an unfaltering focus on basic human values underlies his organization's talent for "communicating ideas" in an impressive diversity of areas. During the past seventeen years, Strauss projects have embraced such topics as the U.S.E.S. and the U.S.S.R. ... sales and safety ... management of money and management of men ... public health, air

travel, national security and marketing. And this is only a random sampling.

The very first advertisement for the Strauss organization expressed the philosophy that "*Growth of the individual*" is the yardstick for effective communication." The yardstick has stretched in recent years to measure continually more complex, increasingly sophisticated problems in motivation, education, training and public information. Yet no single project has escaped the single-minded concentration on development of the internal human resources.

Breaking Down Walls That Separate Us

No lover of even the most classic clichés, Strauss insists that every man *is*, to some extent, an "island" ... walled off from his fellows not only by language or nationality, but by differences in outlook and perspective, experience, economic background, purpose and life-pressures. He develops methods and tools for communication with sensitivity to these differences; but he works also with *basic* emotional drives and intellectual mechanisms that all people share to some degree.

Strauss admits that this philosophy has its conflicts, and leads to some experiences which are "like picking your way through a mine-field." "You can never be sure," he says, "that a buried fear or resentment won't suddenly blow up in your face."

But he also feels that this line of direction is responsible for his demonstrated ability to handle client problems ranging, quite literally, from in-plant to international. And certainly the "Strauss touch" has earned him the enviable reputation of having fewer client restrictions, over more successive years, than is customary in such relationships.

Exploring Problems in Overseas Trade

One of his latest productions (for Pan American Airways, a 12-year client) is in the field of world trade. It is a far cry from his first efforts in terms of subject matter, technique, scope and potential effect. Titled, *We'll Talk About It in the Morning*, filmed on location in Milan, and prefaced with an official introduction by Secretary of Commerce Luther Hodges, it undertakes to interpret the United States Government's role in encouraging trade expansion overseas.

The film explores key questions an American business firm must resolve before entering the European market; but it does so through the dramatized personal experiences of a fictional businessman charged with making the crucial decisions.

Thus, with the protagonist, the audience is mentally and emotionally involved in taking the first steps to realistic action; yet the film's design enables it to avoid the limitations and contradictions that might normally beset a story directed at viewers whose *specific* problems are enormously varied. As it happens, the picture also serves as a vehicle for PanAm Cargo Sales Personnel's understanding of concepts they will encounter in their customer service role.

Strauss' entrance into the business film field came in 1938, two years after graduation from New York University and following a short stint in his brother's lace importing business.

He was a free-lance writer at the time; and came across the first issue of *BUSINESS SCREEN* in the New York Public Library while doing research for a magazine article.

Leafing through the magazine, it struck him that here was an industry with a high potential of creativity and artistry — a powerful medium which put its skills to use for something other than just itself. His career in film production began the next day, when his application for a job was accepted by Caravel Films, one of the leading Eastern producers of the time. Two years followed, in which he sold exactly one 15-minute slidefilm (to Utica Knitting Mills Company), an inauspicious beginning from which he was rescued by imminent war and the United States Navy.

Received Field Commission as an Ensign

As a raw Quartermaster, 3rd Class, Strauss shipped out on a supply ship right into disaster when his vessel went aground on the rocks of the Newfoundland coast while running from a Nazi submarine in a 90-knot wind. For extreme heroism in attempting to rig breeches buoys from his foundered ship to the rocks, he was awarded a field commission as ensign.

After patrol craft training he took command of a sub-chaser and was sent to the South Pacific. "Sub-chaser 668," Henry says, "was a grubby little 110-foot tub that the rest of the Navy hardly recognized as a fighting ship. We were completely expendable. As soon as we got a gun crew trained for our own ship's protection, here would come some destroyer or cruiser and strip us of our gunners, leaving a group of apprentices in their place."

It was during this period of stress that Strauss learned first-hand about translating "selfish" desires into constructive action. "Learn to shoot that gun — and quick — or tomorrow you can damn well be dead!"

His methods of leadership over many months' time achieved such impressive success that the Navy transferred him to Miami as an instructor in Patrol Craft Training School. From there he was later sent to the Bureau of Ships and assigned to the production of films applying motivation theory to industrial incentive problems.

The Search for a Meaningful Life

After the war Strauss returned to civilian life armed with practical experience, some strong convictions on the nature and effect of training films, and a clearcut personal philosophy. He was motivated by the feeling that somehow he had to give his life some meaning which he could not get just by material career success. He took his ideas to the Patheoscope Company, which employed him as an independent producer. He gave himself two years in which to prove his theories or abandon them, and with them the film business.

His dominant objective was to direct his talents toward bringing people closer to one another, and closer to realizing their common hopes and aspirations. He chose the channel of industrial film, because he believed that during the coming five years the country would face

(CONTINUED ON THE FOLLOWING PAGE 69)



The 106,500 dwt. super-tanker S. S. Manhattan is lensed during a trial run.

Hull 1679: the Building of a Giant Tanker

Bethlehem Steel Records Building of Largest Commercial Ship from a U. S. Yard

THERE IS DRAMA in the fact that the 106,500-ton S. S. Manhattan is the largest commercial ship ever constructed in the United States. This super-tanker was completed in Bethlehem's Quincy Shipyard last year and the story of her building, from keel to trial runs, is told in the briefly-titled 28-minute color motion picture *Hull 1679*, recently released by the Bethlehem Steel Company for distribution via Modern Talking Picture Service libraries.

Hull 1679 was scripted and produced by Audio Productions, Inc. from dramatic footage supplied by Bethlehem. The Manhattan has been in service for many months, delivering 30 million gallons of oil to U. S. ports. She has the capacity of 3,000 tank cars, equals a freight train some 20 miles in length.

Sequences begin on that September day in 1959 when the keel was laid and amass convincing evidence of the many skills and trades required to put together the 30,000 tons of steel that went into this super vessel, the largest ever built in an American yard and the

biggest, also, ever to fly the American flag.

The picture points up the importance of maintaining these skills by building such ships in American yards. *Hull 1679* calls attention to the need for a healthy U. S. merchant marine, especially in times of crises.

The building of the Manhattan was a high point in a 12-year tanker program at Bethlehem. Long before the day of her christening, the huge steel frames were rising along the ways; in an adjacent sub-assembly area (off to the side of the ways), portions of the ship were completed in a technique developed by Bethlehem during World War II.

Erectors put together seven-story bulkheads; boilers and turbines, condensers and oil coolers, water distillation equipment all come together as *Hull 1679* begins to take shape. Special steels of durable alloys went into her huge shafts; a maze of pipes for oil, steam and water thread the inside structure.

Americans will view with pride this record of achievement by one of this country's great integrated industrial establishments.

The Manhattan's 45-ton stack is hoisted into place on the after-deck house.





Mural on wall of Board of Directors' room is now on a sliding panel (partial view above), disclosing the audio and visual equipment housed behind it.



Booth equipment includes Zenith tv set; Kodak Carousel slide projector with Buhl wide-angle lens; Scott AM-FM radio and Viking "85" tape recorder.



Ed Palmer shows how translucent and white matte screens slide conveniently behind the decorative mural panel which conceals the entire installation.

An Audio-Visual "Center" in the Board Room

New England Telephone Company's A-V Executive Finds Place for Most-Used Tools

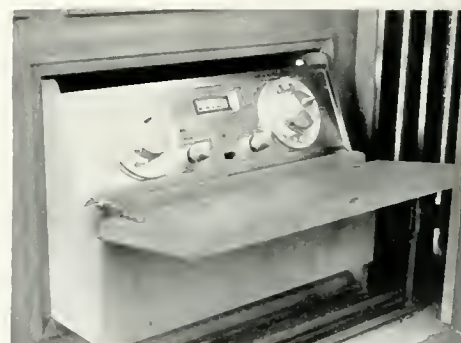
THE BOARD OF DIRECTORS ROOM at New England Telephone and Telegraph Company headquarters in Boston was set up before the use of audio-visuals had become important to many of their deliberations. There are no convenient closets adjacent for protection facilities and the room cannot be darkened easily. Yet, audio-visual materials are becoming more and more important to the directors.

As a result, at most meetings equipment had to be rolled in and out, set up and taken down, causing considerable distraction and waste of time.

Edward Palmer, responsible for many of the company's audio-visual activities, was called in to work on the problem. He discovered that behind a mural of Alexander Graham Bell working in his garret was a 30-inch space in-

side the wall which had been used to store some chalkboards.

By careful planning, this narrow space was redesigned to accept four of the audio and visual tools most frequently required for board meetings. As a result, the room has not been changed in appearance but is easily set up.



Above: a high-fidelity H. H. Scott "Stereomaster" tuner provides board members with choice of either AM or FM radio programs; slides back into cabinet for convenient, dust-free storage.

☆☆☆

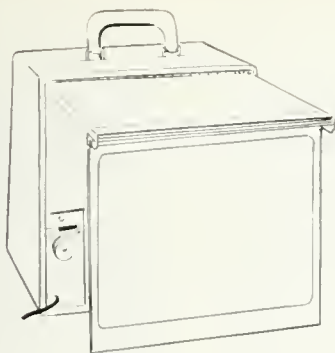
Left: this Viking "85" tape deck is also drawer-mounted for ready access when needed for Board meetings. Four most-used a-v tools are provided.

Flexible hood spreads its wings behind the translucent screen to which it is attached, helping to keep ambient light from interfering with images.

With the hood in place, the rear-projection screen provides a bright, full-size picture. Mr. Palmer is holding remote control of the Carousel projector.

The matte-surface screen board has a cork surface on its opposite side for mounted displays. Screen is used for motion pictures, overhead projection.





what business wants in equipment for projection

THE MACHINES MUST STAND UP IN THE FIELD

THE A-V EXECUTIVE of one of our leading international companies made the point:

"Our men in the field turn on their projectors from three to more than a dozen times *every working day*. Compared to amateur, home use of film equipment, we estimate that these machines get 24 years of use within twelve months.

"It *has* to stand up, it has to give our men trouble-free performance and be backed up with convenient access to service facilities when we need fast replacement or repair. But we also make clear to our board members and purchasing people, when they compare values, that we're *not* buying home movie equipment.

"A precision-made and durable piece of machinery that puts a bright, clear image of our important pictures on the screen and has *good* sound reproduction is as important to my department as lathes and millers are to the shop superintendents."

Yes, business wants *trouble-free* performance. But it also expects maximum portability and convenience in a-v equipment because more and more programs are going into the field where they be-

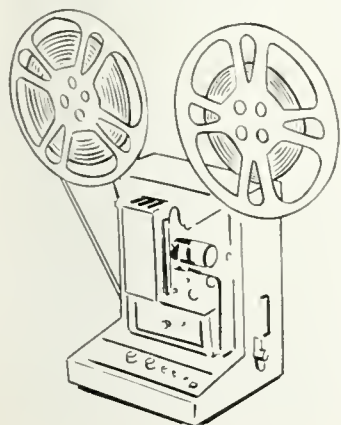
long: meeting dealers, distributors, managers, employees and, most of all, customers and prospects.

Professional business films must come up bright and true on front or rear-projection. High-fidelity sound and a minimum of "gadgets" were among the high-points of a recent BUSINESS SCREEN interview-survey of large and small companies. "Let's have fewer turn-off, turn-on buttons and bows; put the money in the works," one respondent said.

The "cartridge load" principle is catching on. 8mm sound repeater-type projectors have been bought in lots of thousands, hundreds and by the dozen. Business welcomed the "fumble-free" self-threading innovation in 16mm sound (Bell & Howell); and the real "testers" agree that the Kodak "8" stands up with the best. Disc sound is very much with us for sound filmstrip equipment but new ideas, like Kalart's optical sound-on-the-strip and adaptations of hi-fi tape with strips and slides are in the field.

What business *wants*, business eventually *gets*. *Weight* has long been a bone of contention among companies whose representatives carry projectors on planes, in their cars and via train trips to dealers, branch plants and to buyers in the field. Such companies have turned to the diminutive but mighty Technicolor Instant 8, to DuKane's "Flip-Top" and similar sound and silent filmstrip and slide presenters. And they're the ones who are taking out the Fairchild, MPO Video-tronic and Vicaudio 8mm repeater projectors!

New metals out of the aerospace industry; *new electronic developments* and *sharper film bases* are combining here and abroad to push a-v communication methods and materials to wider horizons of useful service. *They're welcome!* □

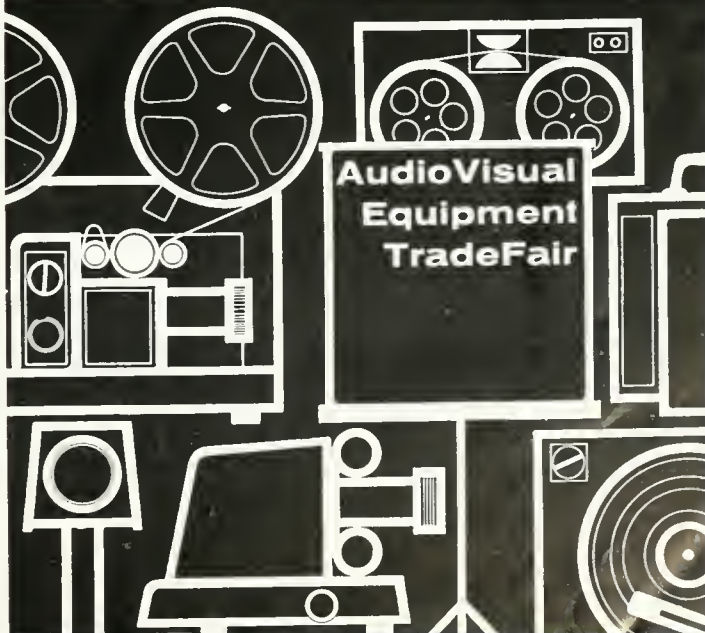


Part 2: a buyer's guide and

Audio-Visual Equipment TradeFair

the sight/sound projection equipment and relevant accessories reviewed in the pages of this section were submitted by the makers as the **best and latest** models offered in their respective lines. In months to come, this equipment will be **put to the test** through long and hard business and industrial use.

equipment makers have come up with some solid, useful innovations in projection this past year. there are **few completely new developments**, but many improvements have been made in last year's major new models. the business buyer is getting **better 8 and 16mm sound projection, more convenient filmstrip (and slide) equipment** and more for his money.



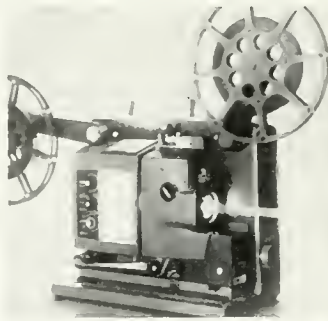
16mm Sound Motion Picture Projectors

Specialist Autoload Filmasound Broke the "Fumble-Barrier"

The Specialist Autoload Filmasound, with its automatic threading feature, was a major advance from Bell & Howell in mid-1962. The business user welcomed this break of the "fumble-barrier" and Model 552 with Autoload remains the key to this company's audio-visual lines.

Model 552 was engineered to require minimum maintenance and its modular or "building block" type of construction permits components to be easily removed or replaced.

A covered guide system permits insertion of the film at top; within three seconds it glides into take-up position, completely threaded. Lost film loops are automatically



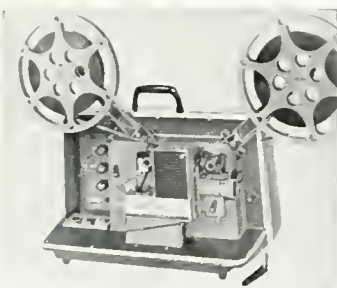
Bell & Howell's Model 552 Specialist Autoload Filmasound

restored; a "systems restorer" also corrects lost tension at the sound drum. Specialist Autoload weighs 30 lb., 13 oz.; has f 1.4 lens. 

Graflex 16 Simplifies Controls; Auto-Threads Sound Drum

☆ When film used on the new Graflex 16 reaches the sound head, it is simply slipped into a slot and "automatically threaded." The

—Graflex' 16 Sound Projector



other key features of this projector include: color-coded, interlocked pushbuttons for simplified control; a brightness-change option which changes low-voltage, 250-watt lamp to equivalent of 750-watt high-voltage, thus extending lamp life. Photo transistor feature is said to provide "cleaner" sound reproduction. The two models (820 and 815) accept interchangeable lenses; Model 820 has "stop-action" still feature. Both are housed in lightweight fiber cases. Power output for sound, distortion free: 15 watts. Weight: approx. 40 pounds. 

New 16mm Arc Projector from Victor Animatograph Corp.

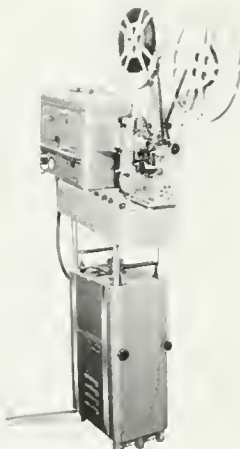
A new model 16mm carbon arc projector, the Model 70-1600, has replaced the Victor Animatograph "1600" arc as the newest member of the Kalart Victor Series 70 line of sound-on-film projectors.

The portable, three-piece unit incorporates the Series 70 optical system shutter and film drive mechanism which, along with a carbon arc lamp and selenium rectifier, delivers 1800 lumens to the screen with virtually no light fall-off from center to edge.

25-watt amplifier has projector head permanently attached. Controls are top-mounted (including a microphone jack). Projector mechanism handles 2000-foot reels (standard on Series 70) and features such as safety film trips, offset film loop, stationary sound drum and 180-degree swing-out

lens are standard. New are: improved cooling system; improved lens mount and pressure plate. 

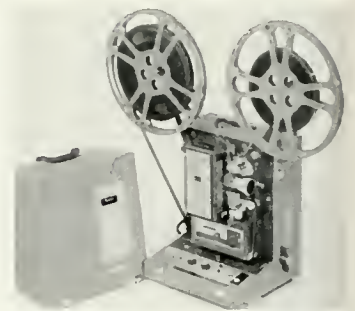
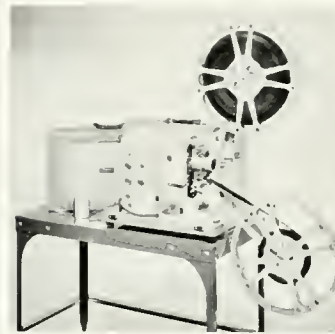
New 16mm Carbon Arc Projector is Kolort Victor Model 70-1600



Advanced Transistor Circuitry for Kodak Pageant Projectors

The Kodak audio-visual projection line includes several excellent "Pageant" models. AV-256-TR, for example, has a 25-watt transistorized amplifier, life-time exciter lamp, solar-cell sound pickup. Single-switch projector control makes operation easy for business use; instant reverse from the powered sound drum is another feature. This model has an 11 x 6" speaker in its lift-off baffle cover and fidelity control for optimum sound quality; safety gate and spring-loaded sprocket. Pageant models have printed-circuit construction. Weight of Model AV-256-TR is 37½ lbs. Lamp is standard 750-watt. 

Below: Kodak's Magnetic-Optical 16mm Projector: Model AV-105-M

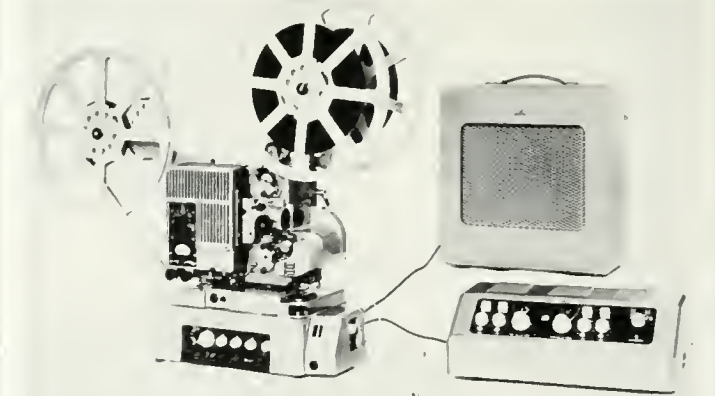


Kodak 16mm Sound Projector — one of Pageant series: AV-256-TR.

☆ For company use where magnetic-optical projection is desirable, Kodak's Model AV-105-M provides recording, play-back and projection on a single machine. The Super-40 shutter is noted as adding screen brilliance at either silent or at sound speed. Controls of the AV-105-M are well-organized on single panel. Weight, including speaker, case, projector and microphone, is 39 lbs.

Accessories available for recording include a synchronizing brake kit which enables user to slow the machine to precise 24 frames per second; a synchronous motor kit and a two-projector synchronizing kit. These are optional on the AV-105-M. 

Siemens 2000 Double-Sixteen Sound Projector Is Introduced



Siemens 2000 double-sixteen optical-magnetic sound and recording projector.

☆ The Siemens "2000" double-sixteen sound projector has been recently introduced in the U.S. by its well-known maker through the facilities of the Arriflex Corporation of America. Built up from a system of basic modules, the machine consists of two major assemblies in a unique combination: a highly-capable single-system optical-magnetic 16mm sound projector; an additional 16mm magnetic film record and playback channel. A reliable and inexpensive in-

terlock is noted as an outstanding feature of this versatile machine. In the Siemens 2000, film is transported by a triple claw, well-controlled by a special, double cam. Three-direction adjustment of the projection lamp socket permits the choice of 250 to 1,000-watt lamps. Lamp is switched on with under-voltage to reduce initial current surge (extending life); current is then increased to rated intensity with rheostat and built-in ammeter. A 15-watt amplifier is standard. 

Cinebox Offers Push-Button Choice of 40 Sound Color Films

☆ U. S. distribution of the novel Cinebox with its push-button selection of 40 sound films (each three-minutes long) brings this Italian-developed "jukebox" type equipment into the business field.

21-inch rear-projection thru a series of mirrors; film rewind is automatic (15-18 seconds). Two speakers are located to right and left of the screen, which is framed to shade off ambient light. Entire unit weighs 328 pounds.

An Estey Electronics subsidiary, Cinevision Corp. of America, will rent the Cinebox for business, exhibit and promotional use. 📺



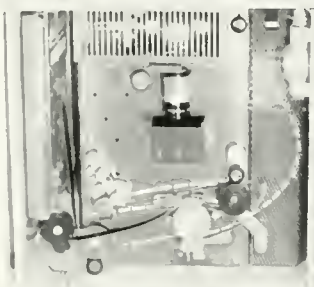
—Selecting films on the Cinebox

8mm Sound and Silent Projectors

Fairchild Announces Improvements on "400" Repeater Models

☆ An improved model of the now widely-known "400" repeating projector (Model B) has been introduced by Fairchild Camera & Instrument Corp. A new sound head provides an increase in frequency response and improved fidelity. Silicon transistorized electronics;

—Screen view of Fairchild 400



—Interior of the Fairchild 400 shows film threading path.

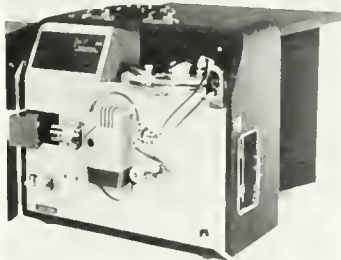
4 x 6" oval speaker are standard. The 400 weighs 17 lbs.; shows up to 20 minutes of 8mm sound film continuously; the film is encased in a clear plastic cartridge that contains no moving parts to cause wear on the film. No price change.

MPO Videotronics 8 Has Power-Driven Feed; Cycling Device

Recent introduction of an automatic "cycling" device permits the viewer to activate operation of an MPO Videotronic 8, automatic repeater 8mm sound projector.

This accessory widens the already generous range of this self-contained unit. Desk-top or conference room; counter or exhibit

The Videotronic 8 with cyler



Mechanism of MPO Videotronic 8

area are its "theaters" where up to 15 minutes of sound film may be shown. Weight: 19¾ lbs., it fits under a plane seat with room to spare. Extremely short film path and a power-driven film platter with specially-designed rollers, gate. Film comes in pre-loaded plastic magazine, with automatic rewind for continuous shows. 📺

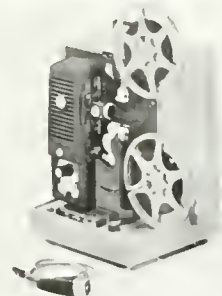


Kodak's Sound 8 Projector Sets Pace for Durability

☆ The Kodak "8" sound projector is being used as the basic mechanism for repeater-type machines. Extremely durable, this equipment has record and play facility with separate input for mike and phono connections. Record level and warning lights are features. 500-watt projection lamp; 10 x 2" oval speaker; weight: 30 lbs., including levels, for showing (bright) and lower for use when recording. A quality pulldown and shutter combination keeps picture steady, jump-free; also contributes to quiet operation of this sturdy unit. 📺

(see source list on p. 49)

AudioVisual Equipment TradeFair

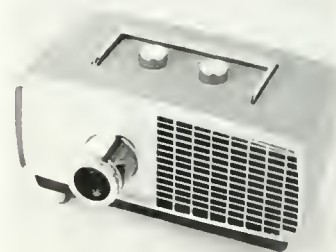
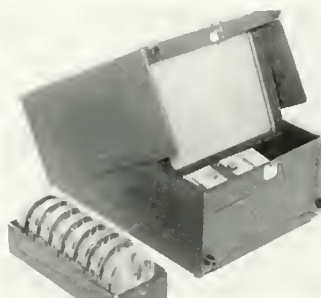


Kodak's "8" has magnetic sound.

New Wide-Angle Models of Technicolor "Instant" Projectors

☆ Two new industrial models of the Technicolor "Instant" 8mm cartridge-load silent motion picture projector are announced: Models 800WA and 500WA feature wide-angle zoom lenses for large image in desk top use or for rear-projection screen. Same lens will zoom to proper picture size for conventional show. Technor lens has high-speed f/1.5 aperture. 📺

Rear-projection case for "800"



Technicolor's "800" Projector.

A new flip top rear projection case, Model C106 (at left) is now available for use with either the 800WA or 500WA Technicolor "Instant" projectors (see new models noted above). Priced at \$59.50, case is only slightly larger than attache-size; holds projector firmly in position ready for use and also has storage space for up to eight Magi-Cartridges of film. 📺

Vicaudio Mark II Proves Dependability Under Heavy Use

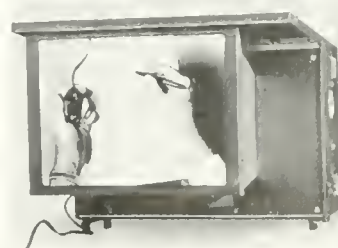
The Vicaudio Mark II, with its large 9 x 12" picture screen area and light weight (less than 20 pounds complete) is Vicom's prime entry in the 8mm sound repeater projector field. The continuous magazine shows up to 20 minutes of film (at 24 fps standard) with 16 fps optional. It employs the Phillips 8 volt, 50-watt internal reflector lamp to provide maximum light and life of lamps. A plug-in transistorized amplifier feeds a 10 x 1.5" oval speaker.

The Vicaudio Mark II is all nylon-gear (no belts); it has a high-speed, wide-angle projection lens; swing-away film gate for easy cleaning and is permanently lubricated. Optional accessories in-

clude: larger screen sizes and a front projection kit.

Durability has to be strongest factor of the Vicaudio; heavy-duty construction of the projection mechanism will take plenty of wear and tear out in the field. 📺

Vicaudio "8" shown in action.



Sound Filmstrip and Slide Projectors

The "Displaymate" is Beseler Company's Latest for Point-of-Sale Use

Three years of design and testing preceded the introduction of the Beseler Company's sound filmstrip viewer, the "Displaymate," a point-of-sale companion to that company's widely-used "Salesmate" projectors.

TV-size image shows automatically-synchronized pictures with hi-fi sound. The showing can be continuous and repeated for 20 minutes or for 20 weeks. The "Dis-

The new "Displaymate" provides strong point-of-sale filmstrip use.



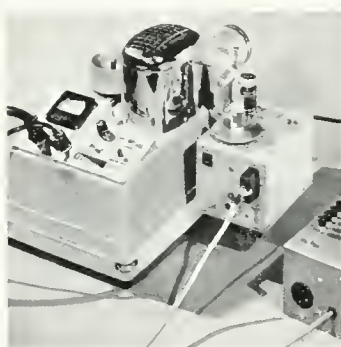
A "Discussion Switch" on this "Salesmate" interrupts the sound.

playmate" utilizes standard "Salesmate" film and tape cartridge on continuous loop. The maker notes that preview showings to three large companies brought in orders from all. Cabinet has handsome walnut finish; picture size is 23" width. "Displaymate" went 672 continuous running hours in test. ☆ Beseler's "Salesmate II" is a new model of this sound filmstrip machine with three variations to select: the "Discussion" type; a new "Picture Partner" and the 35-minute capacity "Long Play." ㊦

For Wide-Screen Slides or Filmstrips: the "Gold-Plater"

☆ Commercial Picture Equipment is an experienced supplier to business and industry for those *important* shows! When the picture has to go *big and bright*, their "Gold-Plater" puts filmstrips or slides up there via its 1,000-watt lamp and 2,000 lumens. Vista-Strip attachment provides for showing of wide-screen filmstrips. The model shown also has synchronized control for sound and picture change. Major companies whose pictures

have been carried on 30-foot wide screens are "Gold-Plate" users. ㊦



Commercial Picture Equipment offers the "Gold-Plater" at right.

DuKane Has a New Automatic Version of the "Flip-Top"

The new "automatic" version of DuKane's "Flip-Top" sound filmstrip projector utilizes the same

There's a new automatic model of the DuKane "Flip-Top" machine.

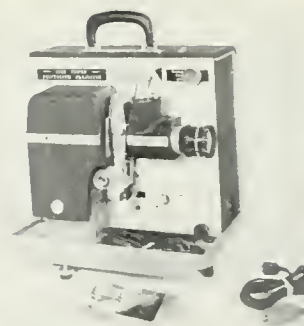


35mm single-frame film; sound is provided by 33-1/3 rpm recording (up to 20 minutes of sales message per side). Film rewinding is automatic with the exclusive DuKane Redi-Wind system. Pictures change automatically by means of the same (patented) DuKane inaudible signal system which is employed on other DuKane sound filmstrip equipment.

The "Flip-Top" weighs 19 lbs., 8 oz. The screen size is 11" and is of the rear-view (Polacoat) glass screen material. Comes in attache style, scuff-proof saddle (vinyl covering) case which has storage for films, records, push-button control and power cord. ㊦

DuKane "Auditorium" Projector Designed to Handle Big Show

DuKane's 576-85 1,000-watt "Auditorium" sound filmstrip projector services audiences from hundreds to several thousand. Versatility is assured: it handles both 35mm single-frame filmstrips and 2 x 2" slides. Filmstrip is advanced by remote control push-button; or it can be completely automatic when used in combination with the model 14B247 Auditorium Sound Unit. Has coated optics; 5-inch Simco f2.8 lens; turbine cooling.



Model 576-85 is a 1,000-watt DuKane Auditorium-type projector.

New Slide Cooling a Feature of Harwald's "Sonomatic" Cabinet

☆ A new model of the well-known "ADmatic" cabinet-type continuous slide projector, utilizing 30 2 x 2 slides is available. The sound model is the "Sonomatic" and it shows each slide for six seconds. 750-watt illumination puts a good, bright image on the 16 x 23-inch Polacoat screen under most display situations. The new model is finished in beige hammertone with a gold anodized grill and polished chrome trim.

Key to "Sonomatic's" good performance in the field is a new cooling system which the makers say will permit slides to be used for months in continuous service. Harwald is the builder of Inspect-O-Film electronic film inspection and other speciality items for a wide range of audio-visual uses. ㊦

The "Sonomatic" version of the widely-used Admatic slide cabinet.



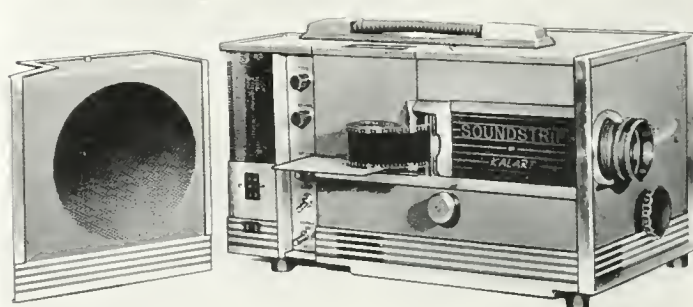
Kalart's "Soundstrip" Offers a New Audio-Visual System

☆ Kalart's "Soundstrip" is based on a new audio-visual system which provides *both* pictorial *and* audio message on the same 35mm filmstrip. The "Soundstrip" film is a composite photographic print on 35mm film, either in color or b&w, from (a) a 35mm picture negative or (b) a 35mm sound negative.

The result eliminates either tape or disc for still-picture projection.

Picture is in double-frame format with four picture and four sound frames on each foot of film. With an average message of 12 seconds for each frame, a 100-frame, 20-minute "Soundstrip" can be produced on 25 ft. of 35mm film. Projector has automatic threading and advance, rewind tape-up. Weighs 25 lbs., has 3-watt amplifier and removable speaker. *It's new!*

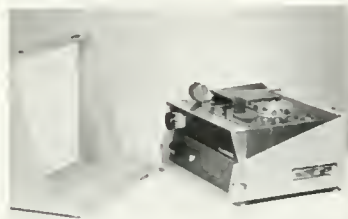
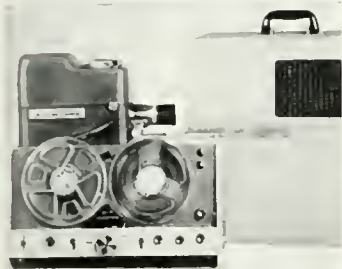
It's economical to produce, duplicate strips for Kalart's "Soundstrip" unit.



LaBelle Combines High-Fidelity Tape Sound With Filmstrips or Slides

☆ LaBelle Industries' sound filmstrip equipment utilizes either cartridge or conventional reel-type tapes for sound reproduction. The "AV Tutor" is the company's combination dual-track, transistorized tape and automatic filmstrip projector. It has silent signal synchronization and the versatility needed for either desk top or for large screen showings. The maker says "ideal for sales work or for training," and we agree! 📺

The "Maestro II" will record, play-back and project 140 slides.



The "AV Tutor" combines tape player with automatic filmstrips.

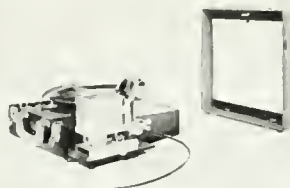
☆ The "Maestro II" is LaBelle's "big-capacity" sound-and-slide machine, with its 140-slide capacity. The "Maestro" delivers 90 minutes of continuous, automatic operation of 35mm slide-sound presentation. Instant slide changes are activated by silent signals.

The user can record (on tapes), playback and project with this one-piece, complete A-V system. LaBelle is featuring both "Tutor" and "Maestro" models currently.

Tape mechanism is of high-fidelity type with fine sound quality. 📺

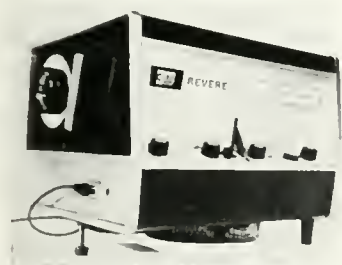
McClure Projector "61" a Compact with Impact in Field

☆ McClure Projectors call their Model 61 "compact" the sound filmstrip projector *with impact*. It sets up in seconds, weighs only 11 lbs. Has automatic rewind and 150-watt lamp with proximity reflector. 2½-watt amplifier feeds a 4-inch speaker. There's an "interruption switch" which permits user to stop program and resume without loss of continuity. 📺



The 11-pound model "61" is a McClure "compact" for soundstrips.

Revere "435" Puts Magnetic Sound on New Type of Slide



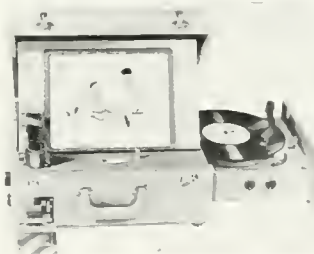
☆ The Revere P-345 is a sound and slide projector using a new principle. Exclusive Sound-Slide Holders carry up to 20 seconds sound per slide (recorded on machine); it projects both 35mm and super slides; has micro-focusing. 40-slide magazine contains ten Sound-Slide holders. Has a transistorized record/playback system. A 3M Company product. 📺

Viewlex Features Self-Contained "Table-Top Automatic"

☆ Viewlex is featuring the "Table-talk Automatic" a portable, fully-automatic (or remote-controlled) sound filmstrip machine. Utilizes 35mm filmstrip projection synchronized to regular or long-play records via an inaudible 30-50 cycle signal. Large 8 x 10" screen for table-top viewing. Compact attache case contains entire unit *plus* the storage of 12" records and strips. Viewlex engineering has made the "Tabletalk Automatic"

easy to carry and to operate. 📺

Viewlex "Tabletop" Automatic

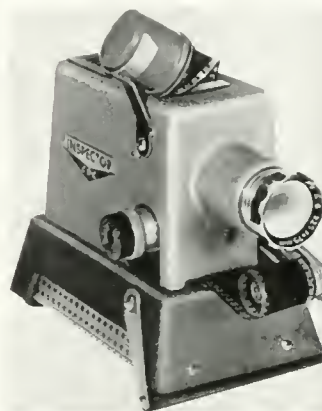


Slide Projectors for Display, Training & Visual Presentation

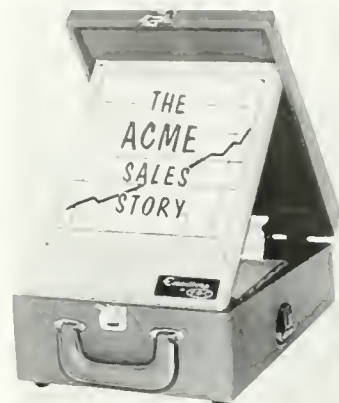
Choose Either the "Executive" or "Inspector" from C.O.C.

☆ Compactness plus the convenience of automatic film rewinding are key features of the C.O.C. Inspector filmstrip projector. Ultra-fast, professional quality f2.5 3-inch lens provides bright, good images. At 11 feet, it will fill a 30 x 40" screen. Because of the film-feed feature, no time is lost.

Below: the C.O.C. "Inspector."



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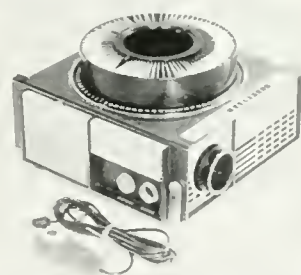
36-slide magazines are feature of the handy C.O.C. "Executive."

The C.O.C. Executive combines a built-in screen and a semi-automatic slide changer all in a smart and light-weight carrying case. Up to 36 slides (per magazine) are projected via precision optical system on large 8 x 8" "Lenscreen." Precision optical system. 📺

Kodak Quality Insures a Bright Picture with the "Carousel"

☆ Kodak's Carousel slide projector (Model AV-580) carries a big name and its operation merits the reputation. Automatic or semi-automatic slide presentation (35mm) is its job. A color-coded control panel makes the operation easy; fan-cooling keeps the show on the road. A lamp air switch automatically turns off the lamp if the fan is inoperative. Available nationwide from all Kodak AV dealers. 📺

Model AV-580 Kodak "Carousel."



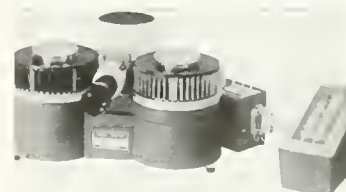
The Random-Access Selectroslide — It's Still Ahead of Field

☆ Two Random-Access Selectroslide projectors, the SLS-750 and the Dual SLX1750 were contributions of Spindler & Sapppe last year. The company outdid itself with new and useful a-v tools, including the introduction of the Manual Selectroslide, its Speed Dissolve System and the Slide Commander for remote control.

Finger-tip control of the SLS-750 or SLX-750 operates up to 96 slides with the flexibility of immediate return to any slide as required by the user.

The Speed Dissolve System util-

izes two 1,200-watt projectors coupled to the system, enabling an

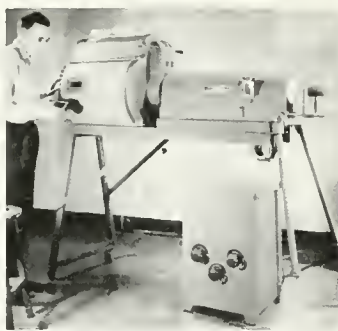


The Random-Access Selectroslide instant change effect to take place on the screen, remote-controlled. 📺

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Strong Introduces Slide Projector With Xenon Light Source

For permanent business theater installation or convention shows, the Strong Electric Corporation has developed a new slide projector employing the highly-efficient Xenon light source. Unveiled at the NAVA Trade Show, new model is equipped with precision optics, portable stand. Write the maker for further details.



Right: Strong Electric Company Slide Projector With Xenon Light

Overhead Projectors for Portable Use

Small Size, Economy Are Features of Beseler Porta-Scribe



Weighing only 17 pounds, this new model 15710 overhead projector, the Beseler Company's "Porta-Scribe," has 10½ x 13 x 14½" base with a miniaturized projection head and supporting arm. It accepts full-sized 10 x 10" transparencies in standard form. The new model comes with a 400-watt projection lamp and a 15-foot power cord. There is no diffusion in brightness, whiteness or definition of the image when transparencies are placed on its platen. See facing page for source data.

Left: Charles Beseler Company Porta-Scribe Overhead Projector

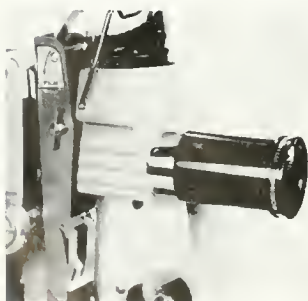
Portability Key to Ozalid's Porta-Lite Overhead Projector

Ozalid Products introduced the Porta-Lite line of extremely light weight portable overhead projectors last year and the product has been well-received by business and industry. Lamp wattage ranges from 500 to 750 (in Porta-Lite 7's) and up to 1,000 watts in the Porta-Lite 10 model. Low silhouette minimizes obstruction of images; it has tilting head but level platen. Model 7 takes 7 x 7" transparencies; Model 10: 10 x 10".

Right: Porta-Lite Model 10 Overhead Projector from Ozalid



Buhl MicroWide Lens Cuts Projection Distance in Half



A new Buhl MicroWide lens cuts in half the normal projection distance required for DuKane MicroMatic, Standard 666 and similar sound and silent filmstrip equipment. Easily mounted (comes complete with mounting adapter) in front of conventional 3-inch focal length lens of projector, it reduces it to 1.5 inches. Easily removed for normal projection.

The Latest in Projection Screens

Large Fast-Fold Rear and Front Projection Screens from CPE

Carrying really large screens into the field by car or plane is greatly simplified by the Commercial Picture Equipment Company's line of "Fast-Fold" screens. The size range is from 43 x 58" up to 10½ x 14-feet. Mat-white screen surface (velvet embossed vinyl); fungus-proof, fully-washable and foldable; the frame has tilt control (Tilt "T" Leg) and is adjustable for height. Pola-Vu surface is available for rear projection; flannel board type has "flannel-hook" surface. Carrying cases go down to 39 x 7 x 7" up to the maximum of 44 x 10 x 12" size.



Above: Fast-Fold Projection Screen: Commercial Pic. Equipment.

Da-Lite Push-Button Beaded Screen in New Dress for 1963

Enameled in smart beige with subtle gold veiling, Da-Lite's latest Golden Challenger screen model (and companion silver lenticular Wonder-Lite) have the new hi-lo height adjustment feature. Choice of two surfaces is offered: White Magic II Chemi-Cote is a refinement of glass-beaded surface.

Finer graded beads are chemically-coated to resist moisture. Sets up ready for projection in just six seconds from floor to show.

Below: Da-Lite's '63 Challenger has new colors plus hi-low feature.



U.L.-Approved Electrol Screen

Underwriters' Laboratory approval to the Da-Lite Junior Electrol projection screen (may also be hung from or recessed in a ceiling). White Magic II Chemi-Cote glass-beaded fabric is standard with mat white or Da-Tex translucent (rear-projection) surfaces optional. Available in all sizes from 50 x 50" up to 12-feet.

New, Larger Sizes for Radiant's Lenticular Wall Screens

Development of a unique positive tensioning device for new, larger size lenticular projection screens up to 70 x 70" sizes is announced by Radiant this month. (see illustration right). Screen features the silver lenticular "Opti-Glow" surface introduced by this company in 1952. Its aluminum-silver-coated fabric resists ambient light from sources other than the projector. Screen was previously available in standard 50 x 50" size until development of Radiant's "Tension Bar" which assures tensioning required for proper picture clarity. Screen is one of "Educator" series for a-v field.

Below: Radiant Lenticular Wall Screens, available in large sizes.



Polacoat Research Improves Lenscreen for Rear Projection

A specialist in rear screen materials now widely employed by other accessory makers, Polacoat of Blue Ash, Ohio utilizes high-transmission panels of glass, plexiglas and other plastics coated one side with a profuse layer of tiny lenses. This "Lenscreen" has low-reflectance quality on the surface which permits rear-screen to face high levels of lighting in the field.

Continual testing (see illustration right) helps improve these materials. The outdoor test pictured was held in mid-afternoon on a very bright day. A mirror recessed in a darkened enclosure behind screen panel caught the projector beam. Image light was re-

verted through the screen in full color and rich contrast.

Polacoat "Lenscreen" material shows image in outdoor sunlight.



Hudson's "Groupshow" Screens Add Flexibility to Field Use

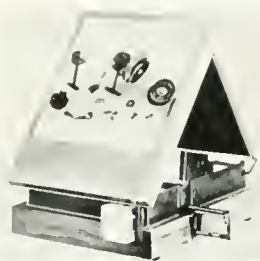
The AV Industrial Products Division of Hudson Photographic Industries features the popular "Groupshow" rear-projection accessory screen that converts any existing 35mm, 16mm or 8mm projector. Unique "black" screen

Another Hudson product is the desk-top rear-projection slide projector: 10-Square Slide Theater, with its 10 x 10" screen.

Weighing only 11 lbs., it folds down into a deluxe carrying case. Theater includes one 36-slide tray (2 x 2 slides) and will accept super slides, CBS Lamp, 75-watt, 120-volt, AC or DC operation and convection-cooled.

This is an extremely handy device for sales, demonstration, or any field use where slides serve as a flexible medium.

Below: Hudson Photo. Industries offers 10-Square Slide Theater



HIP Rear Projection "Groupshow" Screen in Junior, Senior Models

yields brilliant, contrasty pictures under normal room light.

Optical system includes a flat, front-surface mirror. Folds to only 3 x 24 x 31" and "Senior" has 18 x 24" in screen surface; "Junior" model has 12 x 12" screen size.

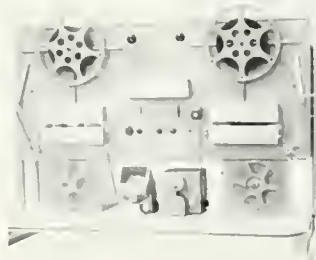
New Inspect-O-Film Model Q Mark IV Electronic Film Editor

The latest model of the widely-used Harwald Inspect-O-Film electronic 16mm film editing machine is the "Editor" Model Q, Mark IV. Improvements include DC drive with transistorized control (eliminating all solenoids), reduction in number of relays through solid-state circuitry, disc magnetic brakes and clutches. Only one belt remains. The "Editor" combines viewing and sound for previewing and editing; speed of machine is adjustable to 650 frames per second both forward and reverse.

Optional models include power-

ed editing spindles; automatic electronic scratch detection and recording; electronic cleaning.

Mark IV Inspect-O-Film Editor



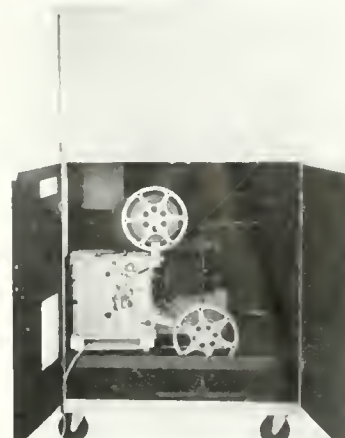
Screen Accessories; Editing Equipment & Cabinet Projection

New Design for the Busch "Universal" Cine-Educator Cabinet

A daylight projection unit for use with any standard 16mm or 35mm slide or filmstrip projector is made possible by the design of Busch Film & Equipment Company's latest Universal Cine-Educator. Projection is completely enclosed inside a 40" wide x 25" deep and 72" high cabinet. Equipment and film are protected from dust and damage; room darkening is eliminated. Unit has a 20 1/2" x 27 1/2" Lenscreen. Ruggedly-constructed wood cabinet is equipped with 5" heavy-duty casters for easy mobility in the plant.

Low cost is an added feature from this long-established maker of rear-projection cabinets. See source list below for more data.

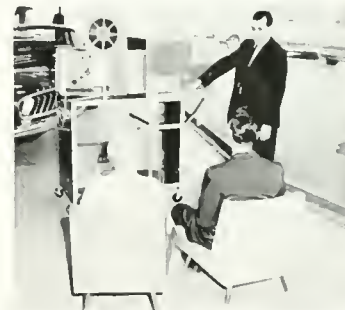
AudioVisual Equipment TradeFair



Above: Universal Cine-Educator Busch Daylight Projection Unit

Movie-Mover RP from Wilson Corporation for Daylight Use

The "RP" Movie-Mover is a fully portable rear-projection cabinet which accommodates all standard motion picture and filmstrip projectors, etc. It has screen equal in size to 30" TV receiver, suitable for groups up to 50 persons; is caster-mounted for transport anywhere in salesroom, factory or office. Nominal cost, plus wide-angle lens as required for projector used in this cabinet. Shown in auto dealer's salesroom (right).



Wilson's Movie-Mover RP Model

Convenient Listing of Manufacturer Names and Addresses

- | | |
|--|--|
| Bell & Howell Company, 7100 McCormick Road, Chicago 45, Ill. | LaBelle Industries, Oconomowoc, Wisconsin. |
| Beseler Company, Charles, 219 So. 18th St., East Orange, N. J. | McClure Projectors, 1012 Church St., Evanston, Illinois. |
| Buhl Optical Co., 1009 Beech Ave., Pittsburgh 33, Pa. | MPO Videotronics, Repeater Sales Div., 210 W. 65 St., New York 23. |
| Busch Film & Equipment Company, Saginaw, Michigan. | Ozalid Products, Johnson City, N.Y. |
| Cinebox: Cinevision Corp. of Amer., 201 W. John, Hicksville, L.I., N.Y. | Polacoat, Inc., Blue Ash, Ohio. |
| C.O.C. Industrial, 23-53 Steinway, Long Island City 5, New York. | Radiant Mfg. Corporation, 8220 N. Austin, Morton Grove, Illinois. |
| Commercial Picture Equipment, Inc., 1800 West Columbia, Chicago 26. | Revere-Wollensak Div., 3M Company, 2501 Hudson Rd., St. Paul. |
| DaLite Screen Co., Warsaw, Indiana. | Siemens Arriflex Corp. of America, 257 Park Ave., S., New York 10. |
| DuKane Corp., St. Charles, Ill. | Spindler & Sauppe, 2201 Beverly Blvd., Los Angeles 57, Calif. |
| Eastman Kodak Co., Rochester 4, New York. | Strong Electric Corp., 87 City Pk., Toledo, Ohio. |
| Fairechild Industrial Products, 221 Fairchild Ave., Plainview, L.I., New York. | Technicolor Corp., 123 S. Hollywood Way, Burbank, California. |
| Graflex, Inc., Rochester 3, N.Y. | Vicom, Inc., 303 Child St., Rochester 11, New York. |
| Harwald Company, 1245 Chicago Ave., Evanston, Illinois. | Victor Animatograph Corp. (Div. of Kalart Co.), Plainville, Conn. |
| Hudson Photographic Industries, Irvington-on-Hudson, New York. | Wilson, H. Corporation, 546 West 119th St., Chicago 28, Illinois. |

Delta Finds the Key to A-V Service

New Orleans' Dealer a Specialist in Films and Equipment

THE AUDIO-VISUAL DEALER is the man-in-the-middle. His key role includes both service and sales of projection equipment and accessories; within his area he is also providing more special a-v tools for meetings, conventions and demonstrations. And when the dealer is also a major film library source, his company is an invaluable asset to the community in which he serves. That description fits Delta Visual Service, Inc. and its founder-president, Francis J. Didier, of New Orleans.

Delta is well-named. Situated in that historic port city, at the threshold of all Latin-America and in the focal center of the Deep South,



The company occupies a restored, historic firehouse at 715 Girard St.

the company occupies a restored landmark, the former firehouse of Volunteer Company No. 2 (circa 1837). But the people at 715 Girard Street look to the future and are well-equipped to meet it.

A long-time licensee of Modern Talking Picture Service, Inc. and a specializing Kodak audio-visual dealer, Delta is well aware of its role in the city that has long been a prime convention and meeting site. Serving business as well as schools, churches and all manner of civic groups, the Didier company concentrates on serving the industrial-commercial a-v user.

Provides Tools for Meetings

For this clientele it provides projected television, closed-circuit equipment, background projection for stage presentations, translucent (rear-projection) screens and all types of automatic 2 x 2" and 3 1/4 x 4" slide projectors. It has on hand, for rental or sale, the most-needed types of sound equipment, including the new wireless mikes, arc projectors, plus CinemaScope



Delta president Francis Didier and 3,000-watt Genarca projector.

screens, cueing and speaker timing devices.

Frank Didier personally supervises this key activity; he has creatively aided clients in the development of meeting themes, slogans and the visualization of executive presentations.

Service That Saved Money

One of the slides developed by tive's talk was so appropriate that it was incorporated without change in the company's outdoor billboard program the following year. On another occasion, converted 10 x 10" hectograph negatives for use on the VuGraph went into printed meeting booklets at minimum expense.

Medical groups, including the American College of Surgeons (who were equipped for 11 simultaneous showings of motion pictures, slides and opaque materials), have been regular Delta clients. The Surgeons' group has already contracted for meeting requirements in 1964, when the College again visits the city.

Yes, New Orleans is a great place to work and to visit! And for those who value the audio-visual media on the job, in meetings and for education or recreation, this model a-v dealer helps make the media work and keep working. ☐

Electronic film inspection is safeguarding these valuable prints.



PERSONALITY

Screen Writer Harvey Langee Aims for a Career in Medicine

An experienced production consultant and screen writer has turned to professional medicine as his life-time career. Harvey Langee, former vice-president of Film Counselors in New York, has just completed his fourth year as a Stanford University medical student. He entered the University at 32, after 10 years in the Eastern production field.

After joining Film Counselors in 1956, he handled the I.B.M. and California Texas Oil Company accounts as well as work on A.P.I. A.B.A. and other film programs. Prior to that he had his own production company and had produced films for Bell Telephone Laboratories.

His medical education has been financed through free lance script work and as associate producer of the NET television series, *The Computer and the Mind of Man*. He has been able to continue his film work as a result of the Stanford Plan where the four-year medical course is spread to five years, permitting time for outside employment. Langee has also been engaged in a research project to study the diurnal cycle of the EEG (brain waves). A report on this work was presented at the meeting of the American Academy of Neurology in April.

His present plans are to continue free lance script writing and medical research until February, 1964, then medical school from February to June, when he will receive his medical degree. This field will not lose a film-minded, experienced hand, but we predict that medicine will gain a dedicated communications' expert to enrich the future. ☐

* * *

Screen Directors International Guild Re-Elects Don Hershey

☆ The Screen Directors International Guild has re-elected Don Hershey to a second term as president. Paul V. Falkenberg and Robert J. Kingsley are the 1963-64 first and second vice-presidents of the Guild.

Other elected officers are Leslie Goldman, secretary, and Robert Braverman, treasurer. Members of the Executive Board are: Shirley Clarke, Peter H. Cooper, Shamus Culhane, Herman Engel, Lewis Jacobs, George Jacobson, Sidney Meyers, Leo Seltzer, George C. Stoney, Willard Van Dyke, and



Harvey Langee

Albert Wasserman. Alternate Board members: Andrew L. Gold, Mauri H. Goldberg, Ira Marvin, James M. Rose, Yael R. Woll.

Named members of the Auditing Committee were Nox M. Lempert, Joseph Lerner and Shephard Traube. By unanimous vote, a new three-year contract between the Guild and the Film Producers Association of New York was approved with members noting important gains in wage increases and improved fringe benefits. ☐

* * *

Franklin Heads Western Office for National Television News

☆ Tom Franklin, veteran broadcast newsman, has been appointed western manager for National Television News, with headquarters at 1542 North Genesee Avenue, in Hollywood.

NTN, which is based in Detroit, provides free newscast on behalf of major national companies to more than 500 television station news departments throughout the U. S. Franklin is presently on-the-air-editor of *Executive Wire*, a new five-minute daily business and financial news program on KFI, Los Angeles.

He will continue with this program, as well as working with business firms in the planning, production and distribution of television newscasts. From 1950 to 1953, Franklin was radio and television director for Kaiser Motors Corporation and is the author of "Broadcasting the News," a basic text used by many schools of journalism. ☐

* * *

Portman to Direct Engineering at Camera Service Corporation

☆ Warren Portman has been appointed Chief of Engineering of Camera Service Center, Inc., New York. He will supervise CSC's manufacturing activities and head CSC design and development. ☐

IFPA JOURNAL

INDUSTRY FILM PRODUCERS ASSOCIATION, INC.

Fourth National Conference. Awards Banquet Wind Up an Eventful Association Year

THE FOURTH NATIONAL Conference, held this year in the comfortable surroundings of Los Angeles' Ambassador Hotel from June 13th through the 15th, brought together a program of highly-interesting speakers, some of the year's most unusual films, a change of officers and the culminating event: the Annual Awards Banquet in the Ambassador Ballroom.

Jack Goetz of the Aerospace Corporation is IFPA's president-elect and, from New England, Jack R. Smith of the MITRE Corporation, assumes the post of executive vice-president. Everett C. Kelly (Lockheed-California) is our new financial vice-president; Ken Maurer (also of Aerospace) has taken Tony Gorsline's post as chapters vice-president. Conference vice-president for the coming year is another Lockheed California man, Joseph M. Gulli and your new editorial vice-president, responsible for these JOURNAL pages, is Autonet's Ed Hayes.

Conference Speakers Share Ideas

There was charm as well as experience and good new ideas as

this year's Conference speakers shared know-how with visiting delegates and guests. Following Gene Burson's welcoming address on Friday morning, June 14, moderator Art Ballinger introduced Stanford's Ernest Rose who spoke on "The Fallacy of the Target Audience." Foreign relations expert Wolfran Von Hanwehr's informative talk on "Film Production Behind the Iron Curtain" concluded the first morning session.

Saving Time, Improving Scripts

Our own past-president Bob Scott described defense communications' capabilities in "The Challenge of Real-Time Communications" as the opening event of the afternoon session on Friday. Script expert Walter Wise cited "The Scriptwriter's Responsibility in Military Public Information Film Production" in another of the highlight talks of the Conference.

The widely-appreciated talents of Stan Freberg, producer of radio and television commercials, climaxed the first day's program as he presented his ideas on "Communications for Laughs . . . and



Retiring IFPA President H. Eugene Burson reviewed an active year . . .

Sales!" Visits to the Trade Show and a cocktail party in the Boule- (CONTINUED ON NEXT PAGE)

* * *

A Word of Introduction to Your Association President

Our Jack Goetz, newly-elected president of the Industry Film Producers Association, is manager of Motion Picture Services for the Aerospace Corporation at El Segundo, California. Graduated from Pennsylvania State University in



Jack R. Goetz
IFPA President, 1963-64

1947 with a degree in journalism. Jack has had continuous experience in the missile and space industry, both in publications and in motion picture production.

From 1952 to 1954 he was Supervisor of Guided Missile Technical Publications at the Goodyear Aircraft Missile Division in Akron, Ohio. Later, from 1955 to 1956, he was Supervisor of Technical Publications and Motion Pictures in the Atlas Division of the Burroughs Research Center, Paoli, Pa. In 1956, he became Manager of Motion Picture Services, Missile and Space Vehicle Department, General Electric Company. He joined the Aerospace Corporation in 1961, bringing to his new tasks a world of special experience.

IFPA looks forward to a great year under his leadership, founded on the tradition of progress which has continued under our capable presidents of former years. □

THE INDUSTRY FILM PRODUCERS ASSOCIATION, INC.

NATIONAL OFFICERS 1963-1964

President

Jack R. Goetz
Aerospace Corporation

* * *

Executive Vice-President

Jack R. Smith
MITRE Corporation

* * *

Financial Vice-President

Everett C. Kelly
Lockheed-California Co.

* * *

Chapters Vice-President

Kenneth Maurer
Aerospace Corporation

* * *

Conference Vice-President

Joseph M. Gulli
Lockheed-California Co.

* * *

Editorial Vice-President

Edward L. Hayes
Autonetics

* * *

Past President

H. E. Burson, Jr.
Hollywood Animators

* * *

Official Magazine
BUSINESS SCREEN

NATIONAL CHAPTERS

Southern California Chapter
Henry Martin, *Chairman*

* * *

Northern California Chapter
Ray Jaeger, *Chairman*

* * *

Delaware Valley States
Pevton Stallings, *Chairman*

* * *

New England Chapter
William A. Muttitt, *Chairman*

* * *

For Information, Write
Industry Film Prods. Assn.
P. O. Box 564, Hollywood 28,
California



IFPA 1963-64 officers left to right: Joseph M. Gulli, conference vice-president; J. Kenneth Maurer, chapters vice-president; president Jack R. Goetz; Jack R. Smith, executive vice-president; and Everett C. Kelley, financial vice-president. Editorial v.p. Ed Hayes not present

NATIONAL CONFERENCE REPORT:

(CONTINUED FROM PAGE 51)
ward Room topped off the day.

With Maurice Hart as moderator, the Saturday morning program was opened by Russell Holslag's "Discussion and Demonstration of New 8mm Optical Sound Equipment" as developed by John Maurer but not yet available. Al Tillman and his panel, including the lovely Gale Perry, described the problems and potentials in "Underwater Photography in Industry" as the final event of this morning session.

High Spots on the Program

Opening the final Saturday afternoon program, Charles Cahill, producer, described the National Safety award-winning techniques used in "High Speed Photography (Auto Collision Studies) and the Documentary Film." Cahill recently was awarded two bronze plaques for his safety motion pictures.

The chills and thrills of "Free Fall Motion Picture Production" were visualized and described by specialist Dave Burt to wind up an instructive and highly-interesting Conference talk program.

National Conference coordinator for this year, as before, was John W. Gregory. IFPA is indebted to its many friends within the West Coast segment of the factual film industry for their contributions to our social events, programs and convention printing.

Among the exhibitors whose products were displayed in the

Trade Show area were Arriflex, Bach-Auricon, ColorTran, Fairchild, Glen Glenn, Magnasync, the Ralke Co., and S. O. S. Photo-Cine-Optics. Their equipment displays were well-attended throughout the Conference period.

New Editor of Journal Invites Contributions

To Our Members:

During my term of office, which I shall enjoy, it is my intention to do my best to perpetuate the standard of excellence set by the preceding Editorial Vice-Presidents.

I would like to see these pages continue to reflect your news and views. Each issue of BUSINESS SCREEN can bring controversial, informative and timely material to your attention. But to accomplish this, your participation continues to be necessary.

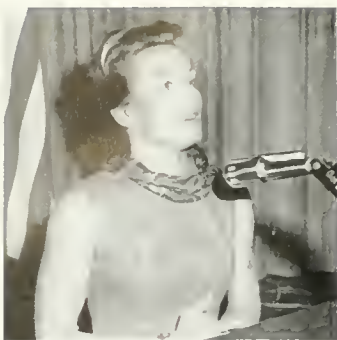
We will get in touch with you when we believe that any member has comments and suggestions of value to us all. We would deeply appreciate your "closing the loop" by keeping us informed of your activities through Ken Maurer, Chapters Vice-President. Use our Hollywood Box Number (564) to write!

Ed Hayes
Editorial Vice-President

PAST AND PRESENT OFFICERS PICTURED AT CONFERENCE



Our officers, past and present. 1 to 11: H. Eugene Bursan, Jock R. Smith, James Wasson, Roy Fielding, Mitchell Rose, Oskar Potterson, Jack R. Goetz, Joseph Gulli, J. Kenneth Maurer, Everett Kelley. Seated in foreground: retiring chapters vice-president Anthony Gorsline.



Gale Parry, photographer, actress and skilled skindiver, lent charm and beauty to the platform as she discussed "Underwater Photography for Industry."



Charles Cahill, award-winning safety film producer, described the use of "High Speed Photography (Auto Collision Studies) and the Documentary Film."



Stan Freberg, head of Freberg, Ltd., has made humorous commercials a major factor in TV and radio. He shared experiences on "Communications for Loughs . . . and Sales!"



Robert C. Scott, Aerospace Corporation (an IFPA past-president), spoke on the "Challenge of Real-Time Communication," at the Air Force Space System Headquarters.



Walter Wise, independent writer and producer, outlined "The Script Writer's Responsibility in Military Public Information Film Production."



Russell Holslag, of J. J. Developments, Inc., lead IFPA members through a "Discussion and Demonstration of 8mm Optical Sound Projection."



Dave Burt, of Parachuting Associates, Inc., brought thrills and chills with his presentation of "Free-Fall Motion Picture Production."



Ernest Rose of Stanford University offered utilization data of real value in his talk on "The Fallacy of the Target Audience."

HERE ARE THE FOURTH ANNUAL INDUSTRY FILM PRODUCERS AWARDS



Jack R. Smith and Paul De Mello (at left, right above) receive a Cindy award for their film, "Loser" from Tony Gorsline (center).

Technical Information

CINDY AWARD
"Laser"
Produced by: The MITRE Corporation.

FINALIST AWARD
"Aleutian Manning"
Produced by: U. S. Air Force, Air Photographic & Charting Service (MATS), 1352nd Photographic Group, Lookout Mountain Air Force Station, Hollywood, California.



Finalist award to Southern Pacific Co. for the film "To Save Your Skin" was accepted by Edward Corroll (l) and Frank Colbough (ctr), assistant to SP's president. Tony Gorsline is at right in photo above.

Training Films

CINDY AWARD
"To Live or Not to Live"
Produced by: Stanford Electronics Laboratory

FINALIST AWARD
"To Save Your Skin"
Produced by: Southern Pacific Company.

Public Information

CINDY AWARD
"Friendship Seven"
Produced by: General Dynamics ("Friendship Seven") Astronautics

FINALIST AWARD
"Quickest Draw in the West"
Produced by: North American Aviation, Inc. Space and Information Systems Division.
(Cindy award pictured below)



John Hynd (center), receiving trophy and General Dynamics Astronautics Film Unit receive their Cindy award for "Friendship Seven" from Tony Gorsline, Management Systems Corp., recent chapters vice-president.

The Jay Gordon Memorial Award

Presented to
Inventor-Designer
John Maurer
(accepted on Mr. Maurer's behalf by Russell Holslag)

The Jay E. Gordon Memorial Award of The Industry Film Producers Association is given annually on the basis of "individual contribution to the industrial film profession." Donated by Gordon Enterprises, the award is in commemoration of the late Jay Gordon, a founder and first president of the Association. The presentation to Mr. Holslag, a close friend and associate of Mr. Maurer, was made this year by John Flory, Advisor on Non-Theatrical Films, Eastman Kodak Company, recipient of the 1962 Jay Gordon Memorial Award.

Jay Gordon Award Winners
John Flory, 1962 Recipient
O. H. Coellu, 1961 Recipient

Training Films

(Orientation & Indoctrination)
CINDY AWARD
"Power of the Individual"
Produced by: Aerojet-General Corporation.

FINALIST AWARDS
"Dew East"
Produced by: The MITRE Corporation.
"From Pyramids to Polaris"
Produced by: Lockheed Missiles and Space Company.



Photographer Charles Gignatto (r) and director Fred Jackson put in three months in Antarctica to film "Power for Continent Seven" their company's Cindy award winner.

Sales Promotion

CINDY AWARD
"Power for Continent Seven"
Produced by: Martin-Marietta Company.

FINALIST AWARD
"You Call the Shot"
Produced by: Lockheed Georgia Co.



Kenneth Farrar (left) vice-president for manufacturing of Douglas Aircraft Co. accepted the special Cindy award on behalf of his president, Donald Douglas, Jr. Allan Reed, master of ceremonies, made presentation.

Special Award

to
Donald W. Douglas, Jr.,
President of Douglas Aircraft Company, a special
"Cindy Award"

Honoring Mr. Douglas' outstanding support of the motion picture in industry as an important communications vehicle. The award was made by master-of-ceremonies' Allan Reed, a film star.



Accepting Cindy awards to Aerojet General Corp. are Mitchell S. Rose (l) on behalf of "Two Dimensional Grain Design" film, and Frederick Giermann (r), for "The Power of the Individual." Chapters v.p. Tony Gorsline made the two presentations.

Out-Plant Production

CINDY AWARD
"Two-Dimensional Grain Design for Solid Rocket Motors"
Produced for: Aerojet-General Corporation.

FINALIST AWARD
"Mastery of Space"
Produced for: The National Aeronautics & Space Administration.



Conference Coordinator John Gregory and Mrs. Gregory enjoy the annual dinner festivities.



Projector pointers are given to Conference delegates during an interlude for viewing the Trade Show.

Three Important Additions to 1963 Conference Program

☆ The 1963 Conference Program, brought together with good taste but in the usual rush which accompanies a pre-convention period, had the inevitable (but few) oversights which we now acknowledge:

Sustaining Member: ColorTran Industries, 630 S. Flower Street, Burbank, California.

Conference Sponsor: Hollywood Film Enterprises, Inc., 6060 Sunset Blvd., Hollywood, California.

Companies Represented in IFPA: General Dynamics/Astronautics, 5001 Kearny Villa Road, San Diego, California.

Our apologies and thanks to



Conference delegate checks the Fairchild camera exhibit, listening to reproduction of its 8mm sound.

THE INDUSTRY FILM JOURNAL



Exhibiting its progress at the 1963 National Conference, the Delaware Valley Chapter's display made an impressive visual contribution.

them to for their continued support ☆ Conference talks will appear in these pages in coming months. ☐



Meeting chat: (l to r) are Wilber Blume, Aerojet General; Ray Jewell, Lookout Mountain Air Force Station; and Delaware Valley Chapter chairman Peyton Stallings (Radio Corp. of America).

Lee Davis is Guest Speaker as Delaware Greets Wives

☆ It was "Wives' Night" at the May 23rd meeting of the Delaware Valley Chapter. Hosted by membership chairman Jacques Van Vlack at the Eastern Pennsylvania Psychiatric Institute in Philadelphia, the program was attended by a large number of members and their wives.

Featured speaker at the meeting was Lee Davis, vice-president of marketing for Calvin Productions, Inc., Kansas City. Mr. Davis showed two of his company's "Workshop" films: *The Vicious Circle* and *Overs and Outs* and both pictures brought the visiting ladies a view of their husbands' problems.

Program chairman Ron McNally launched his new career in that post with an exceptional film program which included *Color Collage* (Eastman Kodak); *New York, New York* (an Audio production for American Airlines); and *Information Machine*, produced by Charles Eames for IBM.

Concluding the interesting events was a tour of the motion picture production facilities at the Institute and an explanation by host Van Vlack of the application of films to psychiatric study. ☐



Camera equipment drew an interested crowd of Conference delegates in the trade show area this year.

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35mm and 16mm black-and-white

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Film Center Building, 630 Ninth Avenue, New York 36, N.Y. • COLUMBUS 5-7676
Affiliated with BYRON MOTION PICTURES, Washington 7, D. C.

SHOW OFF?

NEVER! You should never have to apologize for this movie projector's actions.

This new KODAK PAGEANT Projector is put together so that you have no parts to attach, or find, or wonder about when you're setting it up. You have nothing to lose.

Even its power cord is permanently attached. And its cord is a long, 12-foot double length so you can forget about looking up or hooking up extensions.

Politely, this projector shows you how the film goes. Just follow the red line when you thread it and you should never have to ad lib your way into a movie again.

No awkward waits for sound system warm-up. Push a button. Hear sound instantly!

This KODAK PAGEANT Projector has a new, space-age sound system that won't act up during a performance. It's electronically quiet (no hiss, no static, no popping, no crackling). You'll probably never need to have it fixed. You can definitely forget about carrying or storing spare parts for it.

It's all transistors. Which means no vacuum tubes to worry about. It also has a lifetime solar cell. Meaning noise-free sound, without the problems of the fragile photocell it replaces.

It has rugged printed circuitry that can't be jostled or bumped out of kilter. And it has a new idea in exciter lamps. The one that comes with the projector should be the one you trade in with the projector years later.

With all these excellent features, you can keep volume at a level that won't disturb people in the next room, yet everyone at your show hears the slightest whisper on the screen. They are never distracted by machinery noises. There are so few moving parts and they move so quietly, the machine never calls attention to itself.

The picture your audience sees is always bright, yet with no eye-fatiguing "hot spots." Picture brilliance is the same all over the screen—the picture is fully visible even in hard-

to-darken rooms, thanks to the exclusive KODAK SUPER-40 Shutter.

The sound your audience hears is never mush-mouthed. It speaks up, out of a big, 11" x 6" baffled speaker—a speaker sized to handle full amplifier power, reproducing every sound it is possible to record on the film.

If you like a lot of switches and dials to fiddle with on a movie projector, we're sorry. This machine has only one button for sound, and one dial for volume, another for tone. That's all.

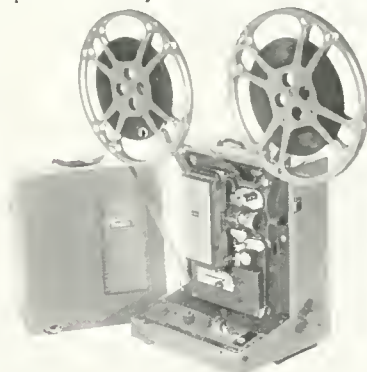
If you'd like to show off a little with a projector that won't steal the show, ask for this KODAK PAGEANT 16mm Sound Projector, Model AV-126-TR. To see and hear it work, or read illustrated literature about it, write your name and address here:

.....
.....
.....

Then send it back to us at the address below.

Check this box ☐ and we'll have a Kodak dealer call you to arrange for a convenient demonstration. No obligation, of course. 7-47

KODAK PAGEANT Projector
EASTMAN KODAK COMPANY
Dept. 8-V, Rochester 4, N.Y.



How to Sell Tires

Kelly-Springfield Points "Open Road" for Dealers

SPONSOR: Kelly-Springfield Tire Company

TITLE: *The Open Road to Tire Sales*, 12 min., color, produced by Animatic Productions.

The purpose of this new slide-film is to convince service station operators that they can sell tires. Kelly-Springfield knows that many service stations miss out on tire sales because dealers and their men don't know quite how to go about selling tires.

It isn't hard, Kelly-Springfield tells dealers. What you need is the right perspective — someone is going to tell customers when they need new tires . . . so why not you? Have confidence, the film says, you don't need to use high pressure, don't need to be a glib talker, just know the product and be honest and straightforward. And use some *showmanship*, identify your station as a tire dealer, put up some displays where they can be seen.

Specifically, the film points out, how to sell tires is to look for worn tires, point them out, show new tires, answer objections, and it's not too hard to clinch the sale — four out of five drivers needing tires buy from the first person who asks them.

Kelly-Springfield is now using *The Open Road* successfully in several versions — for Kelly-Springfield independent dealers, for dealers handling Kelly-Springfield-manufactured private brand tires, and 100 prints for Sunoco dealers, who regularly handle the Kelly-Springfield line.

* * *

Parade of Products

Preview of Promotion for National Dairy's Salesmen

SPONSOR: National Dairy Products Corp.

TITLE: *Sales Promotion Parade*: 1963, 18 min., color, produced by Wondsel Productions for N. W. Ayer & Son, Inc.

This film was used to announce the "finest advertising and promotion campaign Sealtest has ever had." Part of a two-day convention for National Dairy salesmen at 34 meetings across the country, the film introduced new products for 1963 and showed the ad and promotion campaigns the

SHOWING DEALERS THE ROAD TO TIRE SALES



This alert dealer has identified his station for Kelly tire sales.

company planned to put behind them.

Producer Harold Wondsel inter-

spersed the ad posters and TV commercials for Grapeade, Cherry Nugget Ice Cream and Peanut



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* * *

"Food—or Famine?"

United Nations Film Shows Critical World Food Needs

SPONSOR: Food and Agriculture Organization of the United Nations

TITLE: *Food — or Famine*, 45 min., color, produced by the Shell Film Unit (England).

The plight of more than a billion people who today are ill-fed and hungry is the subject of this new film introduced for the first time in world-wide premieres May 27th.

Food — or Famine shows that today's serious food problem could become critical by the end of this century when the present world population of three billion people will have risen to six billion. It also demonstrates that the food problem could be solved through scientific agriculture which could produce much more food, through protection of crops and stored foods against pests and spoilage and by better distribution.

These have been the aims of FAO since its establishment in 1945. The five-year Freedom from Hunger Campaign was launched in 1960 to give private industry and private organizations and individuals an opportunity to support FAO's program by giving even wider publicity to the world food situation and by supporting development projects.

The film is based on an original treatment by Michael Orrom and was produced by Stuart Legg. It includes footage shot in Europe, Southeast Asia, India and Latin America.

On the same evening of the premieres the film was shown on Channel 13 in New York with a statement by Adlai Stevenson, U.S. Ambassador to the United Nations. It drew attention to the World Food Congress, which FAO held in Washington in June with the U.S. Government as host.

* * *

Production Review Supplement To Appear Next Month

The first Supplement to the 13th Annual Production Review, listing producers and writers whose text was received after publication, will appear in these pages next month. Watch for it!

DAY OF VISUALS:

(CONTINUED FROM PAGE 33)

3rd Prize

The Magnificent Aero Commander, Aero Commercial Corp.; produced by Sanderson Films.

Consumer Sales & Promotion

1st Prize*

League Sales Program, Brunswick Corp., Bowling Div.; produced by SCI Div., Communications Affiliates, Inc.

*also special merit award for pkg.

SLIDES, VU-GRAPHS AND TRANSPARENCIES

General Public Service

1st Prize

Come Catch a Rainbow, Pittsburgh Plate Glass Company.

Sponsored Educational

1st Prize

Diazo Transparency Master Book, AV Div., Keuffel & Esser Co.

(Graphic Presentation)

1st Prize

Trans-Vision Unit, World Book, Field Ent. Educational Corp.

Employee Relations

(Visual Presentation)

1st Prize

Recruiting Presentation, Equitable Assurance Society; produced by The Chartmakers, Inc.

Sales Training

(Non-Projected Visuals)

Selling Shoes, Brown Shoe Company; produced by Muller, Jordan & Herrick.

Consumer Sales Promotion

(Non-Projected Visuals)

1st Prize

Dialpack Tablet Dispenser, Ortho Pharmaceutical Corp.

Film Shows Economic Role of the Cologne Trade Fairs

The important role of the international Cologne, Germany trade fairs is the theme of a new color film produced by Universum-Film AG for the city, its Chamber of Industry and Commerce and the Cologne Fair authorities.

Titled *Links With Europe*, the film illustrates the versatility of these fairs and the economic attraction of Cologne. It has been narrated in all principal world languages for international group showings to business firms.

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Advances in Use of Drugs for Mentally Ill is Shown

Active workers in mental health programs, including those organized under President Kennedy's five year, \$800 million program, will see increased hope for many patients in a new film, *Advances in Drug Management of Schizophrenia*, sponsored by Wyeth Laboratories.

The 25-minute documentary shows how nearly 10 years of drug research has led to the development of advanced methods in the use of drugs for treating chronic schizophrenia. The experienced clinician can view the film to compare methods and results with the film's technical supervisor, Dr. Douglas Goldman, chief psychiatrist at Longview State Hospital, Cincinnati, Ohio. Staff aids can also benefit from the film.

Features of the 16mm black and white sound film are methods for programming antipsychotic drug therapy in institutional care of severely regressed chronic schizophrenics, suggested management of extra-pyramidal effects where these are encountered, and live interviews with a number of patients demonstrating varying degrees of response to treatment. The film also emphasizes the effective use of occupational therapy and other methods of rehabilitation.

The film is made available for showings at meetings of recognized mental health associations as well as professional psychiatric personnel through the Film Library, Wyeth Laboratories, P. O. Box 8299, Philadelphia 1, Pa.

* * *

U. S. Film Aims to Improve Statistics on Cause of Death

To aid physicians in completing medical certification on the death certificate, a major source of mortality statistics in the United States, the U. S. Department of Health, Education and Welfare has provided a new 17-minute color film titled, *Medical Certification of Causes of Death*. The National Bureau of Vital Statistics of the National Center for Health Statistics is the official Government sponsor.

The film was produced by the Communicable Disease Center, Public Health Service Audiovisual Facility, Atlanta 22, Georgia. Prints are available for doctors and interested hospital personnel for short term loan via this source. They may be purchased outright (at government film rates) through Norwood Films, Inc., 926 New Jersey Avenue, N. E., Washington 1, D. C.

what's new in pictures

All-Star Cast in Film for American Cancer Society Volunteers

THE AMERICAN CANCER SOCIETY has introduced a new film featuring leading Hollywood stars, which will be shown to the two million cancer drive volunteers at orientation meetings with the purpose of making them feel "in" on the great crusade as well as to show them in an entertaining way how an ACS volunteer should go about his work.

Three hundred prints of the film are now in distribution among volunteer groups. These prints will later be shown to non-theatrical groups and on television.

Appearing in the film are such luminaries as George Burns, the Beverly Hillbillies, Bob Cummings and Evan Evans, Dick Van Dyke and Carl Reiner, Steve Allen,

Ralph Edwards and Keely Smith. All volunteered their performances for the film to ACS' Director of Films and Television, Harry Olesker.

George Burns, acting as master of ceremonies, introduces the acts, each of which has a point to make in regard to a volunteer's work. The Beverly Hillbillies all go dashing out to make their crusade calls and "don't git nothing from them tight-fisted Yankees who kep' askin' how the money's gonna be spent."

Jed says, "'Pears t' me they wasn't none of us proper prepared t' do no collectin'." All gather around as Jethro starts to read the ACS volunteer's pamphlet.

Bob Cummings shows one rea-



\$4 Million for Dick Van Dyke?

son why it is a good idea to make your ACS calls face-to-face. (He meets gorgeous Evan Evans on one of his calls — says to the audience, "See — you never can tell.")

Volunteer Dick Van Dyke always suggests a specific amount when he calls on the average middle-class home. Four million dollars. But, he's always ready to compromise, and you can't go wrong in thinking big.

After all the fun, Ralph Edwards plays it straight, stresses the great need for contributions to the Cancer Fund. Keely Smith endorses this in her show-closing song, *Keep Someone Happy*.

Harry Olesker produced and directed the 27-minute film for the American Cancer Society.

* * *

Film Pathological Conference for Professional Medical Use

A Clinico-Pathological Conference at the Philadelphia General Hospital has been filmed for continuing medical education use by the Wm. S. Merrell Division of Richardson-Merrell, Inc. The 39-minute case study allows for audience participation, is in two parts so that the professional medical viewers may make their own diagnosis following completion of the first segment.

Dr. John B. Chewning, who developed the idea for Merrell, believes that the film realistically re-creates a clinico-pathological conference or a medical society meeting," he said, "the new film gives each person in the audience the challenge of a real CPC. Related case material may be presented also by the local pathologist."

Merrell supplies the viewer with a pocket-size summary booklet giving all the details of the case in the film. A section of the booklet is sealed and it contains the answer.

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professional picture is directed) may obtain the film from John B. Chewning, M.D., Director of Professional Relations, The Wm. S. Merrell Division, Richardson-Merrell, Inc., Cincinnati 15, Ohio. The company also offers the award-winning series on *Medicine and the Law*.

Three Films on Communism in National Education Program

☆ Herbert A. Philbrick, author of "I Led Three Lives" and the man whose career as an undercover agent for the FBI has been told in a widely-seen television series, narrates a new 13 minute motion picture, *What Is Communism?* now being offered for outright print sale by the National Education Program, 815 E. Center St., Searcy, Arkansas.

The new film is part of a series of three pictures offered by this source under the general title "The Threat of Communism." *What Is Communism?* portrays Communist techniques and brutality, their infiltration into the United States government, labor unions, the communications and entertainment industries, colleges, universities and churches.

Other titles in the series are: *What Is the Difference Between Communism and Socialism?*, which explains the process whereby Communists first soften up a country by allowing, even assisting, Socialism to be embraced. The film depicts pre-Communist Socialism in early Russia and in Czechoslovakia — and shows it could happen here. Final film in the series tells *What Can We Do About It?* and all three can be purchased as a series for \$175. Individual prints are approximately \$65.00. All are in black & white.

☆ Fuller Filmstrip to Chapman 5
☆ The W. P. Fuller Co., Western manufacturer of paints and paint

accessories has awarded production of a 14-minute color and sound filmstrip to Chapman 5 Productions, Inc. The filmstrip is being created for sales and sales promotion use by the Fullerton, California-based concern.

Elektra Produces "Opening" for Danny Kaye's Fall TV Show

☆ Elektra Studios, New York, has just finished producing the Opening for the new Danny Kaye Show starting in the fall on television.

Kaye, in town with his producer, Perry Lafferty, made faces, struck poses, jumped on the trampoline, all providing enough material for the Opening, as well as two billboards — one for Armstrong Cork, and another for the alternate week sponsors, Ralston Purina and American Motors.

Elektra's Roy Kuhlman is designing the Opening of the new show.

A Note of Editorial Correction

☆ Polaroid's award-winning TV commercial at the American Festival was produced by Pelican Films for Doyle Dane Bernbach. Another producer was erroneously credited with this prize-winning spot in our Number Three, page 36.

Two films produced for the Arabian American Oil Company, mentioned on page 53, Number Three, were produced by Richard Lyford. Another producer was credited with these productions by error.

Du Pont Appoints Alan King Field Sales Mgr. in Southwest

☆ New field sales manager for the Southwestern district in Du Pont's Photo Products Department is Alan C. King. King was a technical representative in Chicago for the past two years.

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The McCormick Inn, dramatic new addition to Chicago's lakefront skyline, will be built opposite McCormick Place, Chicago exposition center. 17 meetingrooms will provide the latest in audio-visual meeting facilities.

"Aristocrats" in Hospitality for Business

Business Groups Meeting in Chicago Find the Aristocrat Inns of America Combine the Latest in Audio-Visual Tools With Flexible Facilities and Personalized Service

FIRM BELIEVER in the effective role of audio-visuals, a Chicago doctor who learned the value of films while a medical student, is setting a precedent in equipping an entire chain of motor hotels in that city with the ultimate in projection facilities for his business clientele.

Dr. Martin L. Gecht, a native Chicagoan in his early forties, entered the innkeeping field just six years ago. A graduate of the Chicago Medical School, he was in general practice for several years before taking specialized work in dermatology at the Cook County Hospital. Today, as president of the burgeoning Aristocrat Inns of America and a practicing dermato-

logist, he enjoys the dual role and draws a comparison.

"A traveler is very much like a patient," says Dr. Gecht, one of the founders of the Allport Medical Center, "he is tired, anxious and in a place he doesn't necessarily want to be." This practical insight into the peripatetic public is put to work in his Aristocrat Inns' operation where employees are instructed always to consider the special needs of their "house guests."

Seeks Advice of A-V Leaders

From medicine, too, Dr. Gecht learned the value of consultation. When plans for his towering McCormick Inn (opposite Chicago's new exposition center, McCormick Place) were first being drawn months ago, Dr. Gecht invited audio-visual experts from business and industry to specify the ideal facilities since incorporated in its meeting rooms. Members of the Industrial Audio-Visual Association were pleasantly surprised when American Oil exec., O. H. Peterson, brought McCormick Inn plans to a Milwaukee meeting.

Counsel was also sought from sales managers and sales training directors of other large Midwest companies, from film studios and projectionists. Today, three modern motor inns located in downtown Chicago all have audio-visual facilities that were the fore-runners

of the McCormick hostelry to come.

Another outlying inn, the Acres on Chicago's northwest side, was the first motor inn with meeting room facilities of this type in the Windy City. These four existing inns have, as a consequence of their far-sighted planning, attracted a very large number of the nation's top companies and association groups for meetings of all kinds and sizes.

The Aristocrat Inns' downtown buildings are strung along the most adjacent area of South Michigan Avenue, nearest to McCormick Place. The Essex Inn, at Eighth Street, is adjacent to the Conrad Hilton and the ultra-modern Ascot House, at Eleventh Street boasts a supplemental theater facility just across the street. Both offer gratis parking, on the premises, with unlimited in and out privileges for guests.

The good taste and discretion which have gone into meeting rooms is also reflected in both public dining facilities and guest rooms. The Essex Inn houses Delmonico's Restaurant, while the Ascot House has an equally unique dining spot, the Cafe French Market, with a gourmet cuisine. From its spotless, stainless steel kitchens, both Inns provide meeting room service as well as banquet facilities and guest room service.

Outdoor recreation decks at both

This Chicago chain of motor hotels shows the way in audio-visuals

motor inns are complete with swimming pools, landscaping, beach lounges and expert supervisors.

But these columns are addressed to the men who make provision for meetings. Their interest in room capacity is served at the Essex Inn by the wide range of facilities: the Buckingham Court (capacity 75); the Park East Walk (capacity of 50). Both of these rooms are join-



The 15-story Essex Inn houses the famed Delmonico's Restaurant, has 325 modern guest units available.



The 9-story Ascot House has an outdoor swimming pool and the unique French Market restaurant.

ed or made divisible by air walls as are the Essex and Windsor Courts with a capacity of 40 persons each. To the latter combination, still another suite can be added to build capacity to 140. Even the smallest gathering is served by the Aristocrat Suite, which is reserved for meetings of 30 or less.

Royal Enclosure Holds 500

The Royal Enclosure (or ballroom) of the Ascot House will handle groups up to 500 persons or, through the use of its air walls, can be separated into five meeting



Dr. Martin Gecht, who learned the value of films in medical school, heads the Aristocrat Inn chain.



The Buckingham and Essex Court meeting rooms at the Essex Inn were combined in "classroom" style for a recent sales meeting of 75 men.

oms. Three additional rooms at Ascot are available for meetings of smaller size.

Dr. Gecht and his partner, Eugene Heytow, have gone a step farther than most inn-keepers in their enthusiasm for the modern tools so essential to successful meetings. These tools are furnished, gratis, for meeting use: projection screens (both 6' and 10'); projection equipment tables; extension cords; talkboards (either 6' or 4'); P. A. systems with standing, table or valiere microphones; lighted podiums of three varieties (floor light, table type or a portable combination podium with built-in battery-operated P. A. system); flip chart pads; flip chart easels; display easels and product display tables with fireproof coverings.



A group of 150 required this "auditorium" type setup at the Essex Inn, using a bi-level stage. Four rooms were easily combined.

The 3M Communications System with its overhead projector, Thermofax copying machine and "instant" transparencies (reproducing either color or black & white material in eight seconds) is also on hand.

The McCormick Inn, "flagship" of the Aristocrat Inns, a \$20 million, 25-story, 750-room hotel-motor inn facility will be built on air rights across from McCormick Place. Plans call for ten meeting rooms. The Garden Deck atop the tower will include seven more. All of these rooms will incorporate audio-visual media facilities and the latest in presentation technique, for their sponsors are practical enthusiasts who practice what they have learned to believe in: the value of these tools in putting ideas across for business clientele.

More Viewers for Useful Business Films

Firms Show American Airlines "New York" to Employees

EXTENDING THE USEFUL LIFE of current and outstanding sponsored motion pictures is a notable trend toward the interchange of prints in sizeable numbers for the use of non-related companies. A recent American Medical Association IMPAC program made use of 100 prints of a Ford "Get Out the Vote" picture; the inspiring Bob Richards' films of General Mills have found widespread use among other companies.

Adopt American Airlines' Film

Latest to score national acceptance among large industrial companies is American Airlines' outstanding new travel film, *New York, New York* (BUSINESS SCREEN No. 2, 1963) which is now being used for several special

purposes "above and beyond the normal call of duty."

The Metropolitan Life Insurance Company, seeking to guarantee a large and interested audience at annual agents' and managers' meetings to be held in New York next year, is circulating five prints of the film to its branch offices throughout the U. S. The point made is — New York is not only where the home office is, but a friendly, pleasant place to visit as well.

Mutual of New York, another major insurance company in Manhattan, has also arranged for showings of the film for a similar purpose.

The Martin Company (Martin Marietta), which has recently un-

(CONTINUED ON THE NEXT PAGE)



*Industrial Photography magazine's BEST-IN-CLASS (Sales, Advertising) award presented to Caterpillar's Motion Picture Group for their "Ripping" 16mm sound production.

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film
laboratory
services



*First prize in the Marketing and Sales Technique category of the Second International Industrial Film Festival held in Turin, Italy. Won by Morton Goldsoll and Associates for their Kimberly-Clark sponsored "Faces and Fortunes" production.



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A scene from "New York, New York"

(CONTINUED FROM PAGE 61) dergone some internal reorganizations requiring men in the field to move to New York, is using the picture to reassure wives and families of transferred personnel that the big city is not too much different from West Earlobe, Kansas or any other home town. It does have green grass and trees, playgrounds, zoo and aquarium — and is really just a big town made up of a lot of little neighborhoods.

New York, New York is one of a series of travel films made for American Airlines by Audio Productions, Inc. Additional audiences gained through this cooperative distribution are helping swell the totals gained by this latest addition to the AA film library. ■

* * *

Fred Cook of Iowa State Wins Farm Film Foundation Award

☆ Winner of the Farm Film Foundation's \$500 Professional Improvement Award in 1963 is D. Frederiek Cook, audio-visual specialist at Iowa State University. The award was made on July 8 at the annual meeting of the American Association of Agricultural College Editors by Mrs. Edith T. Bennett, executive vice-president of the Foundation.

William O. Maxwell, manager of the advertising department, International Harvester Company, Chicago, was the principal speaker and assisted in the presentation of the award and of three Honorable Mention certificates which were accompanied by \$50 cash awards.

Mr. Cook is a supervisory executive at Iowa State in motion picture production. Honorable Mention recipients were Ralph J. Ballew, visual editor, Extension Service, Auburn University; E. Albert Moffett, asst. communications specialist, College of Agriculture, University of Florida; and the Department of Agricultural Journalism, University of Wisconsin.

Judges who selected the winners were: Dr. Landis Bennett, in charge of visual aids, Agricultural Extension Service, North Carolina State College; Edward Marsden, International Harvester Company; and J. K. McClarren, Foreign Agricultural Service, U.S. Department of Agriculture. ■

Film Students Receive Browning Awards

SRO Audience Honors Winners at Columbia University

THE CAMERA MART'S "Irving and Sam Browning Memorial Awards" to the most promising film production students of the year attending Columbia University, C.C.N.Y., and New York University, were presented on May 27th at the Casa Italiana Auditorium on the Columbia University campus.

Prof. Erik Barnouw of the Department of Film, Radio and Television at Columbia University, Yael Woll, Director of the Institute of Film Techniques at C.C.N.Y., and Prof. Haig P. Manoojian of the Department of Television, Motion Pictures and Radio at New York University, who had chosen the most promising film production students of the year at their schools, were on hand that evening to present the winning students with their award plaques.

Four Share the Annual Awards

The award-winning students are Harrison Engle of Columbia University, David Bienstock of C.C.N.Y., and Eli Bleich and Ares Demertzes of New York University. In view of the fact that the N.Y.U. entry was co-directed by two students, the Camera Mart doubled its award so that both students received full shares. All three films produced by the students were shown and received enthusiastically by an SRO audience that overfilled the auditorium.

Preceding the awards presentation and the film showings was a

discussion of the problems involved in the making of an independent low-budget film without compromising content or artistic values.

Helped Produce "David & Lisa"

Among those leading the discussion were several of the people who were connected with the production of the feature film, *David and Lisa*: Leonard Hirschfield of



Irving Oshmon, vice-president of Vision Associates (left) chats with Leonard Hirschfield of VPI (right).

VPI Productions, who was Director of Photography; Irving Oshmon of Vision Associates, who was Film Editor; Janet Margolin, who is the "Lisa" of the film, and Dr. Theodore I. Rubin, the author of the original story.

Paul Meistrich, vice-president of the Camera Mart, Inc., discussed the motion picture background of Irving and Sam Browning, their experiences in the early days of film making and the ready



Honored guests at awards' program (l to r) Mrs. Anna Browning, the secretary-treasurer; Samuel Hyman, president; and Poul Meistrich, vice-president, all of the Camera Mart.

help and encouragement they gave young film-makers throughout their lifetimes. He also pointed out that the Browning brothers were among the first to introduce the Arriflex camera to America and were instrumental in persuading Robert Flaherty to use this camera in the making of *Louisiana Story*.

As part of the Irving and Sam Browning Memorial Award, the Camera Mart is granting each of the four award-winning students a \$150 credit towards the rental of professional motion picture equipment, as well as thousands of feet of raw stock film. Du Art Film Laboratories, a New York laboratory participating in the award program, will process this negative film without charge. Charles Lipow, Camera Mart's general manager, served as chairman of the program. ■

* * *

Syd Cassyd Television Curator for Hollywood Film Museum

☆ Syd Cassyd, "founding father" in 1946 of the Academy of Television Arts and Sciences and president of that organization in 1950, has accepted the post of curator of the Television Collection of the Hollywood Museum.

A veteran of film and television production, he produced his first TV show in 1945 for the experimental workshop of the American Television Society in New York, later produced 130 episodes of two live shows on Hollywood television and five experimental filmed programs of the Ford Foundation titled *Almanac of Liberty*.

From 1959 to 1960 he was a consultant on research and development for educational television at the Los Angeles Extension Division of the University of California where he also served as acting curator of the television collections.

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WORLD OF POWER:

CONTINUED FROM PAGE 39)
determined amount of time
owing the million dollar display
equipment.

Cost breakdowns, based on a
-mile hookup, used over a seven-
y period, show that TV equip-
ment and technicians cost 73% of
the outlay; the telephone com-
pany's relay service, 20%; the nar-
rator, 5% and the wire service
1%.

The Ad Director's Viewpoint

Stanley S. Roberts, director of
advertising and sales promotion for
the Tractor Group, sums it up
this way: "A particular means of
communication is never considered
an end in itself. A typewriter
can be used to make out a grocery
list or to write a best selling novel.
In other words, it is the application
of the medium which justifies its
use."

Three major points were consid-
ered before the time, effort and

money were invested in live TV as
an exhibit adjunct:

1. Will the extra effort make our
exhibit a standout?

2. Does the subject for live tele-
casting add its measure to the
show?

3. If one and two can be an-
swered "yes," is the cost realistic in
terms of return?

Viewers Gave Us the Answers

We were able to answer "yes" to
the first two and our predictions
for return on investment looked
accurate. In retrospect, over-
whelming acceptance of the idea as
measured in terms of viewers and
their reaction to the "World of
Power" exhibit spell out the an-
swer to question three in big letters
... YES!

* * *

"Techniscope" Process Said to Cut 35mm Negative Costs 50%

Cutting in half the costs of neg-
atives and negative processing in
35mm color photography, the
Technicolor Corporation has in-
troduced a new photographic sys-
tem called "Techniscope."

The new system uses 35mm
color negative, with photography
accomplished with standard spher-
ical camera lenses. The negative
frame in the camera is two per-
forations in height as compared
with the usual methods in photo-
graphy of four perforations in
height. Consequently, one-half the
amount of negative is used. This
means that in the "Techniscope"
process the negative and negative
processing costs are reduced by 50
per cent.

Following processing, the
"Techniscope" two-perforation
frame is optically printed vertically
at a ratio of 1:2 providing a 35-
mm anamorphic Technicolor posi-
tive print having the normal four
perforation height.

A Paramount Pictures' feature,
The Day of the Hanging, produced
by A. C. Lyles for that company,
is using the new "Techniscope"
system of photography. Photog-
raphy is accomplished with normal
35mm cameras, with simple modifi-
cations to the film transport me-
chanism, aperture and finder.

In addition to anamorphic ratio
prints, prints for spherical projec-
tion with aspect ratios of 1.75:1
or 1.85:1 or 16mm prints with
either anamorphic or spherical im-
age may be manufactured. 35mm
and 16mm prints for television use
may also be made through this pro-
cess.



For 16mm. Film — 400' to 2000' Reels
Protect your films
Ship in FIBERBILT CASES
Sold at leading dealers

Only
original
Fiberbilt
Cases



bear
this
TRADE
MARK

PROFESSIONAL
TITLE Typographers
and
Hot-press Craftsmen
SINCE 1938

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KNIGHT TITLE SERVICE
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BUYERS READ BUSINESS SCREEN

RPL now offers
16 and 35mm film

sound recording services



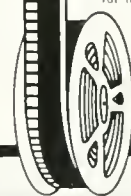
RECORDED PUBLICATIONS
LABORATORIES

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Wherever movies are being made to-
day—in Hollywood or NYC, in any
business, educational or Government
center—the recording of sound is
turned over to specialists. The utmost
in quality is essential. RPL engineers
have many years of experience in top-
quality sound recordings on disc, tape
and slide film. Now, with newly com-
pleted facilities, we are able to extend
our recording services to motion pic-
ture film.

Our facilities include the latest
equipment for 6-channel 16 and 35mm
magnetic film, interlock screening,
mixing and transfer... a comprehen-
sive library of sound and film scoring
music effects... an acoustically per-
fect screening theater, announcers'
booths, and control rooms. We have
everything needed to provide highly
specialized sound recording services
for movie film.

Send us your
script and instructions
for quotation



OUR EXPERIENCE IS YOUR KEY TO
SERVICE & DEPENDABILITY

3 NEW CAMERA MART ACCESSORIES

NEW GTC-59 LENS CLEANER & PROTECTOR

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Ideal for lenses, cameras,
condensors, reflectors, optical
equipment, etc.

6 oz. can with Spray Applicator \$1.65 each
Case of 12/\$1.00 each



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INSULATING TAPE
Just Brush it on Those
Hard-To-Tape Places
Designed for use in electrical in-
stallations, maintenance and re-
pair. Prevents shorts, shocks.

2 oz. Bottle \$1.65 each Case of 12/\$1.00 each



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Quiets,
Lubricates

Completely safe for sound pro-
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equipment. Non-inflammable.
Used for all gummy parts —
instantly cleans and deposits a
hard-bonded dry lubricant.

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NEW LOWEL-LIGHT UNI-6 LOCATION KIT

Everything you need in one compact
case, 14 1/2 x 22 1/2 x 6 1/2, complete with
six Lowel-Light Stands, six Lowel barn-
doors, 2 Pic 9 ft. light stands, 5 section
stands, 3 25-ft. extension cables, 2 5-
amp. fuses, 12 yd. roll gaffer tape,

COMPLETE \$124.50

Lowel-Light kit model K-5; 5 Lowel-

Lights w/gaffer tape and case \$34.50

Gaffer Tape, 12 yard roll \$1.95

Gaffer Tape, 30 yard roll \$3.95

Lowel Barndoors, each \$5.75



the **CAMERA MART** inc.

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Four Top Producers Join 20th Century Fox Movietone

Twentieth Century-Fox Movietone's strong bid for a major place in the industrial film field has now been augmented by the addition of a group of four top producers skilled in business film and industrial show production.

W. R. Higginbotham, Vice-President of Twentieth Century-Fox and head of Movietone, has brought in the former Presidents and Executive Vice-Presidents of Cinerama Productions, Caravel Films and Sound Masters, Inc. to beef up the company's extensive production staff.

The men involved are Grant Leenhouts, William Githens, David I. Pineus, and Kirby Alexander, whose combined talents and experience encompass theatrical, television, newsreel and large stage productions, as well as business films.

Grant Leenhouts' background includes seven years as Head of Production for Cinerama, Head of Planning and Production for the U. S. Navy Training Film Branch during the war, Head of Production of the International Motion Picture Division of the United States Department of State, writer, director and producer of many theatrical films, and consultant on planning and production of Educational TV programming for the Ford Foundation.

Bill Githens has such credits as originator and President of the first large chain of newsreel theatres, managing editor of Pathe News, founder and President of Sound Masters, Inc., and National Educational Films, Inc. He was Head of Production for U. S. Navy special productions during the war.

Dave Pineus was the founder and President of Caravel Films, Inc., producer of hundreds of prestige industrial films made during the last 40 years in addition to thousands of TV and other advertising and public relations projects.

Kirby "Jack" Alexander directed for the March of Time Television series. His background includes features and numerous religious and educational films. As a documentarian he has produced in South America and around the world.

The new production group will work under the direction of Jack Kuhne, Fox Movietone Production Manager. Headquarters is at Fox Movietone Studios in New York, one of the larger groups of sound stages in the city.

BUSINESS SCREEN EXECUTIVE

NEWS OF STAFF APPOINTMENTS AND BUSINESS FILM INDUSTRY DEVELOPMENTS

Edwards to Head Professional, Commercial Kodak Advertising

Robert W. Edwards has been named manager of the professional and commercial advertising division of the Eastman Kodak Company. His appointment was announced by W. B. Potter, vice-president and director of advertising, and A. Dexter Johnson, advertising manager.

Associated with Kodak advertising for 17 years, Edwards joined the company in 1946. In 1955 he was appointed assistant manager of amateur products advertising and has been responsible since for the preparation of magazine advertising, promotional booklets, brochures and direct mail campaigns.

A veteran of both Atlantic and Pacific sea campaigns in World War II, he was commissioned as a lieutenant senior grade after completing special studies at the Harvard School of Business Administration. He was graduated magna cum laude from Wooster College before entering the service, and is a member of Phi Beta Kappa.

Edwards' short stories have appeared in the POST, AMERICAN and other periodicals. A member of the board of directors of the Rochester Advertisers, he is also a former director of the Advertising Council in that city. The Edwards' reside in Irondequoit, New York. They have three children.



M. S. Mickey Greenman

Greenman Named Vice-Pres., Gen. Mgr. of Cinevision Corp.

☆ M. S. "Mickey" Greenman has been appointed vice-president and general manager of Cinevision Corporation of America, a subsidiary of Estey Electronics, Inc. Cinevision Corporation holds the exclusive United States rights to Cinebox, a new audio-visual medium being introduced in the United States. The Cinebox is a motion picture jukebox, now popular in many countries of Europe, which holds 40 three-minute color, sound, industrial or entertainment films which can be selected for playing as records are chosen on a conventional jukebox.

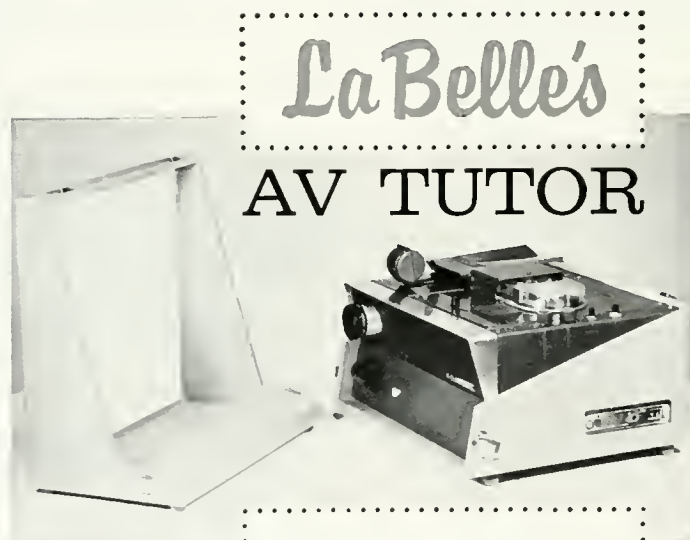
As operating head of Cinevision, Mr. Greenman will direct the distribution of the Cinebox through all marketing channels and in addition will coordinate production and supply of films for the machine. He was formerly head of commercial film production for United Press International.

Speed is General Manager of Anso Photo & Repro Division

John J. Speed has been appointed Administrative Assistant to the Vice President and General Manager of the Photo and Repro Division of General Aniline and Film Corporation. He was formerly Operations Manager of the company's Ozalid Products Plant at La Habra, Calif.

Thaddeus J. Trojnar, formerly Eastern Regional Sales Manager of the division's Distributor Operations, will succeed Mr. Speed as Operations Manager at the La Habra plant.

Mr. Speed, who joined the company at corporate headquarters in New York in 1951, became Operations Manager of the La Habra plant in January, 1962. Prior to that he served in various administrative and staff positions at the corporate level and within the Dyestuff and Chemical Division of General Aniline & Film.



La Belle's AV TUTOR

fully-automatic
film strips with
convenient
tape cartridge

Just place the cartridge into the Tutor and you're all set for continuous showing. This dual-track tape player and automatic projector combination is ideally suited for sales work and training.

The sound is perfectly synchronized to the picture by means of a silent signal. The AV Tutor is available with cartridge or conventional reel.

For top performance in desk top or large screen presentation, see and hear the AV Tutor.

Write for complete information



The Maestro II delivers professional results in 35mm taped sound presentations. This one-piece master audio-visual system records, plays back and automatically projects your story.

LaBelle Industries, Inc. Dept. B • OCONOMOWOC, WIS.



Harvester's Edward Marsden

Marsden to Harvester Company as the Film Project Supervisor

Edward D. Marsden is the newly-appointed motion picture project supervisor in the Advertising Department of International Harvester Company, Chicago. According to W. O. Maxwell, department manager, Marsden will be responsible for coordinating research, development and preparation of

motion pictures produced by the company.

A graduate of the University of Miami and a former teacher in the Dade County schools, Marsden joins Harvester after 11 years with the United States Steel Corporation in Pittsburgh, where he had similar responsibilities.

Audio Productions Names F. J. Lucidon As Account Executive

Frank J. Lucidon has joined Audio Productions, New York, as an account executive.

A veteran of both World War II and Korea, Mr. Lucidon has an extensive background in films, television and radio, both in sales and as an announcer on station WFIL-TV, Philadelphia, and on other stations.

Lawrence, Wright to Niles' Chicago Studio as Directors

Donald Lee Lawrence and Rudy R. Wright have joined the Fred A. Niles Communications Centers, Inc., Chicago, as film directors. Lawrence was associated with Hill, Rogers, Mason & Scott advertising agency as a TV producer-writer before joining Niles.

Wright is the former vice-president in charge of production at Ray-Eye Productions. Both directors will headquarter at Niles' Chicago studios.

Westrex Elects Gale Livingston Vice-Pres., Int'l & Recording

Gale Livingston's appointment as a vice-president of Westrex, subsidiary of Litton Industries, has been confirmed by George T. Scharffenberger, senior vice-president of the parent firm.

In his new position, Livingston will coordinate activities of Westrex International and the Recording Department. He has been general manager of Westrex Recording. The company has operations and facilities in 29 countries.

Nemethy-Davis Names Parrott as Director of Visual Services

The newly-appointed director of visual services for Nemethy-Davis Company, Detroit advertising, merchandising and marketing firm, is John E. Parrott. Announcement was made by Allan R. Malcomson, president.

A former account executive at Wilding, Inc. and also associated with the Ford Motor Company in sales promotion and training activities, Parrott is a graduate of the University of Washington.



When one of Frank Willard's able representatives calls on you, by Ned, he'll make sure you get the whole story about the services and facilities of one of the South's biggest film studios. We're good, you see. How else do you think we get such clients as Coca-Cola, Delta Airlines, Lay's Potato Chips, and Finkhauser's Delicatessen?

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Welcome to . . . the Wanderer

FAMOUS YEAR-ROUND RESORT

for

"GOLDEN DAYS"

on a

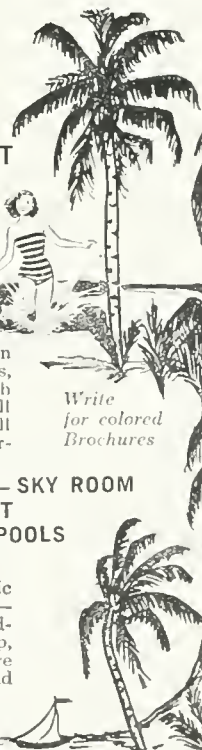
"GOLDEN ISLE"!

Largest, most luxurious Resort Motel on the Golden Isles. Choice of Bedrooms, Efficiencies, and 2-Room Suites with Kitchenettes and Private Terraces, all designed for comfortable resort living. All are Air-Conditioned, have TV, and overlook the blue Atlantic.

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2 SWIMMING POOLS — 2 WADING POOLS
GOLF COURSE NEARBY

And all the modern facilities and scenic beauty of the Island are yours to enjoy—miles of White Sand Beach, the Boardwalk, Yacht Harbor, Marina, Airstrip, Aquarama, Fishing Streams — massive Spanish moss-draped oaks, prized wild life, brilliant foliage.

JEKYLL ISLAND GEORGIA



Write
for colored
Brochures



The Astrovision helicopter was designed for use in film production.

"Astrovision" Unit Set Up to Shoot Helicopter Film Scenes

A modified helicopter which is said to permit the taking of vibration-free motion pictures from the air has been announced as a service for film producers by the Photo Instrumentation Corporation, New York. Called "Astrovision", the unit uses a Bell helicopter whose rotors are maintained in dynamic balance to minimize vibration.

Located outboard on its starboard side is an anti-vibratory camera mount, so positioned that a cameraman can operate his camera from within the helicopter and simultaneously guide the pilot as to speed and direction he desires.

The anti-vibratory camera mount is a two piece unit consisting of a supporting base and an anti-vibratory platform. Inside the platform's aluminum housing is a network of resilient steel which can be dampened for maximum anti-vibration according to the weight of the camera to be supported and the helicopter speed at which shooting will take place. Cameras such as Arriflex, Mitchell, Camerette, and helicopter speeds of 14 to 30 mph are recommended.

Mounting of the camera to Astrovision's anti-vibratory mount is achieved with a fluid type pan and tilt tripod head. With it, the cameraman can pan in a 125 degree arc from a point parallel with the line of flight to the rear, and tilt downward in a 75 degree arc.

A pilot familiar with shooting techniques, an advisor to instruct the cameraman in proper use of the anti-vibratory mount, also form a part of the Astrovision rental package.

Klaeger Moves His West Coast Operation to Paramount Lot

Robert H. Klaeger Associates of California, Inc., West Coast operation of the New York based studios of the same name, has relocated at Paramount Studios, 5541

along production lines

Marathon Street, Los Angeles. The Western operation continues to be managed by its vice-president, Robert A. Drueker.

Kodak Reduces Prices 17% on Its Ektachrome ER Stock

The Eastman Kodak Company announced on June 25th that the price of Ektachrome ER motion picture film has been reduced about 17 percent. The price reduction applies to 16mm, 35mm and 70mm Ektachrome ER film.

Introduced as a special purpose product, Ektachrome ER has found application in color motion pictures made with available light and in missile photography. A Kodak spokesman said that the price reduction is expected to broaden the market for the product.

Canyon Films Sponsors First Annual Junior Film Awards

A Phoenix-based studio, Canyon Films of Arizona, has sponsored the first annual Arizona Junior Film Awards for movie-makers of high school age. The statewide community relations project covered both 8 and 16mm entries, sound and silent, in both color and black and white.

Winner of the Awards contest was 16-year old Steve Spielberg, who received a \$400 camera and a trophy as well as a 12-volume set on film production for his school's library. The winning entry was a 30-minute silent film, *Escape to Nowhere*, with Spielberg's friends cast as American and German troops in World War II. Plaques also went to second and third place winners.



Roy Boley (left) presents film books to Phoenix teacher Afton Carpenter.

Judging was by a panel of Arizona photographers and television producers as well as by Del Shelley, director of audio-visuals in the Phoenix schools and George Aurelius, manager of Arizona Paramount Theatres. The awards ceremony was held in the screening room of the Phoenix Paramount.

Bob Allen, Canyon Films' secretary-treasurer and a veteran professional cameraman, summed it up:

"We couldn't be more pleased with the results. Camera clubs and individual students pitched in to produce some fine films. From present indications, the contest will be several times as big next year. But the big question is already answered. We wanted to recognize and encourage young talent, if we could find it. Believe me, it's there."

City Officials Expedite Work of Film Makers in New York

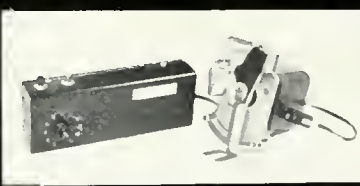
"Welcome film-makers!" is the new slogan in New York City these days. New rules to aid producers of commercial entertainment and television films have just gone into effect, as instituted by the city's Department of Commerce and Industrial Development.

Formerly a variety of municipal departments had to be checked before production on a film could begin, but now processing of permits has been centralized in a Coordinator of Commercial Photography. Applications will be expedited by this office through other city departments and returned within three days. Coordinator is Mary Imperato, who has been working with film producers for the Commerce Department for some time.

With a permit, producers may set up cameras on city property and be given police protection, traffic assistance and other cooperation. The Parks Department, Transit Authority and Port of New York Authority will continue to handle their own permits.

IF YOU OWN A BERTHIOT

ZOOM LENS, YOU WILL NEED THIS



F&B TAKES THE WIGGLE OUT OF ZOOMS WITH THE BEELAND ELECTRIC ZOOM CONTROL

Here is a rugged yet light weight control that assures you of smooth zoom action from start to finish of each shot. Mounts directly on the lens barrel, no camera attachments are required. Interchangeable mounting clamps allow the same control to be used for the 17mm to 70mm, and 17mm to 85mm lenses for 16mm cameras, and the 38mm to 150mm lens for 35mm cameras.



The cameraman can control the picture size by eye or can pre-set the zoom range by quick-set limit stops on the quadrant. A silicon loaded slip clutch and mechanical limit stops provide precise control of the zoom range. The control box is equipped with instant contact push-buttons for easy finger-tip operation of zoom-in or zoom-out. The box mounts on a tripod handle, or directly on the camera for hand-held operation. It also may be held and operated by an assistant. Speed range is rheostat controlled and adjustable from approximately 2 1/2 seconds to 10 seconds of zoom time. A special feature is the very efficient motor which operates for hundreds of moves on one set of 5 type "C" flashlight batteries. Two models are available: Regular, where noise is not a problem. Super-quiet, where whisper-quiet operation is needed for sound recording.

\$185⁰⁰
Regular

\$275
Super- Quiet

- Smooth, quiet zoom action
- Easy finger-tip operation
- Precise zoom range control
- Zoom speeds from 2 1/2 to 10 seconds
- Interchangeable—for 16mm and 35mm cameras.
- Mounts directly on lens barrel
- Uses type "C" flash light batteries

Serving the World's Finest Film Makers

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MU 2-2928

Movielab Invites Film Makers With "Operation Red Carpet"

★ A new open-house policy, "Operation Red Carpet," is helping show producers and distributors of films the "inside story" of a modern film laboratory. Inaugurated by Movielab, Inc., New York City, the project provides tours of the company's extensive black and white and color film facilities.

According to Movielab president Saul Jeffee, the professional film laboratory is one of the most important and, at the same time, unheralded, branches of the film industry. "Except in rare instances" says Jeffee (who is also national president of the Association of Cinema Laboratories), "the film industry takes the laboratory for granted, even though without it, not a foot of film could be projected. We are the last to receive credit for a job well done."

He feels that is vital for professionals in the field to understand technical operations of a lab, to learn what can and what cannot be done after completion of photography. It is a mistake, he believes, for producers to spend large sums on so-called "above-the-line" production costs while economizing excessively on the "below-the-line" budget, which includes the essential technical services of the laboratory.

"It is a wise producer," says Jeffee, "who allows time to do the job right." Vast sums have been invested in the development and construction of Movielab's modern equipment, now on display. This year alone, the laboratory is spending \$500,000 for new equipment and expansion.

Eddie O'Brien, The Writer, Moves to Wilton, Connecticut

★ Eddie O'Brien, The Writer, has moved from Washington, D. C. to new business and residence facilities in Wilton, Conn. After July 1, this well-known script writer will make his office headquarters at 300 Danbury Road, Wilton, Conn. His new telephone number in Wilton is 762-8400, A C 203.

Du Pont Increases the Price on Eleven of Positive Films

Prices of eleven Du Pont positive motion picture films and certain leader stocks were increased from 2.3 to 7.9 per cent on June 7th. Motion picture films affected by the increase are Type 802 sound recording, Type 833 fine grain VA sound recording, Type 803 release positive high speed,

Type 828 fine grain master positive, Type 834 TV recording, Type 225 "Cronar" fine grain release positive, Type 825 fine grain leader stock, and Type T-71 exposed rawstock leader stock.

Announce Skyline Films, Inc. New Manhattan Film Studio

A new film production company, Skyline Films, Inc., has been formed at 124 East 40th Street, New York, by Joseph F. McDonough, a former executive producer at Craven Film Corporation.

Prior to entering the motion picture field, Mr. McDonough, president of the new firm, was a vice-president and associate creative director of Cunningham and Walsh Advertising Agency. David Saperstein, former production manager and a producer-director of Craven Film, is vice-president and in charge of production.

Guild Issues "Screen Director"

★ Film and television producers, advertising agencies and other interested parties are currently receiving the first edition, new series, of THE SCREEN DIRECTOR, a bimonthly publication of the Screen Directors International Guild. Editor of the new publication is Jack Glenn, SDIG Public Relations Director. The editorial board consists of George L. George, Robert Edmonds, Julius Postal, Robert Braverman, Leslie Goldman, Graeme Ferguson, Dana Noyes and Lewis Jacobs.



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new a-v equipment



Cinebox offers 40 pictures for selection by viewers.

Cinebox Executives Review Use of Movie System for Business

☆ Cinebox, the new motion picture box being introduced in this country on a major scale by Cinevision Corporation, Hicksville, N.Y., is expected to have quite a few uses in the industrial field in addition to the several thousand expected to be placed for entertainment purposes in next two years.

As envisioned by Stanley Green, President of Estey Electronics, Inc., Cinevision's parent company, Cinebox will be used for industrial trade exhibits, point-of-sale retaining, travel agencies, as an adjunct to automatic vending machines, and many other applications.

For example, in industrial trade exhibits a manufacturer with many divisions, or many products, could exhibit short films dramatizing and merchandising many products in a compact nine square feet of expensive exhibit space. Or, automobile dealers whose selling floor space is generally limited, would be able to show prospects every desired model of an extensive car line, in action, on the Cinebox.

A department store that wished to demonstrate and sell many lines of major appliances could utilize the Cinebox. The 40 films on the machine could be allocated among the various manufacturers. Each could provide action presentations of its products, featuring the performance features, consumer benefits, interior how-it-works animations and other details, by professionals.

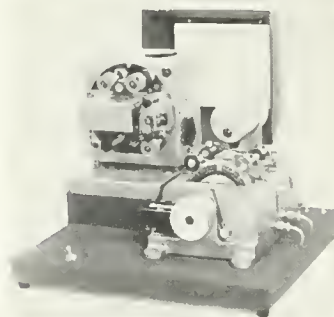
Bright New SeAQUartz Lamp for Underwater Film Making

☆ The pocket-size SeAQUartz* is said to provide a new concept in underwater lighting for photo-

graphy. Only 7½-inches square but delivering a brilliant 5,000 watts the new underwater lighting unit is available from Birns & Sawyer Cine Equipment.

Researched and engineered by this company, the SeAQUartz utilizes an adjustable locking yoke which attaches to camera or underwater apparatus for angling the beam. It has a cast aluminum housing with convection cooling fins to accommodate the 65,000 candle-power, quartz iodide Sylvania Professional Sun Gun lamp. The exclusive reflector design is said to have over 750 light intensifying surfaces to work with and reinforce one another.

SeAQUartz lights are available for 115 volt AC, 220 volt AC or 30 volt DC battery pack. Write New Products Desk for details.



... The Projectola Editor (SOS)

Fast "All-in-One" Editing System Announced by S.O.S.

☆ An "all-in-one" editing system, designed to save time in newsfilm and other types of film editing, is offered by S.O.S. PhotoCine Optics. The Projectola Editing-Filming unit not only synchronizes

sound with picture but provides a sizeable projected image.

S.O.S. time-saver is compact but includes Projectola 16mm viewer with two-sprocket unitized timer/synchronizer; special-circuit 10W amplifier; to mix any two tracks — built-in magnetic heads to read the "bottom side" of the film (with teeth toward the operator); optical soundhead on sprocket farthest from the operator; separate unit and synchronizing base with internal wiring.

Optical pick-up is 26 frames from picture; magnetic pick-up is 28 frames from picture. Reproduction on both sound and picture is said by maker to be sharp and crisp, in motion or still. Price of unit: \$679; alternate model (with magnetic head built into each sprocket but without optical head) is \$629. Write for data.

* * *

C/S/C Motor Adapter Door for Mitchell's Mark II Reflex

☆ A new motor adapter door for the Mitchell Mark II 35mm Reflex camera has been introduced which will permit the use of all Mitchell and Mitchell-type variable-speed AC/DC motors.

The adapter door, manufactured by Camera Service Center, New York, can be installed in seconds without tools. Four knurled thumb screws mount the door to the camera. Standard Mitchell motors can then be mounted to the adapter door in the conventional manner.

The door weighs in at under two pounds. The dimensions are 7¾ inches by 5½ inches. Maximum depth is 2¼ inches. The CSC adapter door is made of aluminum with a black crinkle finish that matches the finish of the Mitchell Reflex. Wiring is complete and compatible with standard camera wiring.

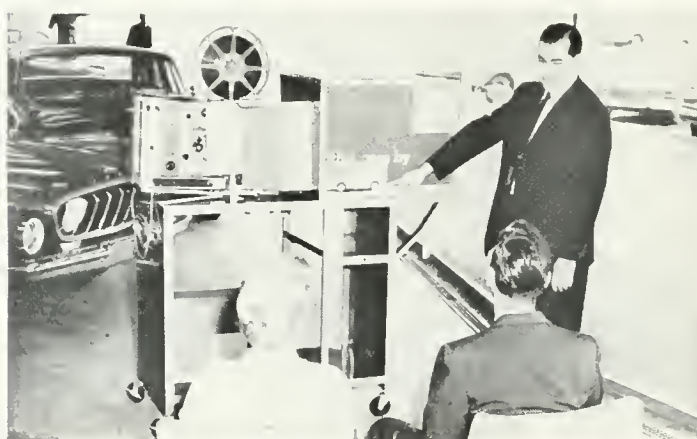
The door will be sold through the CSC sales affiliate, Camera Sales Center Corp., for \$149.00.

* * *

Spectra "Lighting Director" Adds to Precise Measurement

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COMMUNICATOR TO MANKIND: (CONTINUED FROM PRECEDING PAGE 41)

precedented conflicts between labor and management which could be resolved only by communication based on understanding of emotional as well as material issues.

If his first A.T.&T. film was a departure from the ordinary, his second, *An Orchid for Peggy*, was a milestone in the industry, for it came right out and admitted that some jobs are just plain dull, as Peggy's surely was — she had charge slips.

"It would have been silly," says Henry, "to go to show that this kind of work was glamorous, or even interesting. You can't inject romance where it doesn't exist. When something promised and doesn't happen, the subject is disillusioned."

In this case, the message was simple: 'As long as you are here, you do the best you can, because that's the way you are.' It's unrealistic to tell the Peggies of the world that anything can be done or falls by their not being on the job. But you can tell them that it makes their work harder, appeal to their naturally sympathetic instincts. A.T.&T. took a progressive, sophisticated attitude when they allowed us to make this picture."

Putting Inside Viewers' Hearts, Minds

It was during this period that Strauss first described his work as "communications", possibly five years before "attitudes and motivations" were generally recognized as a key factor in labor-management relations, except for such men as Mayo and Roethlisberger.

His early films were radically different from those typical of the day. Industrial films for internal use had mostly dealt with training techniques — how to do something, how to demonstrate something, how to sell something, how to teach someone to handle a customer. So many of them had little to say except, "Fit the old ball!", "Sell! Sell! Sell!" or condescended themselves to what went on inside machines instead of inside people.

The function they performed could often have been accomplished with stills and captions. By contrast, Strauss used film in ways for which no other media could be substituted — actively changing attitudes, stimulating emotion, arousing emotion, establishing identification through role-playing characters who lived through the same circumstances faced by the audience.

The Inter-Action of Workers' Problems

The Inner Man Steps Out, produced in 1948 for General Electric, is a case in point. The film sought to make men aware of the interaction between their own problems and those of others on the job; and it purposely left audiences with a sense of uneasiness, thus preparing an atmosphere for discussions which might result in solutions.

The demand for this particular film has resulted in the sale of over 1,500 prints to business concerns, colleges, libraries and hospitals all over the world.

With his own firm, (established in 1950 and now occupying a five-story building at 31 West 47th Street in New York) Strauss was able to show measurable results in film-based pro-

grams of employee training and management development (Pan American), modernized retail merchandising (Johnson & Johnson), recruiting (Ethyl), public service (Armed Forces, American Medical Association); and felt equipped to move into still newer concepts of communication.

He had long believed, for example, that a whole range of audio-visual techniques could be integrated with the central film; that motivation and training, teaching and learning, attitude and counter-attitude were interrelated aspects of basic communications . . . which he defines as getting people first to understand, then to accept, finally to act.

The company diversified, devising and producing dozens of different media. Whole training courses evolved, using everything from conferences to "war games", bulletin board material, posters, booklets, pay-inserts, motion picture case material, cartoon books, displays, programmed learning, house organ features, film utilization guides.

Films to Surmount Semantic Barriers

Some form of motion picture was almost always the keystone, since nothing but film so quickly surmounts semantic barriers, assures uniformity in the presentation of a message and, through its identification factor, has the power to unfreeze set patterns of thought.

But surrounding the film, amplifying it, supporting it, extending its useful "lifetime", framing its ideas in a larger perspective . . . there were now packages of related media tailored to individual groups at whatever level an internal situation required.

The latitude of Henry Strauss' thinking has enabled him to develop communication tools for some situations where attitudes at first seemed in direct conflict. For Pan American he has made a remarkable film on the Soviet Union, one which is not only palatable to both Russians and Americans but which is meaningful and truthful. For the United States Employment Service he has produced films with a valid message for those who think its policies are too liberal and those who feel they are too strict.

Only film, he thinks can accomplish this . . . because only film can examine the many sides of a question in terms of emotional values as well as factual reality. But the film is often only a beginning; a variety of supplementary tools can be employed to fix a new attitude as a permanent working part of an individual's relationship to job, society or self.

By developing "semantic-free" concepts . . . and tools and techniques that "visualize" ideas for information in "living" terms rather than in the abstract . . . the Strauss organization has been able to motivate, train and educate people in over 90 countries on six continents.

Working with Pan American employees of the most widely different cultural and linguistic backgrounds, Strauss programs have helped to significantly reduce turnover, absenteeism, and customer complaints . . . significantly increase productivity in almost every main type of job function.

Much of what Strauss believes about the art of communication he has put into a film signature. (CONCLUDED ON THE FOLLOWING PAGES)

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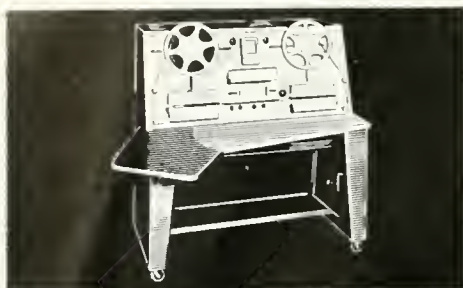
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COMMUNICATOR TO MANKIND:

nificantly called *More Than Words*. It has been used for training by hundreds of organizations in business, education and government; and its message has proved universal enough to be translated into seven foreign languages. Such recognition is hardly unusual for a Strauss film.

A remarkable number of his productions, from a three-minute silent on telephone courtesy to a two-reel color exploration of the scientific spirit, have won honors and awards in major competition at home and overseas.

What Strauss *doesn't* do is interesting, too. He makes no "nuts and bolts" films on industrial processes, no television commercials, no pictures which are put out on bids. He believes, in the latter case, that *ideas*, which are his commodity, cannot be narrowed to a dollar-and-cents basis. Such films are politely referred to other producers "who can do the job as well if not better than we can."

The company has never had a salesman and Strauss has not personally solicited new business for many years. He has, in fact, turned down or resigned accounts whose philosophy was counter to his own. "We are not interested," says Strauss, "in pleasing the client, except through making their staffs perform better." And he will not in any circumstances use his skills for manipulating people toward something he does not believe in.

The Beauty of Places — and of Peoples

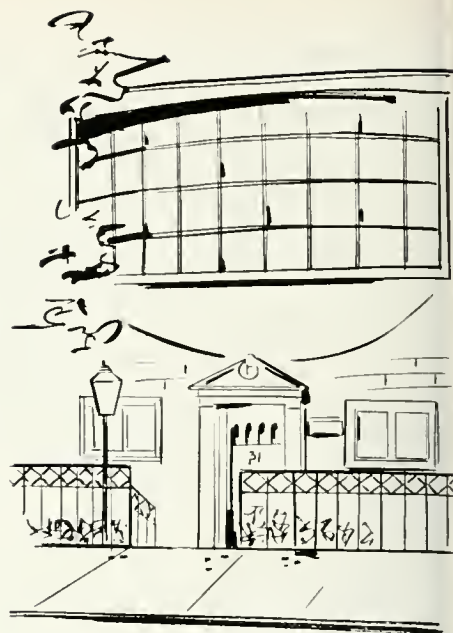
Some of the most spectacular Henry Strauss films have been the extraordinarily beautiful productions which are the pride of the company's extensive library. Sponsored by Pan American, these pictures were shot on location in New Zealand, Tahiti, Russia, U.S.A., Fiji-Samoa, Spain and Japan. Many were directed and photographed by Henry Strauss himself. But the true charm of the films lies in the subjective portrayal of the people of each country, their identifiable reactions to the human experience, rather than a staid concentration on experiences of American tourists.

The Strauss organization is a tight outfit of twelve skilled specialists, the newest of whom has been with the company for over ten years. He feels that the size of the firm gives him a mobility to do the work he can do best, quickly, efficiently, avoiding such extraneous activity as dwelling on assignments which might be brought in by a salesman.

He believes that turnover of personnel is emotionally costly and that bigness leads to a preoccupation with mechanics. Strauss' policy is to apply the full force of his staff to each and every client's needs, to fight for what is really wanted, to resist at all cost the pressures of expediency.

When he leaves his 53rd Street office, Strauss commutes in a Porsche sport car to his home on Long Island Sound in Darien, Connecticut. Here, framing a picturesque view of a sloping lawn and placid lagoon, is a 33-foot Dutch-built sloop which is probably the first boat in the water in spring and the last out in late fall.

Strauss is 48 years old, balding, bouncy, a former diving champion and has been married



The Strauss' building on West Fifty-Third

to the former Joan Strauss (no relation) for 22 years; they have two daughters, Jan, 20 and Terry, 16. When Henry isn't sailing his boat he plays the piano and organ, reads voraciously and reminisces nostalgically on the part of his much-traveled world which most appeals to him. Tahiti. He is convinced that the Polynesians' complete rejection of materialism is a lesson that can at least give some balance to Western civilization. And he often applies a Tahitian reality to his business philosophy.

Henry Strauss believes that the industrial film industry has developed tremendously in recent years. He feels there is an awareness of the need for deeper concepts; ideas, inspirations. Experimentation in film production is not always successful but indicates an increasing recognition of the industry's dynamics. Many producers are continually demonstrating their dissatisfaction with the status quo by exploring new areas, expressing new thoughts applying new knowledge.

Achieving Peace Through Understanding

What does Henry Strauss see in his own future? First, he will respond to each new challenge with a determination that rejects the idea of failure. And next, he looks to the future for more ways to apply what he has learned and proven. He believes devotedly that the

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COMMUNICATOR TO MANKIND

techniques he has used for dozens of industrial clients can be equally effective on the troubled international scene. He envisions employing such skills in relations between countries, starting with the conviction that understanding is a greater force than armies, missiles, food or gold.

"The guts of our work," he says, "is the denial that man is strictly a material animal. I see communications as the great hope of convincing all peoples that potential enemies are people, too. It's easy to make war against a symbol. It's easy to bomb a city from 20,000 feet. But it's a lot harder to set off a bomb in somebody's kitchen."

The American Medical Political Action Committee Opens Campaign With Film

Armed with a compelling filmed presentation produced on its behalf by Parthenon Pictures, the American Medical Political Action Committee (AMPAC) is pulling the nation's doctors together for an active role in the 1964 elections.

While the full story of this program must await another issue, we were greatly impressed by a visit to the Chicago gathering of AMPAC held last month. The Parthenon presentation was notable for its fresh creative style; it also contained a Ford motion picture segment furnished by the public-spirited company and aimed at reducing voter apathy. The AMPAC presentation shows doctors the "do's" and "don'ts" of political activity and won tremendous applause from Chicago viewers.

"The World of Henry Ford" is Major Centennial Film of Ford Motor Company

Now we know. In our last issue, reviewing the Allan Nevins' interview-film, *A Historian's View of Henry Ford*, we credited production of this noted historian's commentary on the life and accomplishments of the great auto maker to MPO. The Ford Motor Company's major centennial film, *The World of Henry Ford*, was the subject produced by that company and written by MPO's Joseph March.

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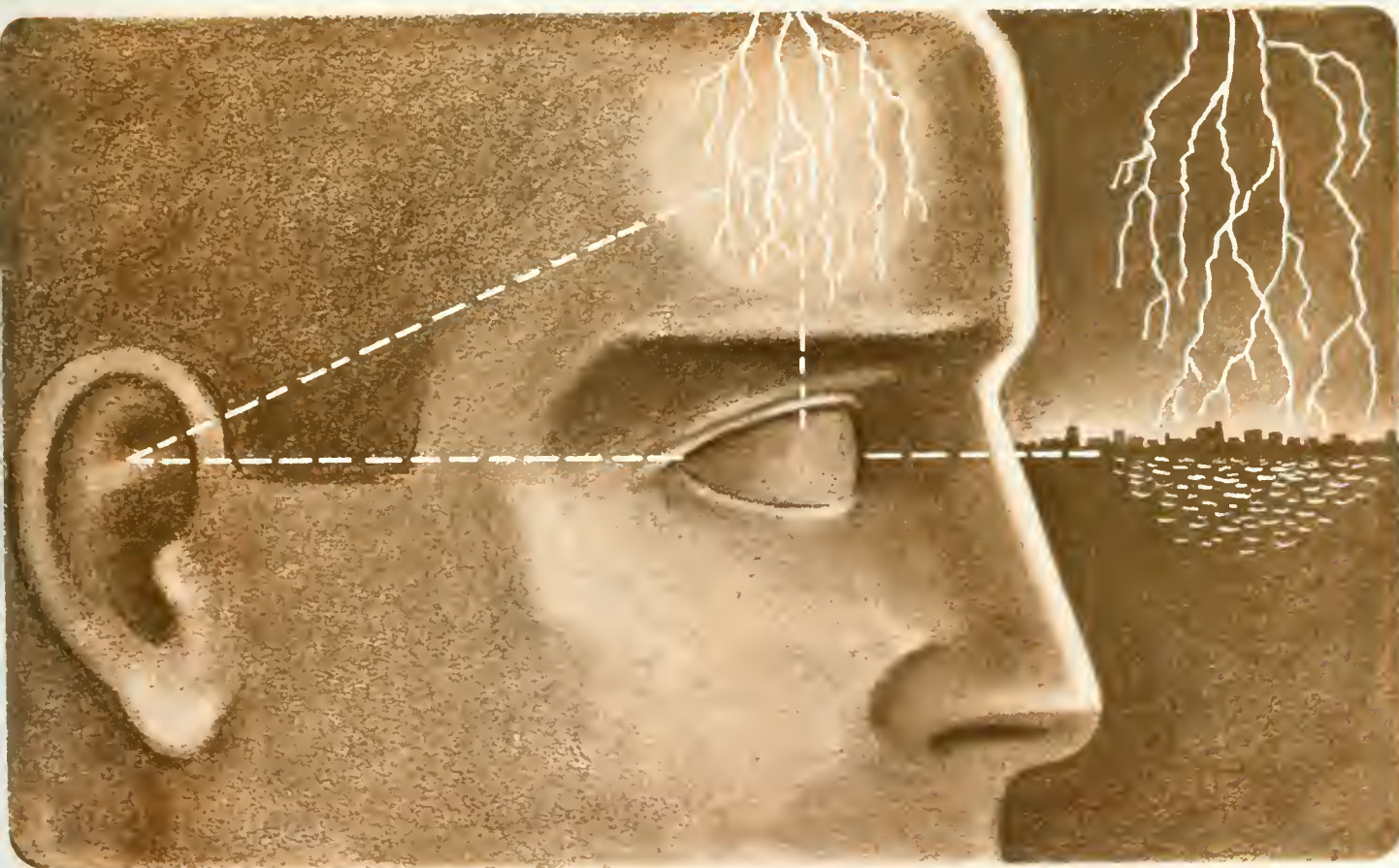
Right: boom in live shows and new product pictures hits field this fall season . . .

Editorial feature:
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Bill Foster, Western Electric Co., Springfield Gardens, New York

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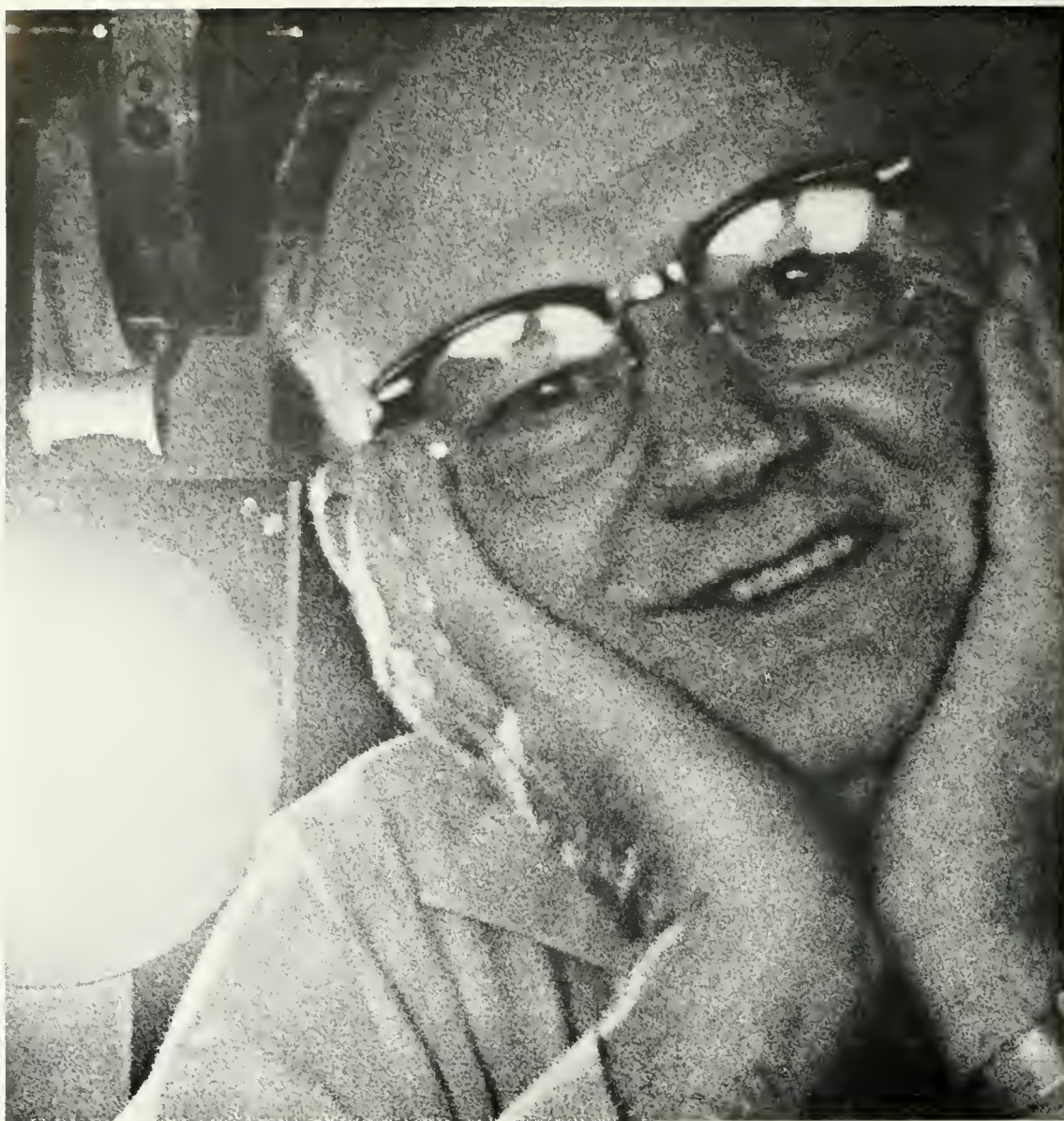
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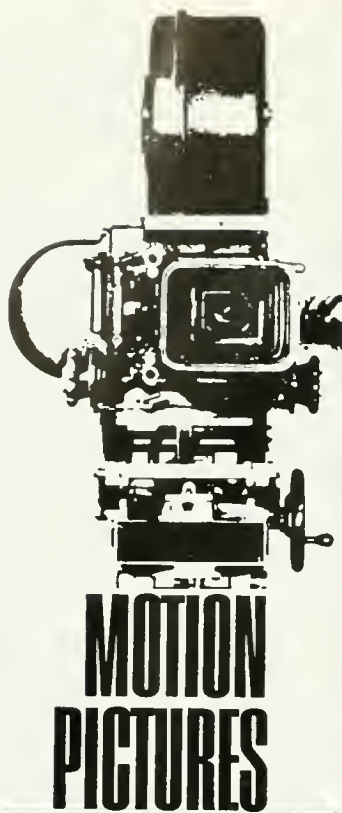
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BUSINESS SCREEN

THE BUSINESS MAGAZINE OF AUDIO AND VISUAL COMMUNICATION
AND JOURNAL OF THE INDUSTRY FILM PRODUCERS ASSOCIATION

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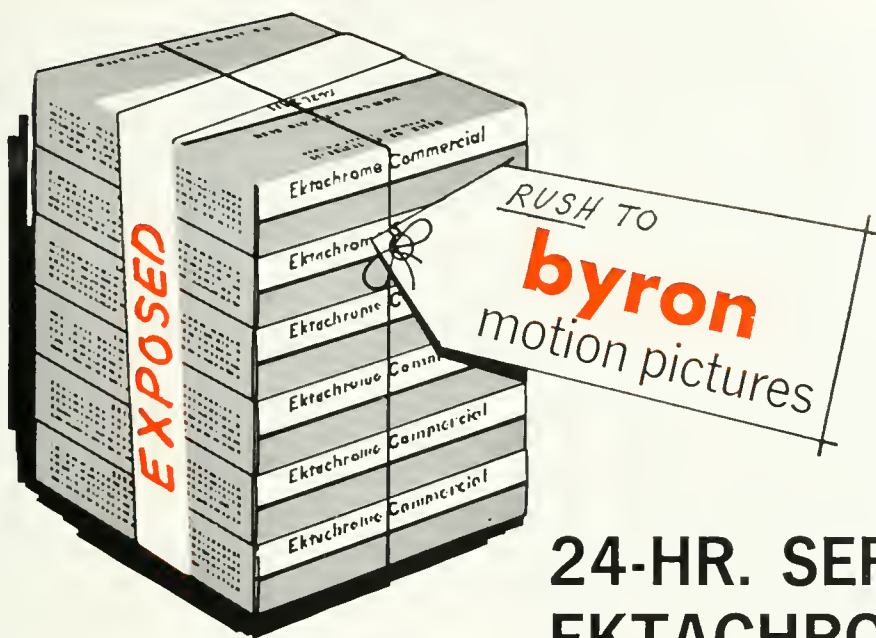
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MILITANT NEGRO LEADERSHIP is making the headlines, storming the barricades of economic and social injustice. But when the sound and fury have subsided and the marchers come home to reality, what then?

The wisdom disregarded is in the sobering facts of educational inequities. The threat of economic sanction, fortified by politics, is thrusting thousands of unskilled into business, government and other jobs vulnerable to these demands. Force will not take care of training; race relations deteriorate in such conditions. The health of the national economy is imperilled when it *must* remain strong.

This is, indeed, a *time of testing* for tools of communication. Yet we find *no* vocational guidance films, *no* training films, *no* human relations films useful within business or government which have a negro-oriented content. Even the most familiar anti-prejudice motion pictures of years past seem out-dated by modern conditions.

It would seem, also, to be a time of sponsor opportunity for the encouragement of filmed media on a private-enterprise level. "Big Brother" has done enough, has taken too long and made a big enough mess out of the multi-million dollar "defense education" program. Besides, we'd like to see if "private enterprise" is truly capable of positive action. The film producer's role in all this is obvious: do some original, creative thinking and show the way from the simplicity and utility of filmstrips and 8mm sound or silent films all the way through the more sophisticated media.

Camera Eye

THE EDITORIAL VIEWPOINT

The knock resounds on your door! Let it be answered by speeding the process of education, raising the skills — preparing the hearts and minds of these troubled people for their rightful place under God's sun.

* * *

"Best of Europe" Films; Portraits of Industry Leaders; Shell Theater Featured

You won't have to look hard to find important reading within this pre-autumn issue of **BUSINESS SCREEN**. Weigh the content and direction of the 92 "Best of Europe" industrial motion pictures listed on pages 29-32 beside the 15 U. S. entries to the 4th International Industrial Film Festival. The superb quality of many of these will remind American business that technical films can attain difficult objectives and that high-quality work is worthy of professional skills.

The leadership of large segments of the U. S. film industry is present in those word and picture portraits on pages 34-35. Here are four of the men who begin to make up a national policy group we should bring together for the discussion of common problems and growth potentials. And it is an artistic as well

as practical triumph to present the first pictures of the just-opened Shell Centre Theater in London. (Pages 36-37) The choice of Cecil Beaton for interior design is second only to the completeness of this room's physical equipment for projection and presentation.

The Centennial year of Henry Ford's motor company has been enlightened by the historic sequences which remind us of this man's contributions. Early premiere results are heart-warming as they prove the acceptance of pictures that really tell us something. *leave residual values worthy of viewers' time and of emulation.*

There are other pictures in these pages of equal value in their way and the reminder, in association news and convention reports, that a vast number of people are devoted to audio-visual tools and techniques for a very wide range of interests.

* * *

3M Company Donates \$1.5 Million in Audio-Visual Equipment to 500 Schools

One of the largest private contributions to American education has been announced. 500 schools across the country will receive \$1,500,000 in visual training tools under a program announced in August by Bert S. Cross, president of the Minnesota Mining and Manufacturing Company.

Public, private and parochial schools at all levels are eligible. Schools will be selected on the basis of written proposals describing present and future uses of visual tools in the class- (CONTINUED ON FOLLOWING PAGE EIGHT)

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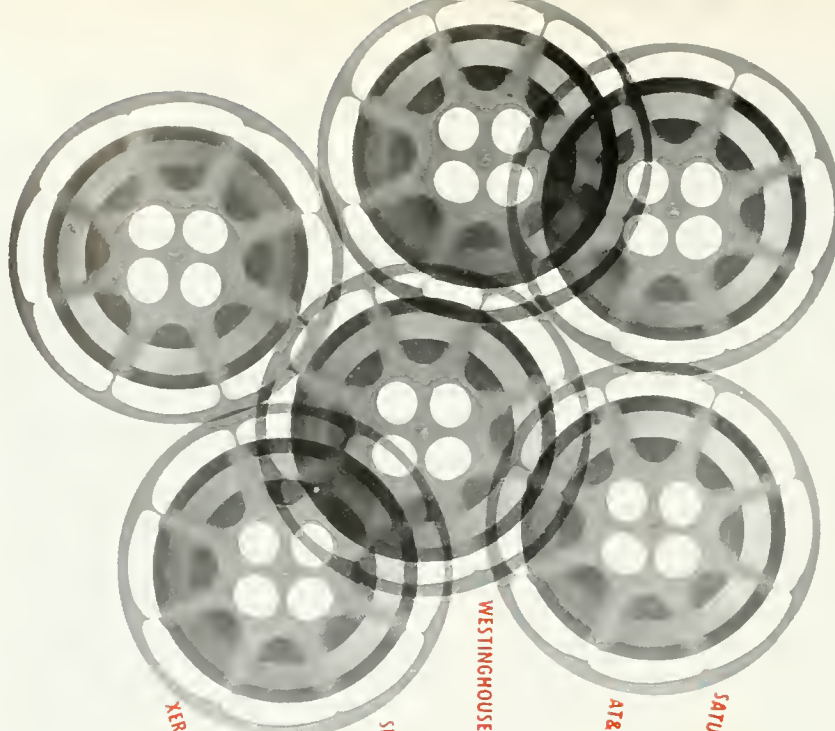
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THE EDITORIAL VIEWPOINT:

(CONTINUED FROM THE PRECEDING PAGE SIX)
 room. Each of the schools designated will receive \$3,000 worth of equipment, including 11 overhead projectors and supplies for making transparencies. Training will be given to teachers in the production of materials and operation of the donated equipment. □

Dr. Herbert Kalmus, "Mr. Technicolor," Will Be Remembered for Quality Standards

The man whose adamant belief in the practicality of color in motion pictures brought the first Technicolor feature film to the screen away back in 1917 is dead. Dr. Herbert T. Kalmus, who combined a learned background in science with a stubborn insistence on high quality, died on July 11 in his Bel Air, Los Angeles, home. He was 82. He had retired from business life in 1960.

But he will be remembered *whenever good color films are seen*, by direct projection or in the era of color television just ahead. Coincidentally, the company to which he gave his great name is moving swiftly into that field of video color film processing. As the quality of electronic reproduction continues to improve, color film prints will match their ability to transmit. □

Awards Collector? You Might Try Your Luck at N.Y. International Film Festival

Readers have solicited this department's views concerning the forthcoming "3rd International" Film Festival to be held in New York next month. They ask, "what about this, is it worth the entry fees?"

This is a horse-race, brother. You "pays your money and takes your chance." For collectors of engraved metal or fine paper, here's another opportunity to gamble on a possible winner. To be specific: we do *not* have the names of the "15 judges" listed in the publicity releases of the entrepreneur holding this party for profit.

Nothing wrong in that, either. Perhaps some of the many business prospects for a-v tools and techniques who couldn't even *buy* their way into the recent Chicago A-V Trade Show will take advantage of some "free" events at this one. But it *won't* solve the problem of getting our best product in front of top-management where buying decisions are made. Still, a party can be fun and this is also a *fun* party, with overtones of joy and sadness for winners and losers. □

Belgium to Sponsor a Labor, Industrial Film Triennial in Antwerp, November 20-27

Belgium's Ministry of Employment and Labour will sponsor the "Fourth International Labour and Industrial Film Triennial" to be held in Antwerp November 20 through 27.

Entries of specific technical training, research, labor and industrial relations films made since January, 1960 are being invited. For entry forms: airmail or cable the Secretariat, International Labor & Industrial Film Triennial, Frankrijklei 128A, Antwerp, Belgium. Cable address: Audiovisau. □



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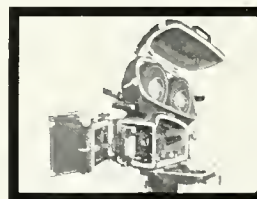
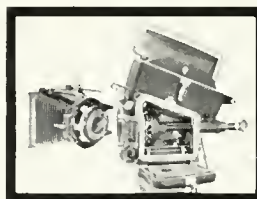
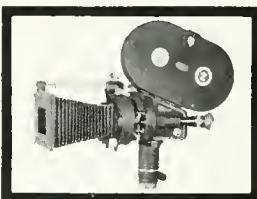
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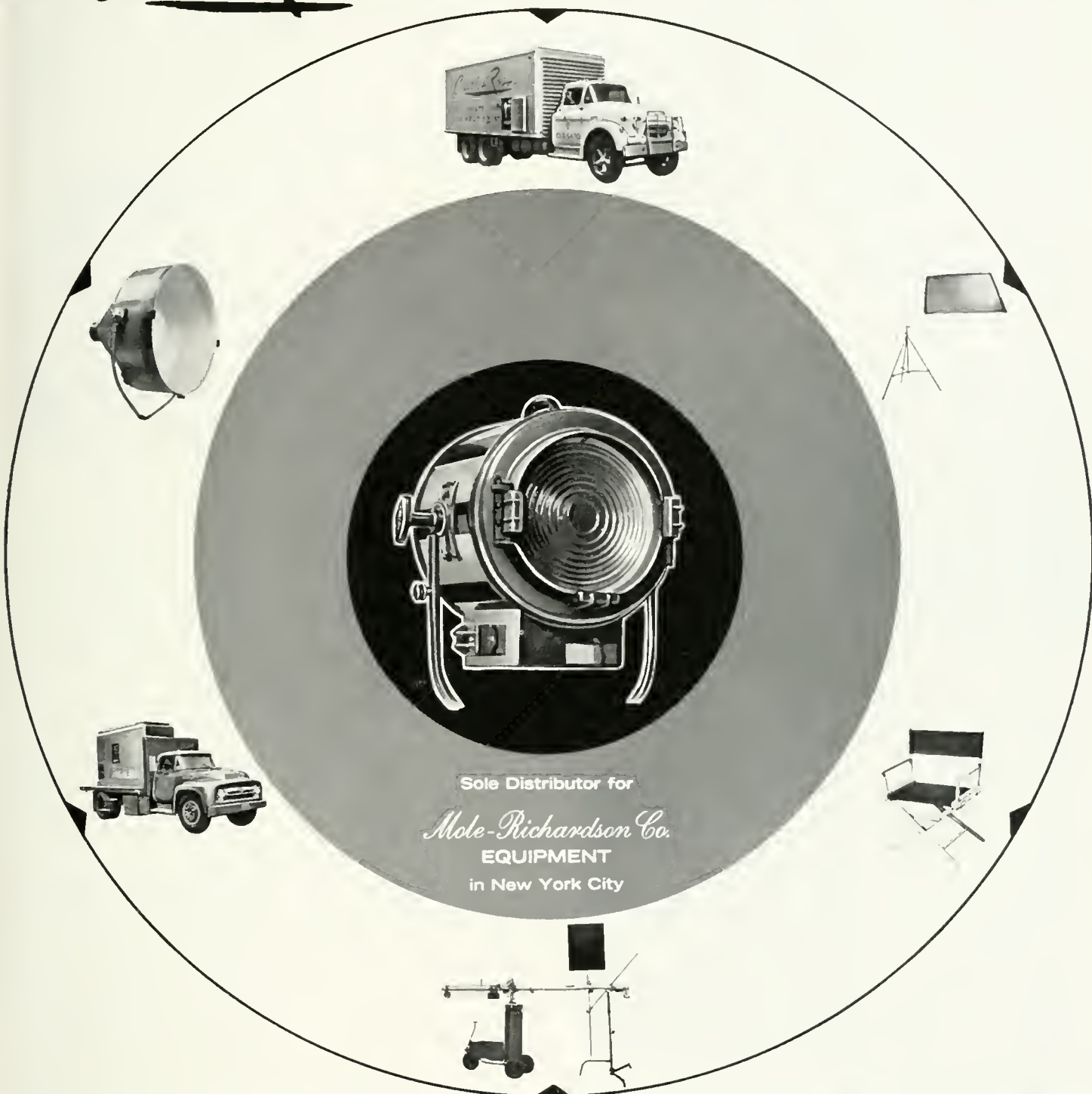
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SIGHT & SOUND

Bruce Hill Directs Sales at Mitchell Camera Corporation

☆ The Mitchell Camera Corporation's new director of sales is R. Bruce Hill. His new post will include U. S. sales responsibilities for the film and TV production equipment made by Vinten and sold by Mitchell-Vinten, Inc. and for the marketing program of Vinten Mitchell Ltd., representing Mitch-



Mitchell's Bruce Hill

ell equipment in the United Kingdom and in Europe.

Experienced in both technical and marketing phases of electro-optical-mechanical systems, Mr. Hill was active in photogrammetrical engineering and research on the development of photographic instrumentation at Fairchild Corporation. Later he held marketing and management responsibilities for advanced electronics as an associate of Chicago Aerial Industries.

Prior to joining Mitchell, he was vice-president of Hayward Scientific Glass Corporation in California, directing the negotiations which led to Hayward's acquisition by Hycon Manufacturing Company.

* * *

Screen Directors' Bob Edmonds is Executive Secretary of Guild

☆ Robert Edmonds has been named Executive Secretary of the Screen Directors International Guild. He succeeds George L. George, who recently announced his resignation from the post.

The new Executive Secretary has worked for more than 20 years in the film industry as director, producer, writer, cinematographer and editor. He has been Business Representative of the Guild for three years after completing a successful two-year task of organizing the Midwest area directors for the Guild. Mr. Edmonds took up his new duties on August 12th in New York City.

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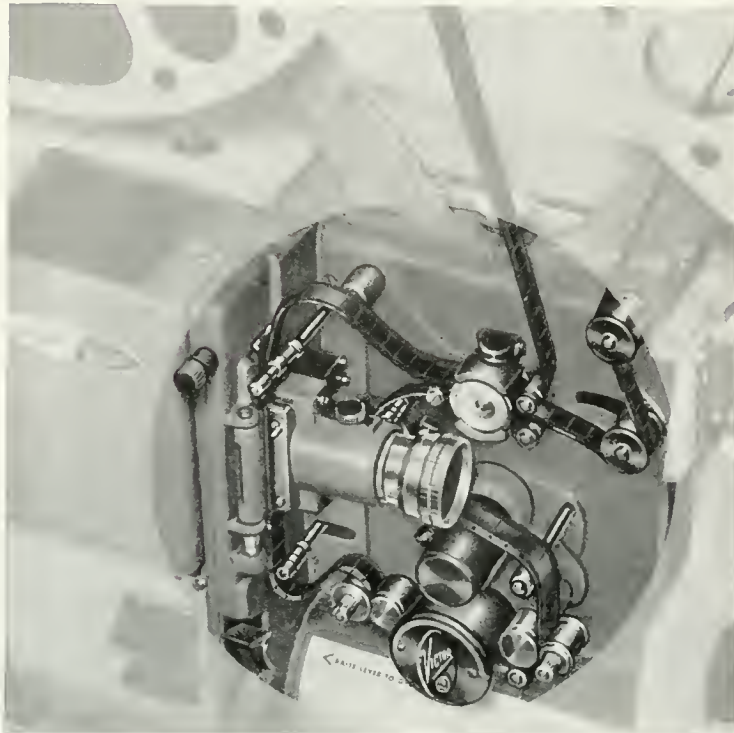
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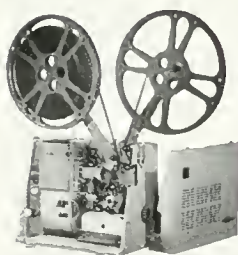
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WASHINGTON FILM COMMENTARY

**Interior Secretary Stewart Udall Calls Festival Winners
 "Incentive for Production of More High-Quality Pictures"**

THE USEFUL ROLE of the film medium was summed up recently by Secretary of the Interior Stewart L. Udall in these words:

"The use of motion pictures to educate our people in the wonders of nature and science is part of the Department's program of conservation education. The more we know about our resources, the ways of nature, and the manner in which they affect our environment, the better we are equipped to utilize them wisely."

The Secretary's remarks were made during the formal presentation of four international awards of excellence to Department films, given on June 21 by Elio Pascarelli, press attache for the Italian Embassy. The award-winners included *Copper*, the *Oldest Modern Metal*, produced by Jamieson Film Company for the Bureau of Mines under sponsorship of Phelps Dodge Corporation, and *Eruption of Kilauea*, 1959, produced by the Geological Survey. Secretary Udall concluded:

"Prize winning films of this caliber will provide incentive for the production of more high-quality motion pictures throughout the broad range of natural resource interest." The Bureau of Mines film received the Diploma of Honor at Venice and first prize at the International Exhibition of Scientific Didactic Films, University of Padua, Italy.

Four U. S. Educational Films Honored at '63 Venice Festival

Speaking of festival winners, a U.S. film, *Team, Team, Team* has been awarded a first place in the Sports category at the recent 14th International Exhibition of Documentary Films in Venice. *Polaris Submarine; Journal of an Undersea Voyage* won top honors in the television category. *Music, the Expressive Language* was given first place in "education for the very young" category while second place in the adolescent film category went to *Human Growth*, 2nd Edition.

Credit New City Films for the sport winner; Louis J. Hazam produced the *Polaris* film for NBC News. Sutherland Educational Films, Los Angeles, created the

Music picture; and Wexler Film Productions, also of Los Angeles, filmed *Human Growth* for the E. C. Brown Trust, Portland, Ore.

* * *

Washington Film Council Hear Program by George Stevens, Jr.

Members of the Washington Film Council heard George Stevens, Jr., Director of the International Motion Picture Service, USA on Monday evening, August 12, in the West Auditorium of the Department of State. Three new USA short films were presented by Mr. Stevens. They were:

Letter from Colombia, which won the Lion of St. Mark award at Venice; *School at Rincon Santo*, which received a special award at the same festival; and *United Progress*, the USA film describing President Kennedy's trip to Costa Rica in March, 1963. The latter film was directed by Charles Guengerich and has been selected for the current Edinburgh Film Festival.

* * *

Bureau of National Affairs Has New "Modern Management" Film

☆ Back to the business world we're glad to hear that the Bureau of National Affairs, Inc., is readying four new titles for its "Modern Management" film series. Each of the new films deals with one aspect of the problems faced by

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supervisors, managers and company executives dealing with subordinates.

Two of the new subjects were written by William Simon: one by Stanley Schneider. The fourth film, starring Wally Cox, was scripted by Harry Muheim. Production of all four was by Norwood Studios, Inc.

Names That Made News in and Around the Washington Scene:

The Public Health Service Audiovisual Facility, a branch of the Communicable Disease Center, names James D. Clark as assistant to the director with responsibility in the field of program development.

Lewis S. Baer has been appointed producer on government projects by Norwood Studios. Both Lowry Coe and Cliff Peacock have been on overseas script assignments this summer. You'll see Lt. Col. Mildred C. Bailly, commanding officer of the Ft. Meyer Wac Detachment in the Army's new film, *With Pride and Dignity*, filmed on the anniversary date of the Women's Army Corps. It will be shown as a recruiting film, coast-to-coast.

World Population Problems Are Subject of Five Long Pictures

United States Productions, New York industrial and documentary film producer, is currently engaged in filming five hour-long motion pictures on *Population Growth* for NET (National Educational Television). Executive Producer Alfred Butterfield is supervising crews now filming in Western Europe, Egypt, Latin America, Japan, India and the United States.

The concept of the series is to cast light on the population problems of the world as a whole — to show that these problems are complex in different societies and in different parts of the world. Rather than do the series as a panel-of-experts show — or as a quick, episodic, journalistic presentation, the USP films are planned as a more eloquent and imaginative approach to the problem using the full scope of the motion picture.

"The Fitness Challenge" Joins Crusade of President's Council

The American Osteopathic Association has joined the crusade for physical fitness with a new 28-minute color, sound film titled *The Fitness Challenge*.

A sensible approach to physical fitness for adults is the theme of this Douglas Production. Encouraging participation by the entire family, the film emphasizes that adult fitness isn't a matter of muscle building but a gradual buildup of heart and lung capacity through exercise, diet and physical recreation such as walking, bike riding and swimming.

Made in support of and with the President's Council on Physical Fitness, the film features opening comments by President Kennedy and a closing statement by "Bud" Wilkinson, head football coach at the University of Oklahoma. Wilkinson is special consultant to the President's Council.

Some 300 prints are now in circulation. *The Fitness Challenge* is available on free loan. Requests should be directed to the American Osteopathic Association, Department of Public Relations, 212 E. Ohio Street, Chicago 11, Illinois.

Canada's First Nuclear Power Plant in a Non-Technical Film

The first nuclear power station in Canada is depicted in a new 25-minute color film, *NPD — Nuclear Power Demonstration*, produced by Crawley Films Ltd. under the joint sponsorship of Atomic Energy of Canada, Ontario Hydro and the Canadian General Electric Company.

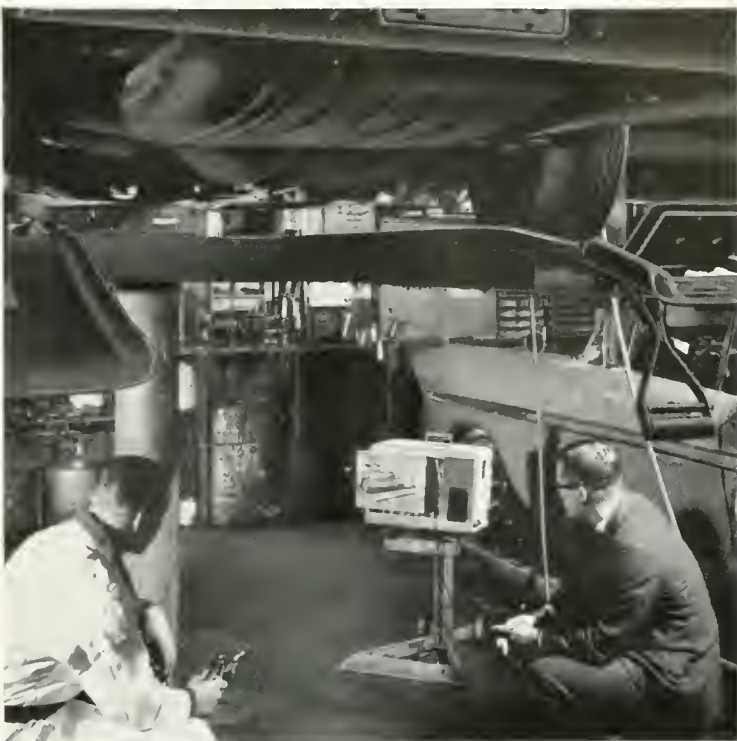
The film explains, in layman's language and by the use of simple animation, the principles of operation of the Nuclear Power Demonstration station which was built near Rolphoton, Ontario. The NPD station first produced electricity in June, 1962 and is a prototype for larger Canadian nuclear power plants to come.

Produced for a non-technical audience, the film is being distributed world-wide by the National Film Board of Canada.

"The Long Haul" Tells Disability Protection Under Social Security

The Social Security Administration has a new 14½-minute color film, *The Long Haul* which dramatically portrays disability protection under social security. It was premiered on August 14th before a large and interested audience in Washington.

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New A F Distribution Centers for Eastern, Far West States

☆ Association Films, Inc., has opened a film distribution center in Oakmont, Pa., a suburb of Pittsburgh. The custom-built center, the fifth in the company's distribution network, will serve schools, clubs, churches, industries, television stations and other organizations in Western Pennsylvania and New York, Ohio, West Virginia, North Carolina and Kentucky. Joseph Liebich has been named manager. He has had over ten years of experience in film distribution and exchange operations.

In a further expansion, the company has transferred its San Francisco film center to a new, larger facility in suburban Hayward, across the bay and just south of Oakland. The exchange, built to Association Films' specifications, will serve a 12-state area, including Alaska and Hawaii.

The expansion has been necessitated by the marked increase in film usage on the West Coast, brought about by the extraordinary population boom, school construction and other factors. Winston Siler, manager of the San Francisco center for 16 years, will continue in this capacity. □

* * *

Pratt Prepares Problem Clinic for IAVA Rochester Meeting

☆ AT&T executive Bill Pratt will chair a problem-solving clinic on October 2nd when members of the Industrial Audio-Visual Association, professional society of business a-v communications men, holds its annual fall meeting in Rochester, New York from September 30 to October 3rd. The meeting is a closed session, for members only.

Technical questions organized by Mr. Pratt will be answered by a panel of selected specialists from the Eastman Kodak Company. □

* * *

Directors Guild, SDIG Hold Exploratory Talks on Merger

☆ Working toward solution of a long unresolved schism in the ranks of professional film directors, the Directors Guild of America, Inc., acting through its Eastern Council, has offered merger terms to the Screen Directors International Guild.

Each organization has appointed a committee to discuss the matter, headed by Ted Corday of the DGA and Jack Glenn, spokesman for the SDIG. The committee held its first meeting on July 31 and agreed to continue the talks. □

Perfect Photo, Inc. Acquires Color Service Company, N.Y.

☆ The acquisition of Color Service Company, Inc. and its affiliate, Royal Laboratories, Inc., of New York City has been announced by Perfect Photo Inc., one of the nation's largest photo finishing companies. Entry of the coast-to-coast "personal" film processing firm into the field of processing and printing professional color motion pictures was announced by Martin S. Ackerman, president and board chairman of Perfect Photo and Robert Crane, president and sole stockholder of Color Service.

The acquisition was for an undisclosed amount of cash. Perfect Photo sales last year exceeded \$23 million. Color Service, established in 1948, has an annual volume of \$3 million. It concentrates activities from New York westward to Chicago and is also active in California, doing only professional film processing in 8mm, 16mm and 35mm.

One of the founders of Color Service, Crane will continue to head this wholly-owned Perfect Photo subsidiary. In a joint statement, the two company heads noted, "we believe this step will be valuable for customers of both companies — especially in view of the increasing use of color films, particularly for television. The skills and distribution set-ups, as well as the managements of both concerns, are complementary."

"This Is Coffee" to Theaters Via United World Facilities

☆ *This Is Coffee*, a 16mm film produced some years ago (by Vision Associates) for the Coffee Brewing Institute, has recently been reprocessed into 35mm prints for a theatrical distribution campaign now under way through the facilities of United World Films. The film is designed to induce the the American housewife, using the conventional home coffee makers, to brew a fine, full-bodied beverage coffee by following Institute recommendations.

In the past two months, the film has had 917 theatrical showings with an attendance of 235,000 in sections of New Jersey, Pennsylvania, Delaware and New York. By the end of the fourth month it is estimated that attendance will mount to an average of 200,000 per month with coast-to-coast distribution.

The Coffee Brewing Institute, a non-profit membership corpora-

right off the newsreel

tion formed by the Pan-American Coffee Bureau and the National Coffee Association, considers the new theatrical campaign as a highly-useful and successful public relations venture.

DeFrenes-Calvin Corporation Succeeds Philadelphia Pioneer

☆ The widely-known DeFrenes Company, founded in Philadelphia by pioneer film maker Joseph DeFrenes in 1916, has affiliated with Calvin Productions of Kansas City. The new company, Calvin-DeFrenes Corporation, will extend Calvin services into the Eastern half of the U. S.

Following Mr. DeFrenes' recent retirement from active business life, former Calvin vice-president Lee Davis has been named president of the new corporation, continuing its activities at 1909 Buttonwood Street in Philadelphia.

Calvin-DeFrenes will engage in all phases of film production and services for business, education and television use. The firm will also serve as sales agent for Calvin release printing.

Du-Art Buys Television Station WOLE in Puerto Rico

☆ Du-Art Film Laboratories, Inc., has applied to the Federal Communications Commission for approval of its purchase of television station WOLE, Channel 12, in Aguadilla, Puerto Rico.

WOLE, according to Irwin Young, Du-Art President, is part of a three station network. It covers the western portion of the island, of which the principal city is Mayaguez.

Film Dividend in International Goodwill: when President Kennedy visited Ireland recently, marquee and entrance of this Dublin theater were covered with placards for timely U. S. documentary films and current newsreels.



Sales V.P. Leon Kreger

Wilding Appoints Leon Kreger Vice-President, Eastern Sales

☆ Leon A. Kreger has been appointed vice-president in charge of sales for the Eastern regional offices of Wilding, Inc., 405 Park Avenue, New York City.

In making the announcement, H. Williams Hamner, Wilding president, noted that Kreger's move to New York is part of an overall expansion program which included the opening of Wilding International office in Rome, Italy this month.

A former vice-president in charge of creative services, Mr. Kreger is credited with the development of important new techniques for management and sales training programs used by many leading business firms. He is a native of Buffalo, N. Y. where he attended the University of Buffalo before going on to Northwestern University. He began his business career as a reporter for the Scripps-Howard BUFFALO TIMES, joining Wilding in 1947 as a writer-producer.

Kreiman Heads Technicolor's Business & Education Branch

☆ A Commercial and Educational Branch of the Technicolor Corporation has been announced by Edward E. Ettinger, executive vice-president. Formed to consolidate Technicolor's activities in the expanding industrial and educational markets, the branch will take over marketing and manufacture of the existing line of Technicolor products and the new-product engineering program.

Robert T. Kreiman, former vice-president for Audio-Visual Systems at Argus Cameras, Inc. who joined Technicolor in 1961, has been named General Manager of this branch. Its formation, he notes, will provide a base for better customer service and for closer coordination between the film and equipment ends of Technicolor's commercial and educational business.

George Named Administrator of Screen Directors' Funds

☆ George L. George, Executive Secretary of the Screen Directors International Guild, has resigned to become Administrator of the SDIG Trust Fund.

Mr. George had been executive secretary of the SDIG since its formation in September, 1957, and was an organizer of the Screen Directors Guild, a predecessor of the SDIG in 1946.

In a statement to Guild members Mr. George noted, "Today the Guild is in a strong position; it has a new three-year contract covering its jurisdiction, a respected place in the industry, an expanding and active membership, and experienced leaders. This having been accomplished, I feel that I had fulfilled what I had set as my contribution to the welfare of my fellow directors and that it is time for someone else to carry on in my place with a fresh perspective.

"Our Trust Fund has been in existence for over two years, but not fully operational. Now that our new contract has clarified certain disputed points, the task of setting up the activities of the Fund must be started as expeditiously as possible, in order to implement in an efficient manner the purposes of the Pension Plan. Pensions are the deserved reward of those who have worked long and with devotion in our industry. I feel that it is imperative that the responsible job of administering the Trust Fund be no longer delayed." Mr. George concluded.

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NEW YORK World's Fair Report

by Robert Seymour, Jr.

THE theme of the 1964-1965 World's Fair in New York will stress *Peace Through Understanding*. And because understanding depends on man's ability to communicate, the Bell System exhibit at the Fair will be especially significant.

The Bell pavilion, which will be constructed of Fiberglas in a steel framework, has been gradually taking shape on Flushing Meadows under the direction of architects Harrison & Abramovitz. Plans for the interior and the "goings-on", which were made by policy and steering committees of American Telephone & Telegraph Company, Bell Laboratories, Western Electric and the New York Telephone Company, are being carried out by a production team under A.T.&T.'s Henry Habley, Manager — World's Fair Exhibits.

Jo Mielziner, the well-known stage designer, has been engaged as producer of the feature presentation in the exhibit, which will be an 11-minute "ride." Relaxing in contour chairs provided with individual stereo speaker systems, visitors will be transported at 70 feet a minute past a series of stages and filmed scenes which in preview have been called "memorable, inspirational, and a new experience in theatre."

These scenes, produced on film by Owen Murphy Productions, will feature Pierre Olaf, celebrated pantomimist from the musical hit, *Carnival*. They will develop the theme of man's need and desire to communicate, and will trace the peaks of his achievements from the primitive drum signalling of his early existence to the creation of complex networks and systems of world-wide and space communications.

Although much of the technical details of the film production must remain under wraps until Fair-time, the motion picture is being made with special-process photography; no frame lines will show, and both front and rear projection elements of the film will be intricately combined with three-dimensional exhibits all in one scene.

* * *

Moody Science Films to Be Featured in the "Sermons from Science" Pavilion

☆ There will be interesting, startling "sermons" delivered in the Sermons from Science Pavilion for which ground was broken last month. The discourses will be unlike any sermons preached from pulpits. The exhibit is a project of a committee of Christian laymen, sponsored by the Christian Life Convention of New York City.

Science films in color as well as live demonstration will be offered in the pavilion's theatre. Multilingual films on such subjects as creation, the atom, space, underseas life and other scientific subjects, produced by the Moody Institute of Science, will seek to show that science and religion are in complete harmony. Earphones and a panel at each of the 500 seats will allow foreign visitors to dial any one of six languages.

The pavilion will consist of a circular theatre



The Eastman Kodak Company's pavilion, nearing completion at the N. Y. Fair, will have two theaters within its 60,000-foot exhibit area.

connected to a smaller circular wing, surrounded by a reflecting pool and fountains of water and flame.

* * *

U. S. Productions Shooting a One-Hour Color Film "Tour of Historic Jordan"

☆ Alfred Butterfield, Executive Producer of United States Productions, is now in Jordan preparing for a one-hour film production which will be presented in the Jordanian pavilion at the Fair. The film, which will be photographed by Tom Hollyman, has a working title of *A Tour of Historic Jordan and the Holy Land with His Majesty, King Hussein*. Its purpose is to increase the awareness and interest of tourists in the historic and scenic attractions of Jordan.

After exhibition in the Kingdom of Jordan pavilion, it is expected that the film will gain (CONTINUED ON THE FOLLOWING PAGE 63)

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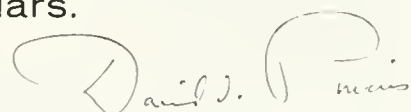
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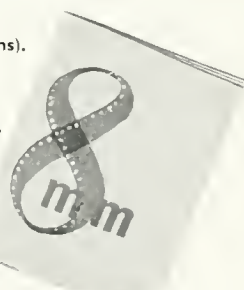
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Cineramic New York

New Motion Picture System
to Show State at the Fair

THE NEW YORK STATE exhibit at the World's Fair will have incorporated into it a unique motion picture system which will give Fair visitors an unusual and exciting panoramic view of the state. Coleman Productions, Inc., of New York City, will be the producers of the picture and will also function as the operators of the exhibit.

Harry Coleman, president of that firm, engaged the Cinerama Camera Corporation to design a unique motion picture camera which could photograph "in the round" — that is to say, with a panoramic 360 degree picture. Cinerama Camera undertook the task in the early part of April of this year, and has already delivered the camera system, which is now being used for the production of the film.

"Spacearium" at Seattle Fair

Cinerama's Special Projects Department has produced such unique exhibits as the Spacearium, the hemispherical projection system which took viewers on a motion picture trip to outer space. The film was located in the United States Science Pavilion of the Seattle World's Fair. It had been developed by a Cinerama Camera team under the direction of William D. Liitschwager, who is now Director of Marketing for the company.

Coleman recognized that such talent was needed for the development of the New York State Exhibit and contracted to have his cameras built by them. Coleman, in conjunction with Gerhard Lessman, Cinerama Camera's Director of Engineering, and with Mr. Liitschwager, worked out the detailed specifications of the system.

360-degree View of State

The motion picture system envisioned for the exhibit was to be a panoramic picture of New York State projected onto a cylinder 80 feet in diameter and 20 feet high, in a 360-degree panorama. To accomplish this it was necessary to first design and develop a multiple camera system which could photograph in this configuration. It was decided that six Mitchell Mark II cameras would be mounted in tandem on a pedestal. This would provide six 35mm single frame exposures to cover the 360-degree panoramic view called for.

(CONTINUED ON PAGE 64)

PARTHENON PICTURES



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"Collectors' Item" (Int'l. Harvester)
"Man With a Thousand Hands" (LH)
"Television in Education" (AT&T)
"Fair Chance" (Planned Parenthood)

SALES PROMOTION

"SOFT" PROMOTION

"Case of the Bewildered Bride"
(Carnation Co.)
"Happy Holidays Along the Potomac"
(American Oil)

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"Communication Services for ETI"
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PRODUCT DEMONSTRATION

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"The File On Henry Royall" (Bank Am.)
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"May I Help You?" (AT&T)
"In Touch With the Future" (GenTel)

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"A Hotel Is Born" (Hilton Hotels)

EXPLANATION OF CHANGES

"This Is Standard Oil" (Indiana)

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AND: TRAINING

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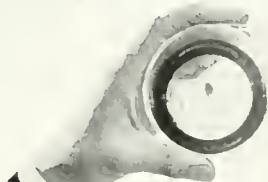
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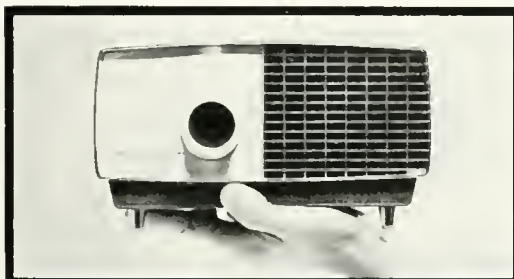
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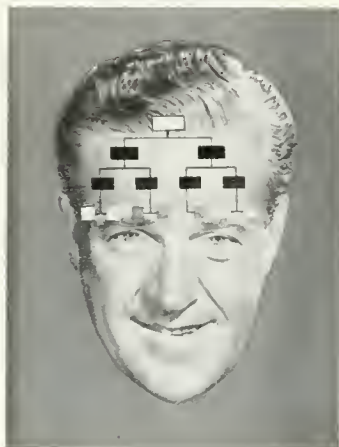
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Trends in the BUSINESS of Audio-Visuals

Florman & Babb (Canada) Ltd. Opens New Facility in Montreal

Arthur Florman, president of Florman & Babb, Inc., has announced the opening of the firm's new Canadian subsidiary, Florman & Babb (Canada) Ltd. The principal showroom, maintenance facility and offices are located in Montreal at 1263 Dorchester St., West.

The new Canadian corporation is under the management of Kenneth Jones, well-known in the Canadian film and television industries from his eight years as manager of the Montreal branch of Alex L. Clark, Ltd. and service as secretary-treasurer of the Canadian chapter of SMPTE.

Florman & Babb (Canada) Ltd. will provide the Canadian industry, Mr. Florman disclosed, with services, equipment and rental facilities which utilize the full resources of the U. S. corporation. Additional showrooms in other cities are anticipated and many of the F&B products will be made available to dealers throughout the provinces.

Bell & Howell and Technicolor Increase First-Half Earnings

Two companies active in the audio-visual field reported higher earnings and sales for the first half of 1963.

The Bell & Howell Company, noting that first-half sales were up 14 percent over last year, reported a 10 percent increase in net earnings for the second quarter. These amounted to \$1,031,000.

Earnings of Technicolor, Inc. for the first six months of 1963 were nearly double those of the like period in 1962. Chairman Patrick Frawley noted that the Motion Picture Division continued to make important contributions to the gains. Frawley further stated that the newly-formed Commercial and Educational Branch in

the company's Consumer Products Division should help, noting that the company expects to show a profit in this division in 1964.

* * *

TelePrompter Agrees to Sale of A-V Manufacture Division

The TelePrompter Corporation has agreed to sell three of its operating divisions, including the manufacture of audio-visual products, to Defiance Industries, Inc. The businesses to be sold include the manufacture of Conley endless loop magnetic tape cartridges, Weather high-fidelity components and the basic TelePrompter brand products, sold as individual units and as part of sophisticated large-screen display systems for use in broadcasting, industry, government and education.

Manufacturing activities are at Cherry Hill, New Jersey and sales offices are in New York City. H. J. Schafly, Jr. is resigning as vice-president, engineering at TelePrompter to become executive head of the Cherry Hill operation under the new owners.

* * *

Cousino Electronics Merges With Herbert Orr Enterprises

The merger of Cousino Electronics of Toledo, Ohio with J. Herbert Orr Enterprises of Opelika, Alabama, combines the talents and facilities of two well-known innovators in the field of magnetic tape. Inventor and pioneer Bernard Cousino, a developer of continuous-play tape cartridges, holds five U. S. patents which are basic in the manufacture and operation of most endless loop cartridge type tape recorders.

John Herbert Orr is a specialist in the development of precision magnetic tape material who formed ORRadio Industries, Inc. His company grew to an industrial complex that was eventually sold to Ampex Corporation in 1958.

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For instance, within six months after the National Aeronautics and Space Administration commissioned us to distribute its prize-winning film, "Friendship Seven," we had reached a total of 9,756 showings in 16mm to a verified audience of 912,706 persons. On the basis of only 300 prints of this hour-long color production, we produced a remarkable 3.6 bookings per print per month! With the same film on television United produced 235 telecasts during the same period.

Theatrical distribution is another area where United is uniquely equipped to supply the largest circulation possible. Within a year after the National Livestock and Meat Board released "The Adventures of Dudley Worthington," United produced 22,855 showings in 35mm of this film, before more than 6,500,000 persons at first-rate four-wall and drive-in theatres across the land...including an 8-week stand at the Forum Theatre on Broadway in New York!

Where the sponsor requires continuity as well as large circulation (rather than quick saturation), United, again, is uniquely equipped to achieve it through its varied activities in the distribution field. Take the case of "Born in Freedom," a production sponsored by the American Petroleum Institute. In 36 months more than 16,000 showings were produced, and we project more than 25,000 bookings in the next 60 months...with audiences running into the millions!

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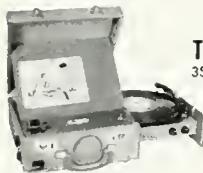
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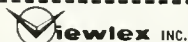
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7th Industrial A-V Show Opens October 8th

A-V Workshop, Film Festival Key Events on New York Program

THE PRIVATELY-SPONSORED 3rd International Film Festival will be held in New York City October 8 to 10th, according to its sponsor, Herbert Rosen. Held in conjunction with his 7th Annual Industrial Film and Audio-Visual Exhibition at the Barbizon Plaza Hotel, the event will include awards for industrial films and television commercials, both on film and videotape.

"Television public service films, a new category this year, join commercials and industrial films among the entry divisions," notes Mr. Rosen. A panel of 15 judges appraises these entries, with the winners to be announced at a presentation luncheon on October 10th. Entry fees are charged by the sponsor.

Talk on "Passports for Ideas"

During the lecture program, Wilbert H. Pearson, Chief, International Communications Media Staff, U.S. Information Agency, will head the list of guest speakers. He will talk on "Passport for Ideas: How the Government Helps Films to Go Abroad." An October 8th panel discussion on "8mm Users Speak Out" will be moderated by Everett Hall, President of Cine Magnetics, Inc. of New York.

Bernard Barnett, Marketing Manager of Manhattan Color Laboratories, will conduct an "A-V Workshop Seminar" at which John J. Harm, manager of the New York Photographic Division, Curtis Publishing Company, will describe a new panoramic filmstrip technique employed by The Ladies Home Journal. Arnold J. Jones, A-V specialist for the Michigan Blue Cross-Blue Shield Plan, Detroit, will show "How to Prepare an Effective Slide Presentation." Ed Gaskell, senior advertising assistant, The Equitable Life As-



John J. Harm, Manager, New York Photo Division, Curtis Publishing Co.

urance Society, will explain "Economical Movie Production Technique Using Photography and Camera Movement."

\$10 Fee for A-V Workshop

A registration fee of \$10 is charged for attendance at this four-hour A-V Workshop Seminar; admittance to other talks is free. Trophies will be presented at the noon luncheon on Thursday, October 10th. Guest tickets for the luncheon and details on other events, entries, etc. can be obtained from the sponsor, Industrial Exhibitions, Inc., 17 East 45th Street, New York 17.

Pell Heads Klaeger Subsidiary, Commercial Film Distributors

☆ Robert H. Klaeger & Associates, Inc., New York, has formed Commercial Film Distributors, Inc., a subsidiary company specializing in print procurement and distribution. The company, which will have its sales and administrative offices at 35 West 45th Street, New York, is under the management of Robert B. Pell, vice-president and general manager.



"TARGET YOU!"

The first motion picture for use by Plant Security Officers—the how and why of security, directed to all personnel—is now available.

Ronald Reagan tells with complete conviction the hazards of espionage, with the "TARGET YOU!"

Historic documentary footage adds impact.

17 minutes, in 16mm sound and color, "TARGET YOU!" was produced for The Martin Marietta Company by F. K. Rockett Productions. By special arrangement with the sponsor, prints are now offered for general use, and are available from the producer at \$135.00 each, plus shipping charge.

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- Illustra Films, Inc.
- Unit One
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- Sam Orleans
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- CBS News
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- Dolphin Productions, Inc.
- Elektra Film Productions, Inc.
- Corwin Studios
- Girl Scouts of America

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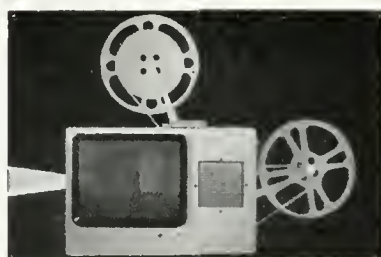
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AUDIO-VISUALS ABROAD & AT HOME

*Business Screen's European Editor to
Address Engineering Society in October*

In his talk at the forthcoming Society of Motion Picture & Television Engineers' Convention (in Boston, October 13-18th) our European Editor, Peter Rigg, opens with this interesting comment:

"Any new State which plans a mass education program to explain to illiterate rural populations what their government is trying to do must use motion pictures. This has been recognized by nearly all the emergent countries of Africa, Asia and South America as essential to their economic and social development and as the most effective way of fighting extremism, racial intolerance and harmful political campaigns.

"The task of the motion picture equipment designer is to anticipate the requirements of new users of this equipment. Let us try to erect a few signposts of enquiry into this international field . . ."

* * *

N.A.M. Audio-Visual Service Produces Personalized Slide Series for Managers

Divisional managers of the National Association of Manufacturers are regularly called upon to give talks to business executive groups on such subjects as the NAM at work, economic education, or other similar topics. To aid these speakers in presenting their talks most effectively, series of slide programs have been prepared by Janet R. Wilkins, NAM Producer of Audio-Visual Materials, which generally conforms to proposed outlines of speeches usually given by the managers.

However, to personalize these talks, Miss Wilkins regularly offers quick service on additional slides — titles, charts, or other available materials — which the Division Managers may wish to use. Thus, instead of an entirely "canned" presentation, each talk is personalized by the speaker according to the way he expresses himself best, and the visual part of the presentation is unique in seeming to be prepared exclusively for each audience.

Thus far this year, 200 individual versions of the talk, *NAM at Work in 1963*, have been made for use by staff members.

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ARRIFLEX® covers every angle in upside-down film!

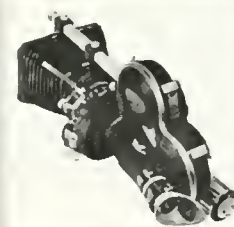
The adaptable Arriflex is no stranger to unusual assignments... and photographing an automobile being driven into a service station **upside down** was one of them! This strange procedure was required for "Look at It This Way," an industrial film produced by Video Films, Detroit, for The Walker Marketing Corporation of Racine, Wisconsin. Employing a variety of "magical" effects, the presentation called for a trained magician in the lead role. Aimed at increasing muffler sales to mechanically-minded audiences, the picture was developed through honest ingenuity — rather than relying on obvious optical effects and other trick shots. Director Paul Lohman relied heavily on Arriflex's famed versatility in the production of this unusual film.

The specially-built car was often inverted, riding on three concealed wheels in the roof. When the script called for the car to be right side up and the scene itself reversed, the Arriflex mirror reflex viewfinder proved invaluable in framing the scene. Its light weight and compact design permitted fastening the camera to a hi-hat and pan-head mounted at right angles to the tripod head, for 180° revolution on the lens axis. And all through a prolonged schedule confronted by taxing situations, Arriflex completed this unusually complex film without a hitch! Topsy-turvy or right side up — hand held, rigidly clamped or rotating in all directions — Arriflex made "magic" with its usual stellar performance — In studio or on location, it will do the same for you!



From the microscope to the missile range... from spot locations to sound stages... Arriflex professional motion picture cameras are the dominant choice of filmmakers in science, industry, and entertainment. They're lightweight, rugged, tremendously versatile — uniquely suited to a range of applications virtually without limits. Here are some of the features that give Arriflex cameras their remarkable capabilities:

- MIRROR-SHUTTER REFLEX VIEWFINDER • REGISTRATION-PIN FILM MOVEMENT • 21°-DIVERGENCE 3-LENS TURRET • CONTOUR HAND GRIP • FRAMES-PER-SECOND TACHOMETER • COMPLETE ACCESSORY SYSTEM... lenses, standard and special-purpose electric drives, power supplies, time-lapse equipment, film magazines, sound blimps, tripods.



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First Name in Sponsored Film Distribution

European Industry Selects Films of Year

Exclusive Reports by Business Screen Staff Correspondents

☆ The 15 films representing Belgium reflect the international character of the country which is now the headquarters of the Common Market. Training films for Italian workers in Belgium, international atomic energy cooperation, international motorways are among the titles submitted. No categories were noted in our correspondent's report:

"Au Royaume de la laine"

(The Kingdom of Wool)

The City of Verviers

Information Office

—Produced by Nemea Films—

• A survey of the economic, social and industrial possibilities of the Verviers district of Belgium.

"Bokwanga, terre des diamants"

(Bakwanga, Land of Diamonds)

Beceka "Sibeka" Finance Corporation

—Produced by Films Ebeko—

• Prospecting and mining diamonds in Bakwanga in the Congo Republic in Africa. A picture of the economic and social development of the area.

"Basse-Sambre"

—Produced by S.A. Belgavideo—

• The activities of the Basse-Sambre plant of S. A. Belgavideo.

"Documents Audia-Visuels-Ergonomie No. 2- Textile-Travail aux bobines"

(Audio-Visual Report No. 2 Textiles — Working with Bobbins)

• Part of a series of films designed for use in technical and industrial training schools.

"Euratom"

—Produced by S. A. Belgavideo—

• A report on the Common Market Atomic Energy Authority.

"7e Expo europeen de la machine-outil"

(7th European Machine Tool Exhibition)

—Produced by S. A. Belgique-Cine—

• A report of the exhibition, which shows the latest developments in the machine tool industry.

"Fours rotatifs"

(Rotary Furnaces)

Esperance-Longdoz

—Produced by Marcel Thonnon—

• A historical survey of the development of furnace technology up to the latest types which have a capacity of 5,000 tons a day.

"Het Palet van de Glazenier"

(The Glazier's Palette)

—Produced by Karel Demesmaeker—

• A study of the development of

stained glass window art from the Middle Ages to the present day. Examples from the Koekelberg church in Brussels and the Museum of Fine Arts in Antwerp are shown.

"Le Chemin de la Mine"

(The Mine 'Road')

—Produced by S. A. Educafims—

• A training film for the Italian workers who are being absorbed into the Belgian and Luxembourg coal mines. It deals with the safety precautions needed underground.

"Ouvrons l'oeil"

("We'll Open Our Eyes")

—Produced by

Belgian Productivity Council—

• A technical training film for the weaving industry.

"Poudreries Reunies de Belgique"

S. A. Poudrerie

—Produced by Continental Television & Film Agency Ltd.—

• Chemicals and metals — explosives for peaceful purposes and munitions for war.

"Uit Staal, Aluminium en Glas"

(Steel, Aluminum and Glass)

—Produced by

S. A. Entreprises et Travaux

• The practical and theoretical lessons learned by a building industry trainee.

"Une route nommee desir"

(A Street Named Desire)

Belgian Ministry of Public Works,

Mines and Roads

—Produced by S. A. Belgique-Cine—

• A survey of Europe's network of national and international motorways and their economic benefits.

"Val Saint Lambert"

—Produced by Jos. Paquay—

• The industries developed by the monks at Val Saint Lambert Abbey.

"La mecanisation integrale de la culture betteraviere"

(The Mechanization of Beet Cultivation)

—Produced by

Belgian Beet Research Institute—

• All aspects of modernization of sugar beet production are covered.

BRITAIN

☆ Four specific industrial films lead Britain's entry list of 15 titles for Madrid. Petroleum sponsors were notably represented in this list, with motor and electrical companies also present with excellent films. Members of the British Industrial Film Association selected these official entries: (Continued on next page)



Madrid's famed Calle Y Puerta de Alcala invites Festival visitors.

THE FILM PRODUCTION SKILLS of seven countries of Western Europe are represented in the 92 motion pictures which comprise the official entries of these lands to the Fourth International Industrial Film Festival being held in Madrid, Spain from October 14th through the 19th.

In this exclusive BUSINESS SCREEN summation of the European entry lists, rounding out our previous report on the 15 official United States' entries selected by a special National Association of Manufacturers' film committee, there is significant detail about the international and domestic concerns of these seven countries, i.e. their common interest in the peaceful uses of atomic energy, new industrial processes and techniques and major construction work.

CATEGORY A: Films about economic and social questions of general interest, intended for showing primarily to the general public.

CATEGORY B: Films about specific industrial products, materials or projects, intended for showing primarily to the general public.

CATEGORY C: Films aimed less at information than do the films in categories A & B, but which have the purpose of contributing to the prestige of the industry concerned or of a firm, for public showing.

CATEGORY D: Films on industrial techniques (Management methods, measures for increasing productivity, efficiency and output, rationalisation, automation, application of modern techniques, etc.) intended for specialist audiences.

CATEGORY E: Films on marketing and sales techniques, commercial practice, for specialist groups.

CATEGORY F: Films on industrial application of scientific principles and research, intended primarily for specialist audiences, including schools, rather than for general showing like Categories A, B and C.

CATEGORY G: Films on management and manpower training (for example, vocational guidance and training, training within the firm) and on manpower promotion and human relations within the firm, intended for industrial audience, rather than the general public.

CATEGORY H: Films on accident prevention, occupational diseases, health, re-education and measures of security, for industrial use.

CATEGORY A

"The Pitcairn People"

British Petroleum Company Ltd

—World Wide Pictures Ltd—

- Account of the life of the descendants of the 'Bounty' mutineers on the most remote of all outposts served by British Petroleum. Color, 27 mins.

"The Sure Thing"

British Insurance Association

—The Larkins Studio Ltd—

- A cartoon film to explain to the public the economic and financial principles which underline insurance practice and to illustrate some of the terms used in insurance. Color, 15 mins.

CATEGORY B

"The Big Mill"

Films of Scotland Committee

—Templar Film Studios—

- An account of the production of sheet steel in Colvilles's new mills at Ravenscraig and Gartcosh. Color, 30 minutes.

"The Calculated Risk"

British Petroleum Company Ltd

—World Wide Pictures Ltd—

- A description of the search for oil in the underwater oilfields in the Arabian Gulf, involving a risk of over 25,000,000 pounds. Color, 28 mins.

"The Pioneers"

Burmah Oil Company Ltd

—Rayant Pictures Ltd—

- The work and communal life of the men of many nations engaged on the construction of the North East India oil pipeline. Color, 29 mins.

"Vive La Difference"

Ford Motor Company Ltd

—R. H. R. Productions Ltd—

- A combination of fantasy and dream images depicting the market research and subsequent public reaction to a new motor car. Color, 15 mins.

CATEGORY C

"African Awakening"

Unilever Ltd

—World Wide Pictures Ltd—

- The film shows something of the important developments taking place in the independent West African nations of Nigeria, Ghana and Sierra Leone. It gives an insight into these new and vigorous communities and an understanding of the importance of their hopes for the future. Color, 36 mins.

Below: scene from "The Calculated Risk," one of Britain's entries.



"Signorina! It's Important"

Mobil Oil Company Ltd

—Technical and Scientific Films Ltd—

- An English, French and German family are seen going about their daily lives. Unaware of the fact, they all plan to spend their holidays at the same Italian resort. Through their journey the many applications of petro-chemical products are demonstrated. Color, 20 mins.

"The Home-Made Car"

British Petroleum Company Ltd

—James Hill Productions Ltd—

- This film without words shows the re-building of an old "bull-nosed" Morris car from its discovery in a junk yard to its completion. The enthusiastic young car-restorer is helped by a friendly BP garage owner, and his trials and triumph are amusingly dealt with, thus contributing to the public relations message of the company. Color, 29 mins.

"Thirty Million Letters"

British Railways Board

—British Transport Films—

- The film shows the liaison between British Railways and the General Post Office. Every night in Britain 30,000,000 letters go through the post. This film shows many aspects of the process with emphasis on the travelling Post Offices that run north from Euston. It also considers many facets of a Postman's life, whether he be an islander on the Outer Hebrides or a Londoner on his daily round. Color, 30 mins.

CATEGORY D

"Rightward Welding Techniques"

British Oxygen Company Ltd

- Intended primarily for supplementing practical instruction in advanced gas welding techniques. It also has a wider appeal and is of value to engineers, designers and others concerned with the promotion and control of gas welding in general engineering. Color, 20 mins.

CATEGORY F

"Analysis by Mass"

Associated Electrical Industries Ltd

- A film describing the structure of atoms of elements and the combination of atoms to form molecules. The principles of the mass spectrometer are explained and applications of the machine are shown. Intended for showing primarily to schools and universities and to scientists and technologists in fields where the mass spectrometer is used for research and analysis; also to the growing number of laymen interested in popular science. Color, 27 mins.

"Chromatography"

Imperial Chemical Industries Ltd

- The subject of this film was chosen by an advisory panel of science teachers as one which would be of particular interest to chemistry students in the 16-18 age group. It follows the pattern of a series of I.C.I. school films which relate laboratory techniques to wider application in other fields like industry and medicine. Color, 18 mins.

"The Electroneers"

Mullard Ltd

—R. H. R. Productions Ltd—

- Shows the highly technical story of an electronic tube from design through to the manufacturing stage. Intended for executives and engineers and potential customers in the electronic valve field. Color, 25 mins.

CATEGORY H

"Fifty to One"

Federation of Civil Engineering Contractors

—Drayton Film Productions Ltd—

- The present accident rate in British civil engineering indicates that each employee will have two accidents in his working life and that one in every fifty will be killed. This film is intended to impress on every workman that carelessness can be fatal. Color, 14 mins.

FRANCE

- ☆ For the sixth year, French industrial sponsors, producers and film technicians met in historic Rouen on the banks of the river Seine to choose the best of that country's films out of a total entry list of 55 subjects. Here are the 15 titles to be shown at Madrid:

CATEGORY A

"Le Champ du Possible"

(The Field of Possibility)

Ministry of Posts and

Telecommunications

- Societe Nouvelle Pathe Cinema—
- The most complicated and unusual pieces of information can be transmitted and distributed through telecommunications.

"Route sans Sillage"

(Journey Without Trace)

Societe du Pipe-Line Sud European

—Produced by Robert Courtot—

Cinetest—

- Oil from the East no longer makes its way through Europe by sea — but by underground pipe-line.

CATEGORY B

"Coulee 521" (Tapping 521)

Aluminium Français

—Produced by Les Films de

Centaure—

- Manufacture, uses and future prospects for aluminum.

"Etude Conditionnement Verre"

(A Study of Glass)

Cie de Saint-Gobain

- Produced by Cie de Saint-Gobain—
- A college student seeks information about glass food containers.

"Recerches"

(Research)

Automobiles M. Berliet

—Produced by Cie Lyonnaise de Cinema—

- A description of the aims, methods and importance of research in the automotive industry, seen at the Testing and Research Center at Venissieux.

"Rendex-vous d'Asnieres"

(Meeting at Asnieres)

Agence Thibaud

—Pierre Long-Son et Lumiere—

- An animated film with live action inserts showing the manufacture of Astra.

CATEGORY C

"Le Cinquieme Jour"

(The Fifth Day)

Sud-Aviation

—Produced by Objectifs—

- The uses of the Alouette II Helicopter.

"Le Mur Paysage"

(The Scenic Wall)

Les Glaces de Boussois

—Produced by Robert Courtot—

Cinetest—

- The beauty and qualities of glass in architecture.

CATEGORY D

"Fusees Sondes"

(Rocket Probes)

Sud-Aviation

—Produced by Objectifs—

- The use of rocket probes for space research into the ionosphere.

"Huile de Coupe et Productivity"

(Cutting Oils and Productivity)

Mobil Oil Francaise

—Produced by Je Vois Tout—

- Improvements in cutting oils increases productivity and reduces the cost of machine finishing of metals.

"Introduction a la Poste Moderne"

(An Introduction into the

Modern Postal System)

Sompost

—Produced by Regie Francaise de

Cinema—

- Research into mechanization of the postal services improves collection, sorting and distribution.

CATEGORY F

"Dynamique Experimentale"

(Experimental Dynamics)

—Central Film Department of

S.N.C.F.—

- A study of the behavior of railroad vehicles and improvements in their rail-holding qualities.

"Projections Electrostatiques"

(Electrostatic Projection)

S.A.M.E.S.

- Produced by Films Jean Mineur—
- The uses of electrostatic generators in industry for projection painting.

CATEGORY G

"C'est Cela que vous Attendez"

(That's What You Were Waiting For)

Chambre Syndicale

des Banques Populaires

- Les Analyses Cinematographiques—
- A film to improve the attitude of bank clerks toward the public.

CATEGORY H

"Plainte Contre Indifference"

(Plea Against Indifference)

French Association of Paralytics

—Produced by Gaumont-Actualites—

- The problem of education and rehabilitating of physically-handicapped.

GERMANY

International oil shares first place with German steel in the films which will represent this country at Madrid. The German associates of British Petroleum and Esso offer three films, matched by a similar number from DEMAG, Krupp and Mannesmann. The theme of Germany's entry list is strongly international, emphasizing the significance of that country's technological experience in world industry.

CATEGORY A

"Elektronen verteilen Briefe"

German Postal Services

—Produced by Ufa Werbefilm—

• To meet the increase of mail and combat staff shortages, the German Federal Postal authorities have introduced mechanical sorting and electronic sensing of the new post index numbers.

"Blick aus der Zukunft"

(Looking Back from the Future)

B. P. Benzin u Petroleum AG

—Produced by Atelier H. Koch—

• A 21st century robot, using a time-machine, looks back on 20th century developments in petrochemistry.

"Energie aus Wasserkraft"

(Energy from Waterpower)

A.E.G.

—Produced by Dido-Film—

• The story of the significance of water power is traced from its beginnings to water power stations. Sequences from Finland where 2/3 of the hydro-electric energy comes from AEG generators are included.

CATEGORY B

"Remanit"

Deutsche Edelstahlwerke AG

—Produced by Ewald-Film GmbH—

• A film to impress the public with the properties and uses of stainless steel in modern life. Significant sequences explain the rusting process and alloys required to make steel resistant to rust.

"Grünes Licht für Bagger 275"

(Green Light for Dredger 275)

Rheinische Braunkohlenwerke AG

Krupp Maschinenfabrik

—Produced by Porta-Film—

• A large bucket-wheel-dredger, which extracts 75,000 tons of open-cast coal daily, moves on its own caterpillar tracks, crossing railway lines, roads and rivers.

CATEGORY C

"Mannesmannwerke in Ausland"

(Mannesmann Works Abroad)

Mannesmann Steel

—Produced by Mannesmann Film Unit—

• The idea of world economic unity is expressed through scenes of Mannesmann manufacturing capacity wherever the need is great. We visit Turkey, Canada and Belo Horizonte, Brazil.

"Tag für Tag"

(Day After Day)

Esso AG

—Produced by Rudolf Kipp Film—

• A kaleidoscope of the various products obtained from oil, showing how products of the petroleum industry play a part in every aspect of modern life.

"Ein Werk von Hundert Jahren"

(The Hundred Year Plant)

Farbenfabriken Bayer AG

—Produced by Ges. für Bildende

Filme—

• The story of Bayer's chemical plant —established 100 years.

CATEGORY D

"Auf gehobener Ebene"

DEMAG

—Produced by Dido-Film—

CATEGORY F

"Olphabet A"

(Oilphabet A)

Esso AG

—Produced by Roto-Film—

• The first of a series of educational films. Through animation the story of how petroleum came into existence is told and how it is prospected and extracted.

"Präzision und Forschung"

(Precision and Research)

Carl Zeiss

—Produced by Roto-Film—

• Shows the contribution of the optical industry to space and medical research is clearly shown.

"Zyklotron"

(Cyclotron)

AEG

—Produced by Dido-Film—

• Against the background of the nuclear research center at Karlsruhe, the film attempts to build up a visual conception of the electrical acceleration of charged particles in a high-frequency induced magnetic field. It is hoped the film will be a bridge between school physics and the specialist nuclear sciences.

CATEGORY G

"Die große Chance"

(The Big Chance)

German Federal Government Press

and Information Office

—Produced by Dido-Film—

• An account of the sharing of German industrial know-how among the emergent States of Africa and Asia — German instructors at an Indian industrial training school; equipment in a Sudan research establishment; participation in Africa's new industrial enterprise.

"Ein Arbeitstag"

(A Working Day)

Badische-Anilin & Soda-Fabrik AG

(BASF)

—Produced by BASF Film Unit—

• A working day in the BASF plant at Ludwigshafen, seen through the eyes of a boy on his first day's work and by an old-timer on his last day.

"Stahl - im Gesenk geschmiedet"

German Drop-Forgers' Association

—Produced by

Filmgesellschaft Nar & Polly—

EUROPE'S BEST INDUSTRIAL FILMS OF THE YEAR

• A training film in the technique of drop forging and the uses of materials made by this method.

• A survey of the SNIA Viscose Company and its associates in Italy and abroad.

ITALY

Italian steelmakers, construction companies and atomic energy sources figure largely in this country's entry of 15 films. Italian industry holds firm to its policy of using films to demonstrate the nation's achievements in industrial development — this year particularly in Southern Italy, a priority target for economic and social development. Here are the Madrid entries:

CATEGORY A

"Filme-Relazione 1961"

(The 1961 Film Report)

Italsider Company

—Produced by Stefi Film—

• A report of activities during 1961 showing the human endeavor and economic facts which lie behind the company's balance sheet figures.

"Calabria"

Casa per il Mezzogiorno

(Fund for the South)

—Produced by Centro Cinematografico INCOM—

• An account of the part played by "The Fund for the South" in bringing about the economic and social rebirth of Southern Italy.

CATEGORY B

"Latina; dall'Uranio

all'Energia Elettrica"

(From Uranium to Electrical Energy)

SIMEA — Agip V Nucleare

—Produced by Istituto Luce—

• The construction of the Latina thermonuclear power station, from excavations to completion.

"Po: Forza 50,000"

(The River Po: 50,000 units of Power)

Ente Nazionale Energia Elettrica

—Produced by "22 Dicembre"—

• The building of the Isola Serafini power plant on the river Po to harness the river and produce electricity for this area.

"Dez Project"

Impresit-Girola-Lodigiani

—Produced by Carlo Audisio—

• The building of the Dez dam in Iran by a group of Italian firms.

"Acciaio tra gli Ulivi"

(Steel Amidst the Olives)

Italsider Company

—Produced by Giovanni Paolucci—

• The building of the first plant of the steel manufacturing center under construction in Southern Italy by Italsider is depicted.

CATEGORY C

"La SNIA in Italia e nel Mondo"

(SNIA in Italy and All

Over the World)

—Produced by Centro

Cinematografico INCOM—

"Il Planet Acciaio"

(The Steel Planet)

The Italsider Company

—Produced by Ondatelema—

• Four of the Italsider's steel works.

CATEGORY D

"Stampante Velace MZ"

(MZ High-Speed Printing Machine)

Olivetti

—Produced by Olivetti—

• Portrays the new Olivetti high-speed printer for office use.

"Un Nuovo Porto per l'Europa"

(A New Port for Europe)

Atlas Copco Italiana/Piero Cidonio

—Produced by Unieuropa Film—

• Two years ago, work on the oil-port under construction at Genoa was at a standstill through unexpected technical difficulties. By using a revolutionary excavation technique, work was resumed and is now ahead of schedule.

CATEGORY E

"Cingoli per l'Industria"

(Tractors for Industry)

FIAT

—Produced by Cinesiat—

• A Fiat tractor service engineer explains the research and testing which go into the manufacture of a Fiat tractor.

CATEGORY F

"Molecole Isotattiche"

(Isotactical Molecules)

Montecatini

—Produced by Montecatini—

• Through the discovery of a method to obtain isotactical molecules through the polymerisation of propylene by Professor Natta of Milan Technical University, new synthetic fibres can be produced.

CATEGORY G

"la Compizione Linotipica"

(Linotype Composing)

Editrice Internazionale

—Produced by Scuole

Grafiche Salesiane—

• A teaching film on the linotype process in printing.

CATEGORY H

"Ritorno al Sole"

(Return to Sunlight)

National Insurance Against

Accidents at Work (NAIL)

—Produced by Istituto Luce—

• Shows the work at the industrial rehabilitation center at Florence.

"Progetto 11 SIC"

(Project 11/SIC)

National Atomic Energy Committee

(CNEN)

—Produced by CNEN—

• A safety technique to be used in the movement of radio-active elements is shown and explained.

(CONTINUED ON PAGE 32)

NETHERLANDS

→ A selection committee representing Netherlands' Employers' Federations, industrial film sponsors and producers meeting with representatives of the Netherlands' Ministry of Education and the Technical Film Centre of the Hague, selected these 11 films:

CATEGORY A

"Holland's Safety Valve"

Ministry of Public Works
—Produced by Multifilm—

- The story of the closing of the "Haringvliet" segment of the Delta land reclamation project in Holland.

CATEGORY B

"It's the Tone That Makes The Music"

Philips of Eindhoven
—Produced by Uniefilm—

- Explains what sound waves are; how they are transformed into phonograph records.

"The World of Paper"

Van Gelder Zonen N.V.
—Produced by Uniefilm—

- Paper manufacture in the Netherlands is depicted.

"Rubber"

Vredestein Ltd

—Produced by Carillon Films—

- Manufacture and use of rubber and rubber products.

"Suite in Brick"

Netherlands Brick Industry Ass'n.

—Produced by Uniefilm—

- Portrays the manufacture and use of bricks, without commentary.

CATEGORY C

"Skywide"

Philips of Eindhoven

—Produced by Carillon Films—

- Aerial view of Benelux countries, showing the extent of the Philips organization plants.

"Building"

Netherlands Bldg. Trade Federation

—Produced by Polygoon-Profiliti—

- Shows the building industry through the artist's eyes; without commentary.

CATEGORY D

"Building with Steel"

Netherlands Bldg. Research Center

—Produced by Polygoon-Profiliti—

- Portrays the advantages and potential of steel in building construction.

CATEGORY F

"The TV Picture Tube"

Philips of Eindhoven

—Produced by Publi-Studio—
in Co-operation with SOFIDI—

- A scientific explanation of the workings of the TV picture tube.

CATEGORY G

"The Suggestion Box"

Netherlands Royal Blast Furnaces and Steel Works

—Produced by Polygoon-Profiliti—

- Shows how a plant suggestion scheme works.

"Heating Leaves Nobody Cold"

Netherlands Central Heating
Trade Association

—Produced by Telesynch—

- A guidance and recruiting film.

SWEDEN

☆ Sweden's six entries to Madrid range from nuclear power development to films depicting the stresses of modern life. The selections were made on behalf of the Swedish Employers' Confederation and the Federation of Swedish Industries by the Swedish Council of Personnel Administration, of which B.S. correspondent Sven Hallonsten is Director of the Audio-Visual Division.

(No Categories Defined)

"Atoms in Everyday Life"

The Swedish State Power Board

—Produced by Svenska
AB Nordisk Tonefilm—

- The story of Sweden's first atomic power station, a gas-tight welded steel container built into a cavern just outside Stockholm. The plant will supply electricity to 30,000 inhabitants of a nearby suburb.

"Swedish Steel"

Fagersta Bruks AB

—Produced by Svenska
AB Nordisk Tonefilm—

- An historical account of ore mining and steel manufacture in Sweden, with detailed information on how different types and qualities of steel are now being produced.

"M for Men, Machines, Masses"

The Swedish State Power Board

—Produced by Svenska
AB Nordisk Tonefilm—

- Visuals and sound effects create the atmosphere of moving masses and machines as they shifted 350 million cubic feet of sand, gravel and stone to build one of Europe's largest new dams, one mile long and 110 yards high, north of the Arctic Circle.

"Ferrum"

Luossavaara Kirunavaara

—Produced by Svenska
AB Nordisk Tonefilm—

- Mining operations are set to music and visuals as, without words, the film shows all that is involved in iron mining, in north of Sweden.

"Maximum"

Folksam Insurance Company

—Produced by Svenska
AB Nordisk Tonefilm—

- A doctor discusses productivity problems with an industrialist who suffers from a pain in the back, diagnosed as due to an antique chair in which he sits. The theme is linked to the need for the right methods and tools for increased productivity.

"Stress"

Atvidabergs Industrier AB

- Stress in humans is reaction to demands which cannot be met. The film deals with the responsibilities of department heads in dealing with stress and in recognizing signs of it among their staff people.



At Denver: University Chancellor Alter proposed toast to pioneer auto maker.

Hold Coast-to-Coast Premieres of "The World of Henry Ford"

8,000 Civic Leaders at Showings of Centennial Year Picture

NATIONWIDE PREMIERES attended by over 8,000 civic leaders and nearly a quarter of a million school-age youngsters ushered in the Centennial motion picture, *The World of Henry Ford*, produced for the Ford Motor Company by MPO Productions.

The 35-minute color film was premiered from coast-to-coast during the weeks leading up to Centennial of the birth of Henry Ford, July 30th. Other premieres abroad are being planned as soon as French, German, Spanish and Portuguese versions of the new picture are complete. The film is also being submitted in Italian, Danish, Swedish, Flemish and Norwegian.

Among preview highlights was a presentation to the press covering the Cannes, France, Film

Festival. In America, community premieres arranged by each of the Ford Motor Company's 57 Community Relations Committees, were attended by local state and city officials, educators, industrialists, church leaders and representatives of news media.

At Sandusky, Ohio, Governor James Rhodes took the occasion to praise the company for its role in creating employment and supporting cultural endeavors. In Denver, the chancellor of the University of Denver, Dr. Chester M. Alter, viewed the film with other civic leaders and then proposed a toast to the man whose birth 100 years ago was destined to change the world.

In Santa Ana, California, an editorial in *THE REGISTER* commented: "Congratulations are due

Cincinnati Mayor Walton H. Bachrach (left front) arrived in style for local premiere, accompanied by C. J. Soderquist, William Eighere, E. J. Hollenbeck.





A scene from the film portrays Mr. Ford at the wheel of his racing car.

the Ford Motor Company . . . we hope others will see that America can again become a land of opportunity if there is opportunity to use one's own facilities for his own benefit, to serve his fellows."

Earlier, more than 225,000 junior and senior high school students in Wayne, Michigan shared prints of the Centennial film and of the story laid so close to their environment.

The 35-minute picture now joins the extensive Ford film library and will be available on a free-loan basis for group showings. Prints are loaned to school, church, farm and youth groups, as well as fraternal and civic organizations. They may be obtained from Ford libraries in New York City, Oakland, California, and Dearborn,

Michigan. They will also be available soon through the company's overseas locations. As a result of the premier showings, heavy demand for prints is reported by Robert O. Dunn, manager of Ford's Motion Picture Department.

Introduction of the film was termed "the most successful ever handled by Ford's Community Relations Committees" by Frank T. Judge, Jr., the company's community relations manager.

The World of Henry Ford was produced for Ford by MPO Productions, Inc. of New York City. Joseph M. March wrote the script and supervised production. It was directed by Lew Jacobs and edited by Reva Schlesinger. An original music score was composed by Sol Kaplan. Narration is by Ron Cochran.

Story of the Film: "The World of Henry Ford"

SPONSOR: Ford Motor Company.

TITLE: *The World of Henry Ford*, 35 minutes; produced by MPO Productions.

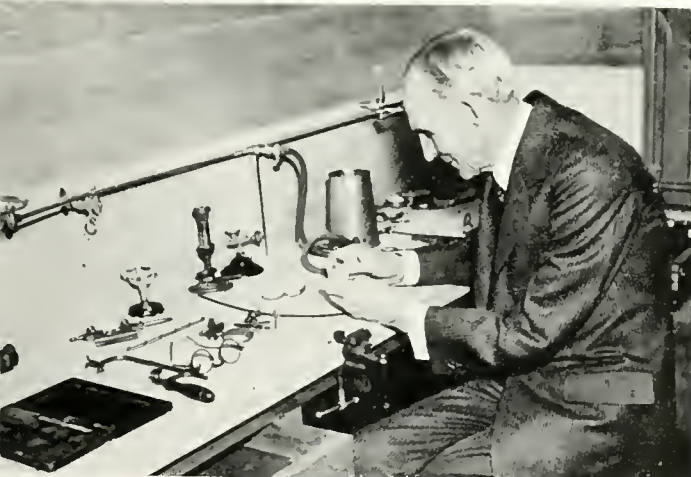
☆ "This is the story of a man and his world, and how he changed it for all men. His contribution to progress transformed the nation

in which he lived, and made it possible for men everywhere to achieve a better way of life."

With this introduction, the film opens on scenes of the Battle of Gettysburg, in 1863, the year Henry Ford was born. In England, Victoria was Queen, ruling a vast

(CONCLUDED ON PAGE 55)

In his later years, Henry Ford showed how he had fixed watches as a boy, demonstrating early mechanical ability. (From "The World of Henry Ford")



Henry Ford and Francis Jehl were fascinated viewers as Thomas A. Edison reconstructed his first light bulb during "Light's Golden Jubilee" held at Greenfield Village. Below: the introduction of the Ford V-8 in 1932, showing the famed moving assembly line in later phase. Scenes are from the Ford Centennial motion picture now released for general public use.



Spokesman for Science & Technology



Reid H. Ray, President, Society of Motion Picture & Television Engineers

THE PRESIDENT of the Society of Motion Picture and Television Engineers showed his serious affinity for the picture medium 'way back in 1910. The very young Reid Ray enthralled his Lincoln, Nebraska playmates by showing hand-colored stereopticon slides of the Russo-Japanese war on a 25-watt toy projector. By high-school age, he had purchased discarded 35mm theater equipment and was charging two cents a head for admittance to the Ray family's basement theater, complete with proscenium arch and a motorized curtain made from his mother's velvet drapes.

A near-disastrous film fire (ah, nitrate!) put an end to that venture but not before the young enthusiast had begun etching animated titles on clear film base, learning the pitfalls of animation. But his career was to get a fresh start, while still in high school, when the family moved to Rock Island, Illinois, when Reid's father, Joseph G. Ray, accepted an appointment with an insurance firm. That post included supervision of a budding film program, including the work of a St. Paul, Minnesota cameraman named Charles Bell.

The eager young teen-ager discovered a new world and Reid Ray has often said that he is indebted for his decision to follow the motion picture profession to "Charlie" Bell, a 40-year veteran in the field when he retired in 1952. Entering the University of Iowa in 1919, Reid continued his film career by designing advertising for two Iowa City theaters. Then came a big "break!"

During his sophomore year at Iowa, famed football coach Howard Jones contacted the University's Photographic Department, requesting motion pictures of the coming season's games. A friend of the University's chief photographer (who knew of his film background), Reid was contacted, began a three-year "extra" career at the (Cont'd P. 50)

He Speaks for the Industrial A-V Man



William J. Connelly, President, Industrial Audio-Visual Association

PRESIDENT OF THE INDUSTRIAL AUDIO-VISUAL ASSOCIATION this year is William J. Connelly, Assistant Manager of Advertising of Union Carbide's Plastics Division. IAVA is a professional association of men employed by business and industrial organizations to improve industry communications with customers, employees, share-owners, and the general public through better production, distribution and use of audio-visual devices and methods.

It is a completely volunteer organization, with no paid staff, and its range of activities is thus contained within itself as a highly useful service organization for each of the approximately one hundred members. Quite a few IAVA members are also members of the Association of National Advertisers Business Films Committee, which functions on a different level.

Bill Connelly has been a foremost practitioner of audio-visual methods in industry for many years. He has recently completed a two-year tenure as President of the National Visual Presentation Association, and is currently Chairman of the Subcommittee on Advertiser Practices in the Production and Distribution of Business Films of ANA.

Mr. Connelly's business career started in Cleveland in the 1930's, where he first went to work on the lowest rung of the ladder in a steel mill. It seemed a long way up for him then in the steel business, so he spent many evenings in the public library looking for an industry with the most prospects for growth and a future for a young man starting out. He decided that plastics looked like the best bet, so he left the steel mill and got a job as a laborer, at first, with the National Carbon Company, a division of Union Carbide Corporation, and he has been with the corporation ever since.

Six months after being hired, he was transferred to the corporation's plastics plant at Bound Brook, New Jersey. Within a year he became a production foreman. As (Biographical sketch cont'd on page 58)

Builder of the Future in Film Production

SIRVING AS PRESIDENT OF THE FILM PRODUCERS ASSOCIATION OF New York this year is Peter J. Mooney, Vice-President of Audio Productions, Inc. The FPA is composed of 59 of the leading New York production firms and service organizations who have banded together to preserve standards of quality, service, good practice, ethics and the development of the industry. Thirty of the members are producers, while 29 associate members are labs and other service organizations.

Early in his career, after graduation from La Salle Academy and Pace Institute, he worked for Western Electric Company, which then owned Audio Productions and was operating the Paramount Studios in Long Island City. Pete was given the opportunity to assist in establishing cost accounting and budget control systems on the features, industrials and shorts which were being produced at the studios. He has been with Audio ever since, becoming an officer of the corporation.

Pete served a term as one of the FPA's first presidents ten years ago; he has been active in the affairs of the organization since it was founded in 1949. As he explains it, the main job of the FPA is to work with all groups and organizations to further the aims of the industry and to keep it on an even keel.

For instance, the Association is now conducting discussions with the Federal Government on standards of procurement; it has, in cooperation with various departments of New York City, modernized the municipal rules and procedures governing the motion picture industry in this area.* The FPA constantly negotiates with labor unions and has achieved stable conditions that should bring (Continued on Page 59)

*This proposal has been formalized and will be submitted to the city council for approval during the fall term of 1963.



Peter J. Mooney, President, Film Producers Association of New York

Standard-Bearer for the Film Processors

SAUL JEFFEE, PRESIDENT AND CHAIRMAN OF THE BOARD of Movielab, Inc., is President of the Association of Cinema Laboratories for 1963. ACL comprises almost all of the leading professional film laboratories in the country. Among its purposes are to establish continually higher print standards for the industry as a whole and to encourage the use of standardized nomenclature in film processing terminology.

Mr. Jeffee, who is called Jeff by his friends, has been a film buff for as long as he can remember. In school, in Newark, New Jersey, he was the boy who ran the projector in the auditorium, and who dreamed of becoming a big-time cameraman. After he moved to New York, he got his first job as a reel boy in the old Stanley Theatre on 41st Street and Seventh Avenue.

Young Saul wanted very much to be a cameraman and had worked in this direction and studied the motion picture craft all through school. But the cinematographer's union had a long waiting list at the time—in fact, it took a long time before applications were even considered. So, while biding his time, he decided to get a job in a laboratory to acquire a good working knowledge of that end of the business.

He did this, starting at Consolidated Film Laboratories, going on to Expert Film Laboratories and others and by this time had discovered this part of the motion picture business was as fascinating as being a cameraman.

One of the stumbling blocks to advancement in the motion picture field, particularly in its Hollywood aspects, was that it wasn't so much what you knew—as *who* you knew. Not being remotely related to any of the big movie moguls, Saul Jeffee knew he'd better get to know an awful lot about the many facets of the motion picture business if he hoped to succeed. He joined Fox Film Company and worked in the purchasing department and for a time, in (Continued on Page 58)



Saul Jeffee, President, Association of Cinema Laboratories

Global Sponsors' Guide to the Film Medium

Royal Dutch Shell Group Issues a Comprehensive Film Utilization Manual
for Public Relations Officers of 500 Companies Operating in 100 Lands

THERE ARE 500 Royal Dutch/Shell Group companies operating in about 100 countries around the world, engaged in all phases of the oil and chemical business. Their global use of the film medium for both public and internal communications' purposes easily ranks Royal Dutch/Shell as one of the world's foremost sponsors.

Shell credit insignia have appeared on some of the finest educational films currently showing. The hallmark of professional quality which distinguishes this product has earned wide acceptance in schools, commendation from educators and the enthusiastic reception merited by genuinely interesting and always useful, informative film fare. Evidence of the serious interest these companies hold for such a potent medium was given last month in the issuance of a very comprehensive Film Manual to all Public Relations Officers of the 500 companies around the world.

Exclusive Release to Business Screen

Though the new manual is confidential and copies are *not* available outside the Shell Group, BUSINESS SCREEN has been given exclusive access to its contents for editorial summation in these pages. The global viewpoint is well worth special reader attention, for there are many astute observations to apply to any business/industrial film operation, especially to those with overseas interests. The brief segment which follows is from one section: "Promotion — Six Points to Remember."

Point 1: Film Presentation

GOOD STANDARDS: People are used to *good* presentation when they go to the movies and they expect a good standard of presentation when they see films in conference rooms and community centers. Always check the room beforehand to see if conditions for showing can be improved.

* * *

PANELS & EXHIBITS: Give the room some kind of company identification by using emblems or simple panels displaying scenes from the films to be presented.

* * *

PERSONAL TOUCH: A film program should be introduced by a senior member of the staff; every opportunity should be taken to point out the link between film's subject and the company. For the show to have maximum impact, the audience should take something to read away with them, i.e. a leaflet, etc.

* * *

HOSPITALITY: Lavish hospitality can create a bad impression. When people attend a film show at a time when they might feel hungry, it is wise and courteous to provide light refreshments. After the showing, it is useful to encourage viewers to meet company staff and to talk by offering modest refreshments.

* * *

STAFF SHOWS: Good presentation and *showmanship* is important for shows organized for staff. There is a tendency to consider that less trouble can be taken for staff shows, but

this is a mistake. Consciously or unconsciously, the staff promotes company films among their friends.

2: Technical & General Press Shows

INVITE THE PRESS: When a film is of general interest and not too technical, invite the daily and weekly newspapers and the magazines. If the films are technical or of interest to a limited audience, invite the technical press only. The popular press has no interest in a technical film but a *good* film may provide the opportunity to invite a journalist to meet company people. In some cases the press can be invited to join the audience at the premiere but it is usually better to have a separate press show before the premiere; if it is held after, it may well antagonize newspapermen.

The press appreciates good promotional literature and photographs, but have an assistant to answer photo inquiries, otherwise people take away more than they need. Newspapermen are busy people—invite them to see the film just before lunch so that afterwards a light lunch or snacks can be served. When technical press people are present, make sure there is a specialist present to answer questions.

Whenever possible, invite the producer and director of the film to supply the papers with exclusive stories connected with making of the film. Special press shows can be organized for the educational press and school authorities.

3. Premieres: Launching the Film

☆ A premiere should be arranged whenever possible. This affords the president and his colleagues an excellent opportunity to invite people with whom they may wish to talk informally. A premiere is also a chance to invite a national or local personality to say a few words to the guests.

Films with special appeal to schools and universities might have special premieres for educators, headmasters, principals, teachers and other professional leaders. Lecturers like to take away information about the film as they will want to check if it fits into their



☆
Left: the handsome reception foyer of the 325-seat theater in Shell Centre in London. The central "theme" of its design is the 33 by 16-foot mural by artist Osbert Lancaster, depicting the history of motor transport in London. The foyer area is equipped for the serving of refreshments to either cinema or lecture audiences.
☆

curricula. Remember that a film should not be premiered until all copies are available in the film library.

LINK WITH EVENTS: A premiere or press show can sometimes be tied with an exhibition or other special event. It is for the PRO to look at the calendar to decide the most appropriate date for the release of the film.

LINK WITH RADIO & TV: Premieres may be tied with radio broadcasts or TV programs. It is possible to show an extract from the film and have it introduced by the personality who introduced it at the premiere. Even on radio, it is possible to choose a sequence from the sound track which has good music and effects, which can have some meaning even if there is no picture.

4. Programming for Program Balance
☆ Every time several films are shown together, program *balance* has to be considered. However good the films may be, an audience cannot sit through a long program of technical films. The point to bear in mind is the *impact* which it is hoped to make on the audience. In creating the impact, the *order in which the films are shown* plays a big part. Keep the highlight of the program toward the end. Do not let the program run on for more than 90 minutes at most.

Should Non-Company Films Be Shown?
The reason for having a film show should be borne in mind and a "theme" worked out into which the films should be woven—to present the message. Company identification should not be lost. If non-company films are shown they should not over-shadow company productions.

In some cases there may be a good reason to stress a theme which redounds to the credit of the company — such as safety on the roads or good internal relations. For such occasions it is possible to borrow films like *Six Candles* (sponsored by the British Association) or *More Than Words* (a Henry Strauss film on the all-important question of communication and human relations).

Films can also be borrowed from foreign embassies to include subjects describing the history, geography or people of a particular country. This may provide the opportunity to include a subject indirectly connected with the company's products.

FEATURE FILMS: The use of features provides many complications. If it is a good one, it may over-shadow the company film. If it is not good, it may make a bad impression so that even the good quality of the sponsored film is tarnished.

But in areas where features can only be seen by the service of a mobile film truck, there is justification for running them, provided there is a company man present to insure that the company films are given their true value.

5. Promoting the Film: Catalogs, Etc.
☆ The Shell International Catalog of Public Relations' Films is issued every two years.



The Shell Centre Theater in London: within the largest air-conditioned building in Europe on the South Bank of the Thames near Waterloo Bridge, Shell Centre houses the 5,000 people who comprise the central office organization of Royal Dutch Shell Group companies in London. It also has this new 325-seat theater for both cinema and lecture use, with a fully-equipped stage and orchestra facilities. Below the 34-foot proscenium arch is a 32 x 16-foot screen with maskings for all ratios from CinemaScope to normal, 16mm and 35mm. The projection booth is equipped with two matched Philips pulsed-light Xenon 35mm projectors and twin 16mm Philips projectors with Xenon lamp houses. Films may be played in four languages through perforated film sound reproducers in synch with the show copy track. The audience selects the appropriate language by means of individual transistorized receivers. The decor, designed by Cecil Beaton, was inspired by the greys, whites of Greek Island buildings; colour being concentrated in multi-hued seating and in the lighting effects.

There is also a Sales Promotion Advertising Film Catalog. From these Shell operating companies select their own lists of films and distribute their own catalogs. Separate leaflets are issued from time to time to include information about one or two films.

If films are grouped into "audience categories" specialist borrowers can be sent direct mailing shots so as to have access more quickly than by thumbing through catalogs.

ADVERTISING: Certain films can be publicized by advertising in the technical and trade press — such publicity is rewarding in countries

where there are many subscribers to educational journals, film journals and technical papers. This means spending money and may create a big increase in the number of requests for the film. Make sure there are enough (film) copies to meet the demand.

STAFF SHOWS: Several departments may have a particular interest in a new film. Special shows may be organized for them.

PROMOTION LITERATURE: Shell International Petroleum in London provides the basic material from which to make up promotional literature. (CONTINUED ON THE FOLLOWING PAGE 62)



When Management Must Clarify Job Changes

Assigned a Key Role of Explaining a Major New Management System to the Field,
a Motion Picture Delivered Facts in Warmly Human Terms for Metropolitan Life

A MAJOR CHANGE has been instituted this year in the way Metropolitan Life Insurance Company field managers go about their jobs. After two years of study and development work by the company and the management consulting firm of McKinsey & Company, Metropolitan Life recently introduced to its field organization a new system of management that considerably changes the responsibilities and accountabilities of both district and agency managers.

Naturally, a reorganization of job responsibilities of this order generated a lot of scuttlebutt throughout the company. As 1963 began, the average district manager's exposure to and understanding of the new management system was very spotty; although he had gathered bits and pieces from the grapevine, he did not, in an integrated sense, know what it was all about.

Explained at Company's Convention

With the new system about to be inaugurated this year, the company used the occasion of a companywide convention of its 950 district managers (held March 11-13) to explain the new system with vivid clarity, showing each man the advantages this program holds for strengthening market effectiveness.

A key part of the program at the convention was determined to be a motion picture which would set the stage for detailed discussions of the new system. In this initial planning phase, the film was to be the initial exposure of the new management system to most of the men, and it was to carry them logically from the abstracts of *why* the changes were made to the specifics of *how* the new jobs would work.

Entire Project Had 90-Day Time Limit

With less than three months to prepare the entire project, it was essential that all parties concerned stay within a tight time budget to insure completion in time for the convention. Wilding, Inc. was selected to produce the film,

based on a nine-page content analysis prepared by McKinsey & Company.

The film was to be "businesslike, but with touches of human interest—substantive enough to be of interest to the Board of Directors, yet told in a manner which would hold the attention of a district manager's wife." As the film project began to unfold, the time schedule worked out something like this:

Four Steps: from Outline to Screen

Step 1: McKinsey's rough "script outline" was prepared and submitted to the Metropolitan Life Convention Committee.

Step 2: With Wilding, Inc. retained for production, a scriptwriter for the studio was briefed by McKinsey and Metropolitan Life people on the new management system.

Step 3: Within ten days or so (after briefing), the complete script was ready for submission to the Convention Committee. During the following three days, it was reviewed, revisions made and the film was put into production at Wilding's Chicago studios.

Step 4: Within 60 days, the sound motion picture was completed and submitted for approval. Final prints were delivered to the Convention Committee by March 11; in time for the opening session.

Film Prepares Viewers for Discussion

The completed 30-minute film, *A Look to Our Future*, went "on screen" with an introductory statement about the purpose of the new management system, delivered by Senior Vice-President Alexander Hutchinson. Mr. Hutchinson pointed out the company's policy of modernization and adaptation to meet evolutionary changes in the business environment. Introducing the motion picture, he noted that its purpose was to open the entire subject for discussion after presenting, factually, the principal characteristics of the plan.

The film presents its material in dramatic "story" form. A district manager, returning to the U. S. after a period in one of the Com-

pany's overseas offices, reacts to the new system he has learned about as all district managers may feel as they face the new challenges of the job.

Basically, the film shows, the new management system provides that each man in the "chain of command" of the company's field force will have *direct* responsibility and accountability for his operations, methods and results. District managers have become directors of managers, rather than working with individual agents. Agency managers actually become *managers* of their agents rather than technical specialists in selling, as they have been for the most part in the past.

Mr. Hutchinson, who had overall responsibility for the convention and the motion picture's role in the program, says that *A Look to Our Future* was unusually well-received. While skillfully preparing the way for the intensive seminars that followed, it provided an excellent change of pace in the convention.

Backing Up an Ad Campaign

Tidewater Oil Shows Station Managers
Profit Picture in "Paris Sweepstakes"

SPONSOR: Tidewater Oil Company.

TITLE: *Paris Sweepstakes*, 30 min, color, produced by Sid Davis Productions for Grey Advertising Agency on behalf of Tidewater.

☆ How do you promote a major consumer advertising campaign, directed to prospects for service stations and, at the same time, stimulate station managers to take an active role in the campaign?

Touring' High Spots of "City of Light"

Tidewater's advertising executives and marketing people, assisted by their advertising agency (Grey) and producer Sid Davis, brought the whole panoply of the current "Paris Sweepstakes" campaign into this 30-minute motion picture. It carries both winners and their station counterparts to the "city of light" (and fun) via the screen, is liberally "loaded" with footage of Paris scenes.

Aimed for showings to Tidewater's Flying A dealers and distributors, the picture is aimed to acquaint them with the color advertising being carried in national and regional media on this "Paris Sweepstakes" theme; its key objective is to train the station personnel involved so that the advertising will be fully effective at the consumer level. It's a good use of the film medium, for the campaign really comes to life on the screen.

Advertising Brings in the Prospects

A handsome American couple hears the "Paris Sweepstakes" commercials on radio, reads the print advertising and decides to give the promotion a whirl. Maybe *they* will win one of those free jet trips to Paris given away each week! In the picture, the Flying A dealer knows the details and they learn that if they win a trip, so does he. In dream sequences which introduce the sights and sounds of Paris, with some eye-filling sequences of night-life, both the lucky consumers and the dealer are pictured enjoying the Paris jaunt.



At left: through a dramatic "story line," *"A Look to Our Future"* introduces new management system through the experience of one of company's district managers as he faces new challenges of his job.

Ideas for Carpet Salesmen

Real Facts About Herculon Fiber Help Woo Tough, Demanding Customers

SPONSOR: Hercules Powder Company.
TITLE: *It's Monday Morning*, 15 min., color, produced by Matt Farrell Productions.

This is a good-natured look at a carpet store on any typical Monday morning. George Wattsdale, an enterprising salesman, meets five tough, demanding customers and chalks up some profitable sales by knowing how to explain the salient features of Herculon, a new wonder fiber to be found in many leading brands of carpet.

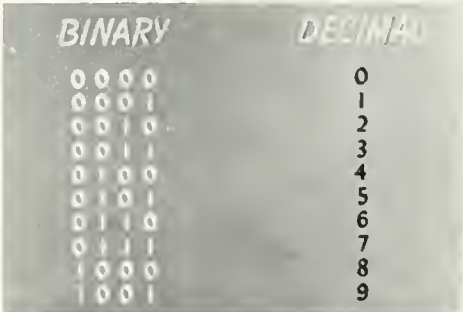
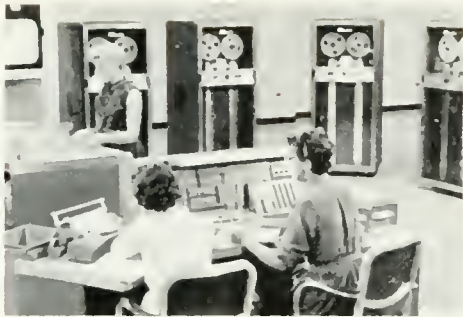
Herculon, of course, is Hercules Powder Company's polypropylene fiber, now being used in such products as rugs, carpets, sweaters and other clothing. The film is planned to be used by carpet manufacturers for showing to salesmen in department stores and other carpet merchandising establishments.

In the film, George turns to the audience at each propitious moment in his sales pitch and lets us know: "Message coming up. This is the part to remember if you want to make a sale."

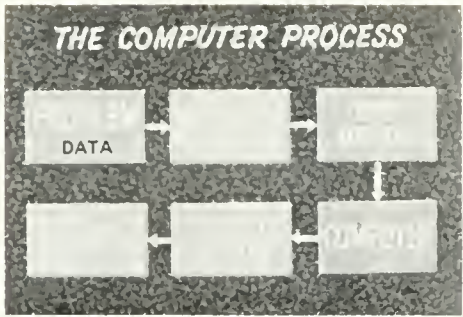
Messages are that colors in carpets made of Herculon can't fade or wear out — color is inside the fiber — locked in for keeps; Herculon carpets offer more luxurious depth with no pilling, fuzzing or shedding; they are static-free, most cleanable, and are only offered by well-known, legitimate manufacturers.

The film was designed to be humorous — there are sight gags galore and the cast wears funny masks, but also something that salesmen would remember — at least remember the key points that can help them to more profitable sales. Thus far, 40 prints are in constant use across the country. Carpet manufacturers have reported excellent success.

Below: how customer, salesman look to each other.



Live action and animation help make computers . . . as simple as baby's first learning to count!



Basic Film Series on Computer Techniques

Six Films on "Digital Computer" Simplify Complex Facts to Aid in Recruiting

One of the larger businesses in the country — the United States Navy — is, not surprisingly, a major user of computers. In the computation of payrolls, record-keeping, automatic systems of supply, fire control and navigation, computers play an increasingly important role. There are computers for specific weapons aboard Polaris submarines, carriers and other large ships of our fleet. On land, computers are rapidly being integrated with many areas of Naval activities.

Trained operators are an important consideration in the use of computers, and the Navy needs a regular supply of programmers, operators and maintenance men. To encourage Naval men and women to become interested in computers, a new series of films giving a basic overall view of computer techniques has recently been completed for the Navy by Audio Productions, Inc.

Simple Facts on Complex Concepts

Called *Digital Computer Techniques*, the series is intended to introduce some very complicated concepts in simplified form so that beginners may develop an understanding of how computers were developed, the historical background of this form of computation, and the actual techniques of operation.

Titles of the six films in the series give a good idea of their content: (1) *Introduction* — 16 min., (2) *Binary Numbers* — 12½ min., (3) *Logic Elements* — 15 min., (4) *Computer Units* — 24½ min., (5) *Logic Element Circuits* — 17½ min., and (6) *Programming* — 16½ minutes.

Technical Animation Is Most Effective

The films are handsomely mounted and in color, using a great deal of highly effective

technical animation. All types and makes of computers are seen: Burroughs, National Cash Register, Remington Rand, RCA and IBM being some of them. The last-named company, IBM, took a very active part in furnishing location facilities for many of the scenes.

The *Introduction* film goes right back to the first known systems of computation, starting with counting on the fingers, then up through the abacus, calculating "bones", mechanical adding machines, logarithmic slide rules, and on to the analog computer, predecessor to the sophisticated electronic digital computers of today.

Series Is Available to Public Buyer

The series is available for sale to the public (through Norwood Films, Washington, D.C.) It has been acclaimed as a most useful introduction to computers for many business men whose work throws them into association with computers but who have had no easy way to assimilate the concepts involved.

This is accomplished particularly by the first two films, which are designed to take the average person from scratch and teach a good understanding of basic computer principles.

They Merit Credit for Useful Series

For Audio Productions, Alexander Gansell was producer-director, with Ed Wagner responsible for animation design. The script, a remarkable job of filtering between very complicated information and a readily understandable end result, is by Richard Chindblom. For the Navy, C. Wesley Gardner functioned as project supervisor.

☆ Case histories of useful new pictures continue on following pages 40, 41 and 42.

You Are the Security Target!

Plants May Acquire Hard-Hitting Martin Marietta Picture
Produced by Rockett for Use by Plant Security Officers

SPONSOR: Martin Marietta Company.

TITLE: *Target You!*, 17 min., color, produced by F. K. Rockett Productions.

"You can help this man bury America. How? Drop your guard, just once. He'll do the rest!" "The man" is Nikita Khrushchev, seen in three blown-up news photos. The challenging voice is that of Ronald Reagan, standing in front of the pictures.

"Who, me?" The answering, surprised voice comes from a mild machine tool operator, shown in a swift cut.

"Yes, you. That little metal part you're working on — the Russians want to know all about it. It does not mean anything by itself? Don't worry — they'll fit all the pieces together."

They're Experts in This Line

The point is clear: No matter how small or insignificant the job may seem, if it has any element of useful information, the Soviet espionage network will seek to find out all about it. Carelessness, complacency, Americans who want to gain "status" from the importance of what they're doing, or who just love to talk, and may do so in the presence of a more than casually-interested listener — a David Greenglass, for instance, who had only to keep his ears open at Los Alamos to shorten frighteningly the lead-time our country had on atomic secrets — these are very real hazards to the Free World, to

the nation, to the individual himself.

"By their deeds ye shall know them . . ." Historic documentary footage of Soviet executions, purges, planned starvation, conquests in Poland and elsewhere makes the hazard plain. The narrator notes that it's all been out in the open for 45 years, the plan for destruction of capitalism, free enterprise, of the United States as the last hold-out — contemptuously in the open, with the Soviets understanding that American citizens would think it "incredible" and would refuse to believe it, as they've been doing.

It's Vital to Stay on Guard

Self-discipline, in and out of the plant, regardless of position, is vital, it is pointed out. "The end-product of security is lead-time, and it's not worth taking even a million-to-one chance of revealing anything to the enemy whose 'nets' operate in every corner of the globe and in almost every walk of life. Methods, situations, and the people may change, but the objectives don't — and their target is you!"

The sponsor's concern for security created this film with its tremendous impact. It was intended only for use within the company, but word of it spread as a tremendous tool for the security officer in any plant. Other defense contractors saw it and wanted to buy prints; high-level military personnel saw it, and were enthusiastic. (CONTINUED ON PAGE 55)

Pictured on "Target You" set are (l to r): Stanton Webb, producer; sponsor representative Ned Stephenson (Martin Marietta, Denver); star and narrator Ronald Reagan; John J. Hennessey, F. K. Rockett Productions; and Joseph Denove, director. Pictures in background are keyed to film's opening sequence.



Castle in the Loire Valley is mirrored in placid pond which surrounds it.

Enticing Tourists to By-Ways of France

Beauty of French Countryside Captured in New Picture
Lensed by Coleman from Viewpoint of American Tourist

SPONSOR: French Government Tourist Office.

TITLE: *France, With a French Accent*, 27½ min., color, produced by Coleman Productions, Inc.

☆ France had a problem. Tourists? They had millions. Millions of tourists thronging the cafes and bistros of Paris, millions of tourists to fill the plush hotels of the Riviera, millions of tourists to bask in the warm sun of the French Mediterranean beaches.

But the rest of France, the France away from the glittering society of Paris and the Riviera — the France with the vast vineyards, ancient castles, and traditional work of the French people which has been carried on over the centuries — was, by and large, ignored by visitors from abroad.

They All Want to See Paris

The French Government Tourist Bureau in Paris had long employed French production companies to film travelogs about France, the travelogs which were drawing the tourists to Paris or the Riviera with such frustrating regularity. So the Bureau decided to try a different approach: how about employing an American company to make a tourist film for Americans? The French-made films showed France from a French point of view, but how about an American tourist point of view?

Rene Barde and Myron Clement of the New York Office of the French Government Tourist Bureau got in touch with a veteran producer of travel films, Harry Coleman Productions, Inc. Coleman had had much valuable ex-

perience in making films abroad and should be able to combine the professional approach of the seasoned film-maker with a relative naivete concerning the French interior.

Coleman, supervising the job personally, decided to keep the film as simple and as close to the land and its people as possible.

Focus on Castles, Villages

To preserve the quality of wonderment at the beauty of the French countryside, with castles, villages, formal and informal gardens, all of which were virtually unknown to the standard tourist trade, the Coleman crew worked with only the barest shooting script.

The resulting film is a combination of polished travelog — with smooth continuity and adept editing, — and home-made tourist movie, with all the sights and sounds that a tourist, new to the country, would find memorable.

Rather than concentrate on the usual sights of the Eiffel Tower and the Notre Dame Cathedral, the

Below: fishing boats at Marseille



film shows these only peripherally and concentrates on such sights as Chamonix, the village where skiing was born; Mont-Sainte-Michel, where the tide rises faster than a horse can run; and Lyons, whose Roman Coliseum was built for the pleasure of the Roman legions twenty centuries ago. Also shown are the people of the French countryside, most of whom did not know that their picture was being taken.

Sound Complements the Visuals

To augment the visual feeling of the country, sound was employed to complement what was shown. A wild track was obtained a good part of the time with a Perfectone tape recorder, and many of the scenes in the picture have background sound and music which was actually recorded on the spot.

To complete the sound track and preserve the feeling of Frenchness of the film, Coleman combed the library of the French Broadcasting Company, and, in cooperation with Joe Petrosek of the Tourist Bureau, obtained original French records to be cut into the sound track. This, again, was a

rather different practice than the normal use of American stock music. Furthermore, the very poetic narration was written by Mrs. Noelle Gillmor to be spoken with a French accent.

The film was edited with the thought in mind of stressing the rural rather than the urban aspects of French life, and this effect was heightened by the "off the cuff" nature of the shooting itself. Scenes of Paris and Nice were included, of course, but these formed the bare framework of the picture. The vast majority of footage was shot through the eyes of one who toured the countryside and kept off the well-trod paths of the big cities.

Received Abroad With Applause

The finished film was sent immediately to Paris, to the head office of the French Government Tourist Bureau, and was received with applause. It has now been released through the New York Office of the Tourist Bureau and the desired results of encouraging travelers to take a vacation by leisurely touring the French interior are already being noted by tourism officials.

Showing Retailers "Man You Can Lean On"

Field Women With Repeater Projectors. Consumer Shows Help Klopman to Get Across Facts About Quality Product

SPONSOR: Klopman Mills.

TITLE: *A Man You Can Lean On*, 15 min., color, produced by Elektra Studios, Inc.

☆ Buyers of clothing containing the so-called miracle fibers are sometimes content to consider that the presence of these fibers in the cloth is by itself a guarantee of quality. This, of course, is not so.

Not only do fabrics contain varying amounts of synthetics, but there are vast differences in the way the blends are woven, dyed and finished. In the popular Dacron and cotton blends, for instance, there are some combinations on the market with a proportion of Dacron as low as four per cent; in others, weaving or dying faults that are imperceptible without close inspection can become headaches for the manufacturer in the cutting process.

There Are Product Differences

To combat these problems, the largest manufacturer of 65%-35% Dacron and cotton cloth in the world — Klopman Mills, a division of Burlington Industries — has been carrying on an extensive advertising and public relations

campaign to show that there are great differences in Dacron and cotton textiles, and that Klopman (in a memorable series of ads) is the man the manufacturer can lean on.

About a year ago, backing up its ads and its educational material, Klopman arranged for a group of large department store and chain store clothing buyers to visit the company's mills in Virginia, North Carolina and Georgia.

Inspection Assures the Quality

The reaction of these men to what they saw — the fantastic concentration on absolute quality, the great numbers of inspectors — and inspectors of inspectors — watching over every square inch of fabric, was such that Klopman immediately wanted to take every buyer and every store salesman in the country on a trip through the mills. While this was not feasible, it was possible to do it with a motion picture, and in fact, perhaps do it even a little better than with a personal visit.

The film not only tours the mills, as any visitor might, but it provides background material and

esthetic qualities that even an on-site inspection would find hard to match.

The picture opens in an advertising photography studio, showing how the well-known "Lean on Klopman" ads are done. It goes on to show, in really dazzling photography, what happens in the mills. Klopman is a "vertical" mill — it spins, and weaves, and dyes and finishes.

The camera follows along these processes, and beyond, to models wearing high-style garments in typical fashion photography settings. The point made is that while Klopman fabric might cost a little more, its complete surety of perfection actually amounts to savings for the manufacturer and extra satisfaction for the wearer.

Equip Women With Moviematics

To bring this message to the market, William Klopman, Jr., head of the company, Harold De Bona, advertising manager, and Edward Garvey, Marketing Manager, supplied each of the company's 44 local representatives with Kalart "Moviematic" repeater projectors loaded with 16mm sound prints of the film.

These representatives, all women, are expected to reach all the 4,500 top buyers and store train-

ing directors across the country, plus about 7 to 8,000 retail sales people.

In addition, Modern Talking Picture Service has been testing 50 prints of the film in resort areas; plans are being made to arrange for television distribution; and group showings are now going on to adult civic and women's organizations and home economics classes in schools.

Klopman is currently considering the possibility of moving a 35mm version of the film into theaters.

Buyers Are Specifying Klopman

Reaction to the film has been generally good. Some of the big city stores thought the film could have had more purely educational aspects — that it might have said "this machine does this job for this reason." But these were minor comments — one thing the film did do — the job it was intended to do — was to get across the image of Klopman quality.

It is hard to pin down actual results, for the ad campaign has been working in the same area for many months, but the film goes hand-in-glove with the ads, and buyers are more and more specifying Klopman, not just any Dacron-and-cotton.

Warner-Chilcote Laboratories used giant replica of Technicolor's "Instant" Projector to remind doctors at American Medical Association convention in Atlantic City of their 8mm film program . . .



Klopman film delivers facts where ad campaign leaves off . . .



It's "Holiday" time for the happy Dahlin family . . .

American Oil's "New Look" in Travel Films

New Film Captures Washington Scene With Beauty, Dignity

SPONSOR: American Oil Company.
TITLE: *Happy Holidays Along the Potomac*, 27½ min., color, produced by Parthenon Pictures.

What's more logical than promoting auto travel when you're in the oil and gas business? Audiences for a *really fascinating* travel picture run into the millions, via both group shows or on public service telecasts.

American Oil's public relations staffers are well aware of the potential. An earlier film, *Happy Holidays . . . in the Land of Lincoln*, has been widely shown, via Modern Talking Picture Service exchanges, and they had the right "formula," they were sure, when Parthenon Pictures turned up with a good family story and excellent camera work on scenic spots around Illinois in that film.

Avoiding Trite Treatment

But doing Washington was something else again. The nation's capitol has been a frequent film subject. Again, Parthenon came up with the right answers, told in *Happy Holidays . . . Along the Potomac*. A film treatment which embraces dignity and honesty, straightforward simplicity in content is aided by *natural* camera handling rather than arty angles.

Most Washington tourists are "family trade" seeking to "improve the children" and to help them

"understand our country better." That's the kind of *Happy Holiday* the engaging Dahlin family has on their visit to Washington. Utterly non-commercial, with only a credit mention for American, it tours Bureau of Printing and Engraving, the FBI's Crime Lab and the Library of Congress as well as the halls of Congress and the White House. The camera is "at home" in the National Gallery, Folger Library, and the Smithsonian.

Dahlins See the Sights

The Dahlins pay homage at the Jefferson and Lincoln Memorials, gaze in awe at the Washington Monument. And they travel the Potomac enroute to Arlington and Mount Vernon. An "overview" of Washington closes an always interesting, all-too-brief family vacation trip.

Parthenon's "Cap" Palmer is the producer-writer of this excellent subject; aided by breathtaking lenswork of associate Guy Adenis and the skillful editing of John E.R. MacDougall, music by David Bowen.

Let's Have More of Them

The Dahlins will be back, we hope, in other American Oil travelogues. They'll be welcomed by eager audiences. The *Holiday* films are distributed by Modern Talking Picture Service exchanges, nationwide. □

Inspiring views of Capitol buildings are featured in the picture.



Norge dealers are pictured at unveiling of company's 1964 appliance lines.

Live Show Scores a Sales "Hit" for Norge

Florida Premiere, Staged by Wilding, Wins 98% of Quota

1964 NORGE APPLIANCES, including the company's electric and gas ranges and home laundry equipment, were "world premiered" on July 15-19 at a highly-successful "live show" presented to members of the field force, distributors and their key people and principal dealers. The presentation was made at the Diplomat Hotel, Hollywood-by-the-Sea, Florida.

The Florida show, staged by Wilding, Inc. and utilizing Vista-strip slidefilms, an original music score and excellent graphic materials, brought Norge 98.8% of their anticipated sales quota. The success of the Florida presentation brought the decision to hold a modified version of the show for dealers and their key sales people in Chicago, Dallas, New York and Los Angeles.

Following a welcoming address by the company's Jack Wolfe, Norge president Robert O. Fickes addressed guests on the theme: "Norge Is On the Move." His talk was followed by the presentation of 1964 electric and gas ranges,

made by Art Schnipper, Jr., and highlighted by a skit, musical number and the product "reveal."

The presentation of 1964 Norge home laundry equipment emphasized a new 14-pound capacity washer. One demonstration showed members of the show cast pulling 10 double bed sheets from the new washer. Merchandising materials for dealer showroom use were also featured.

The company's 1964 advertising and merchandising program was presented by Harry McDavitt. Jack Wolfe's sum-up "A Rewarding Story" was followed by Dan Dougherty's concluding presentation: "Now, Let's Go Big! Let's Go Norge!"

Completely packaged so that elements of the show may be used by Norge distributors among their regional dealers, the Wilding program was written by Tom Clark and Hal Secor; Lloyd Norlin created the music (there were three original numbers, plus an overture and the finale); Jack Keyes handled all graphic media. □

These integrated meeting tools helped Norge score resounding sales success.



IFPA JOURNAL

INDUSTRY FILM PRODUCERS ASSOCIATION, INC.

Bob Quittner Awarded \$1,500 Grant by the Directors Guild

Winner of one of the two \$1,500 grants awarded annually by the Directors Guild of America is Robert M. Quittner, IFPA member and a graduate student in the Motion Picture Division of UCLA's Department of Theater Arts.

Quittner is producing and directing a film on the problem of high school drop-outs to fulfill requirements for his Master's degree at UCLA. Formerly a newspaper writer-photographer, he hopes to combine his past experience, a Bachelor's degree in sociology and current training in film production to specialize in documentaries with sociological emphasis.

He will team occasionally with his wife, Dana, a trained researcher. Quittner has been employed as a teaching assistant in UCLA's Motion Picture Division during the past year. The family home is in West Los Angeles.

Ken Maurer Prepared for Film Career in Schools, Industry

Because of his interest in films for education, IFPA's new Chapters Vice-President Ken Maurer took a position with the Los Angeles City School System a while back.

Before that, Ken free-lanced for three years, producing TV commercials for a local furniture chain, Biblical stories for a Sun-

day television program and publicity films for youth camps. These years of field experience followed his formal schooling in Motion Picture Production and Education at UCLA, where he received his BA and at Los Angeles State College where he completed work on his Masters' degree.

But Ken Maurer gravitated back to the film world when he joined the Ramo-Wooldridge Corporation during the early development

of our major missile systems. He continued at STL (Space Technology Laboratories) when it became an R-W subsidiary. As STL's assistant to the head of the Film Acquisition Department, he helped to develop acquisition, control and evaluation procedures for all films generated by major contractors working in the Air Force missile program.

Now Senior Film Specialist

Now he's back in production as senior film specialist responsible for the Titan Weapon System, making films for Air Force Command program offices, engineering evaluation, orientation programs, etc. at the Aerospace Corporation.

Chapters around the U. S. can expect an active year under his enthusiastic leadership.

From the IFPA President's Viewpoint

A GREAT DEAL has been said to the membership of the Industry Film Producers Association in the last six years about our reasons for being. Most of what has been said has been necessarily idealistic. For we need to talk idealistically to each other about achievement, progress, growth, and the like.

But we also need to be realistic about certain other aspects of a professional society. To me, the most important justification for the existence of any organization is regular and active participation by members. So, briefly, let me be realistic on that one subject.

It is undeniably true that in most professional or social organizations a minority of the members devote the majority of the time and energy needed to make the organization work. And it is also true that the same minority attends meetings regularly, takes advantage of voting privileges, gives freely of its talent, knowledge and experience.

These are the people who bring life to an association and benefits to themselves.

And yet the cry is heard — usually from those in the majority — "What does IFPA do for me?" It is also the final mutter of those few each year who give up their membership.

I have this to say in answer to that cry. Nothing — absolutely nothing — can be received without someone giving. An organization is people. So the cry can be interpreted as, "What do all the other people in IFPA do for me?"



Jack R. Goetz
IFPA President, 1963-64

It stands to reason that when members don't participate in some way, give of themselves, the purpose for organization is defeated. Ideas and information must flow two ways, encouraged by the osmosis of personal contact.

So, don't sit on your membership card and wait for IFPA to flood you with benefits. If you have something to offer other industry film producers — talk about it — write about it. Going to a meeting or serving on a committee means exactly what it says. You meet and communicate with other members. It's there that you will get response — opinion — reaction.

If you're located too far from a chapter meeting place, write to members or submit articles to the journal. You'll find it rewarding — and you'll certainly make new friends in the business. So, *do something for IFPA*. Then, and only then, can IFPA do something for you.

THE INDUSTRY FILM PRODUCERS ASSOCIATION, INC.

NATIONAL OFFICERS 1963-1964

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For Information, Write

Industry Film Prods. Assn.
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Chapters' VP Ken Maurer



Editorial V. P. Ed Hayes

Meet Ed Hayes: Editorial VP and Your Journal's Editor

☆ The man-in-charge of these JOURNAL pages, your Editorial Vice-President Edward L. Hayes, has combined years of service in the Navy with specialization in filmed communication and industrial requirements.

Presently an Executive Producer for Walter V. Hardy, Chief, Motion Pictures at Autonetics, Ed was formerly Supervisor of Photography at the Ryan Aeronautical Company in San Diego.

A Commander in the Navy's Ready Reserve he recently completed an important special assignment on active duty, heading the camera party at sea which photographed President Kennedy's visit aboard the USS Oriskany.

Such assignments aren't new to Ed Hayes. As a Navy Photographic Officer, his assignments have taken him to far places — from the wilds of Mongolia and Tibet to sea duty off Korea with Fast Carrier Task Force 77.

Ed and Mrs. Hayes, and their two children, Ed III and Dolores, make their home in Fullerton, California.

* * *

PEOPLE & PLACES

☆ Gene Burson, many years Head of Motion Pictures with Hughes Aircraft Company, has recently associated with Hollywood Animators as Producer.

☆ Pat Patterson, immediate past Editorial V. P. for IFPA and present President of the University Film Producers Association, is now with the Cinema Department of the University of Southern California, after ten years as Head

THE INDUSTRY FILM JOURNAL

Lockheed Study Films Record Behavior of Marine Mammals

☆ As part of the Anti-Submarine Warfare and Ocean Systems research effort at the Lockheed-California Company, the firm's in-plant motion picture department is documenting behavioral studies of dolphins and sea lions.

The studies are being conducted both at the plant's own training tanks at Burbank and at Marineland of the Pacific's Palos Verdes facilities. By using synchronous sound and long running cameras, Lockheed is capturing auditory and visual communication techniques used by the animals under

imposed and natural conditions.

While most of the current footage being shot on dolphins is being used to determine possible lexical meanings in their strange whistling noises, a comprehensive 16mm film story on the subject is planned for the near future.

Lockheed also is producing an in-plant picture on the Pacific Gray Whale, based on company studies in Baja California migration grounds. Here again, acoustical research for Anti-Submarine Warfare dictates the audio-visual need.

Below: writer-director Doug Muir prompts porpoise for cameraman George Rodriguez on Lockheed-California project.



of the Department of Visual Communications at the University of California at Los Angeles.

☆ Ed Hunter, former Chief of Motion Pictures with North American Aviation's Space and Information Division, is in Washington D. C., as a Writer-Director-Producer with the U.S.I.A.

☆ Norm Dyrenfurth is back home in Santa Monica, after heading up the successful Mt. Everest Expedition which we all followed with so much interest and admiration.

☆ I.F.P.A. now has an official Recording Secretary in the person of Elaine M. Dolnick who, in the past, has done such a fine job for us on an unofficial basis. Corre-

spondence addressed to Elaine at our official address will be routed to the person best qualified to serve your needs.

NOTE: Your National Board believes that the membership would be interested in a sustained column of this nature. If you have items of a "People and Places" nature, please drop us a postal card.

Keeping Up With Chapters Depends on Your Reports

☆ That's right! We're looking for those news-notes on regional chapter activities this fall. These JOURNAL pages keep every section of the country informed on all IFPA activities. Send them in, Delaware, New England, California, and your JOURNAL editor will appreciate it!

"You've Got a Secret" Points Up Problem of Plant Security

☆ Industrial plants involved in military work constantly face the problem of classified material and the need for complete security of vital data. With a cartoon-character type of approach as its basic format, a new 13-minute sound slidefilm titled *You've Got a Secret* was produced by the Ford Instrument Company, a division of Sperry Rand Corporation, to deal with this critical problem among its own employees.

Intended solely for showing to employees at Ford Instrument (but useful to other security-minded companies), *You've Got a Secret* dramatizes a "Secret's" role from the time of his arrival at the plant through the phases of production and control. It outlines the how's, when's, where's and why's of classified material protection.

Available in both automatic and manual versions, the color slidefilm serves for indoctrination of new employees and as refresher training of present workers. John Hart, Employee Relations Manager at Ford Instrument Company, 31-10 Thomson Avenue, Long Island 1, N. Y., has noted that copies of *You've Got a Secret* are being made available to other concerns at cost of \$25.00 for the record and strip.

* * *

Color Sensitometry Principles Available in Revised Edition

☆ A new, revised edition of *Principles of Color Sensitometry* has just been published by the Society of Motion Picture and Television Engineers.

First published by the Society in 1950, this fundamental work has been brought up to date as part of a program headed by SMPTE Engineering Vice-President Deane R. White, Du Pont Photo Products Department.

The new edition devotes chapters to sensitometric exposures; processing of sensitometric tests; quantitative evaluation of image density; densitometer design principles; transformations between integral and analytical densities; applications of color sensitometry and interpretation of sensitometric results; and statistical aspects of color sensitometry.

Principles of Color Sensitometry is 102 pages, cloth-bound. Copies are available at \$4 from SMPTE, 9 East 41st St., New York 17.

Don't forget to report changes of address to BUSINESS SCREEN!



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sprocket hole tearing. Films last longer in a projector like this.

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8-47

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The Challenge of 'Real Time' Communication

by Robert S. Scott

Assistant Director, Government Relations, Aerospace Corporation

THE CHALLENGE of real-time communication is one of the most vital aspects of the overall challenge facing our military and government planners today — the total challenge of the space age, complicated by our "exploding technology." Whether we realize it or not, whether we like it or not, our world, our way of life, our previously considered "modern" civilization, is being rapidly and drastically changed — probably, permanently changed. Our basic concepts of time and space are being seriously disturbed — even revolutionized.

"Around the World in 80 Days" was science fiction not so many years ago. Now it's around the world 22 times in a day and a half. What next? All this has got to be changing our basic concepts of time and space. This is the age of breakthroughs. Real-time communication will be a vital part of it. We might as well get used to the idea.

The Meaning of 'Real Time'

What do we mean by real time? *Instant* communication — (like instant coffee) — or — *knowing everything, now!* If knowledge truly is power — and we're involved in a global power struggle — it gets vitally important to know everything you need to know — *now*.

How is this possible? It isn't yet. We haven't yet reduced Earth to the size of a crystal ball. But we are trying and professional communicators, especially audio-visual communicators, can help and have helped an immeasurable amount.

If you were in an orbiting command post, a space station, and had the entire planet under complete surveillance — and had instrumentation that would simultaneously display what was going on every place that you couldn't directly observe — and you could zoom in to any detail or movement that you wanted to study — and then you could communicate to other space-borne forces to assist or to prevent any action on Earth — you'd be in the driver's seat, wouldn't you?

Facts for Effective Decisions

People all over Earth would be hoping that you were a "good guy" or at least *on their side*. That's the kind of opportunity that real time global communication could give you. You could make instant and effective decisions based on real time information. Now, you don't have to get into orbit to appreciate the value of the communi-

cation principle. The more you try to accomplish in less time, the more you must improve the information, communication and the decision-making system.

That's what the Defense Department and the Air Force have been working toward in developing a closed circuit television and video tape capability as essential steps to the realization of their real-time secure, audio-visual communication network.

First Milestone Now Reached

Early this year, after nearly two years of planning, design and development work, a closed circuit TV system at the Air Force Space Systems Division in Inglewood, California, became operational. After establishing some needed policies and regulations, building supporting facilities and acquiring and training the technical crew members, the first official production milestone was accomplished on the 20th of April.

The Commander of the Space Systems Division briefed the Commander of the Air Force Systems Command in Washington, D. C. — *on television*. Two copies of a color video tape were simultaneously recorded at SSD — one was flown to Hq., AFSC, and was viewed there at a commanders' management conference.

The audience included General Bernard Schriever and his top staff members. Simultaneously, Major General Benjamin Funk and his staff in California were reviewing the other copy of the tape. After the secret tapes were presented, questions were asked and answered over the inter-headquarters secure telephone.

This first proof-test of the CCTV management communication system was highly successful. The television crew has been working steadily on high priority briefings ever since.

A Step in the Right Direction

You may ask, "What's so unusual about coast-to-coast color TV or video-taped programs?" Nothing — in the *entertainment* world. But as a direct means of governmental management communication it becomes a step in the right direction toward the real-time communication goal.

It isn't a real-time network yet, it's only a step in that direction. It's an important step, because you crawl before you walk and you walk before you run. You might say that while you are crawling and walking you are developing the "technology", that is, acquiring the skills, the know-how, the experience that will permit you to

Television cameras scan an Air Force briefing session being videotaped for closed-circuit use at Space Systems Division Headquarters, Inglewood, Col.



run later on. That's what the Air Force is doing with closed circuit TV and video taped recordings. They're learning to crawl and to walk so they can run at full speed toward their real-time goal later on.

Vital to National Security

Why all of this interest in "instant information" to insure accelerated decision-making? Because it's vital to our individual and collective security. One of our senior Senators, the Honorable Hubert H. Humphrey, was vitally concerned about this problem when he said, "The efficiency of America's 12 billion dollar research and development effort is seriously suffering from a near breakdown in communication."

Our governmental agencies have placed an increasing emphasis upon overcoming this R&D communication crisis. We all realize how important research and development is to our continued security. Many of us have made many films on the subject. We also believe that effective communication is essential to efficient R&D management. We've supported many of our in-plant film programs in the aerospace industry with that honest argument.

The New Problems of R & D

The very nature of research and development creates its own problem of communication and human understanding. It's dealing with the new, the mysterious, the scientific, the pioneering, the technical, the unknown, with subjects so new that no understandable language has yet been created to describe or to communicate them. So there is bound to be an R&D communication problem. So everything should be done to solve that problem, as an integral part of the research and development management activity.

It has been estimated that one half of our total annual defense budget is spent on words. Could it be possible? Well, if there is any truth to it, then effective and efficient communication motivates the vital heart beat of our struggle for survival, not just for the United States of America, or the free world, but for our present human civilization. Obviously, if we are to have even half a chance to win the international war of technology, we'd better do everything possible to win the war of words as well.

This dynamic audio-visual medium of ours — whether it's film or video tape is irrelevant — is a powerful communication medium. It is a mighty motivating force in

human thinking, human feeling — in causing human action. And inhuman action, too. The enemies of truth know this. They can change the pictures to suit their own words. We all know how to do that. Show a *real* picture to "prove" *false* words. Use a little music or a well selected, distorted close-up to give the audience an emotional shove into a dark illusion, a little further into ignorance, a little farther from reality.

But you can also use our marvelous moving medium to create understanding, to illuminate the mind, to clarify a difficult subject, to create a real picture, to project a true image.

So if we are to win the war of words we must continually research and develop better systems and techniques for expressing and communicating management purposes to the higher, decision-making audiences.

Synthesis of Art & Science

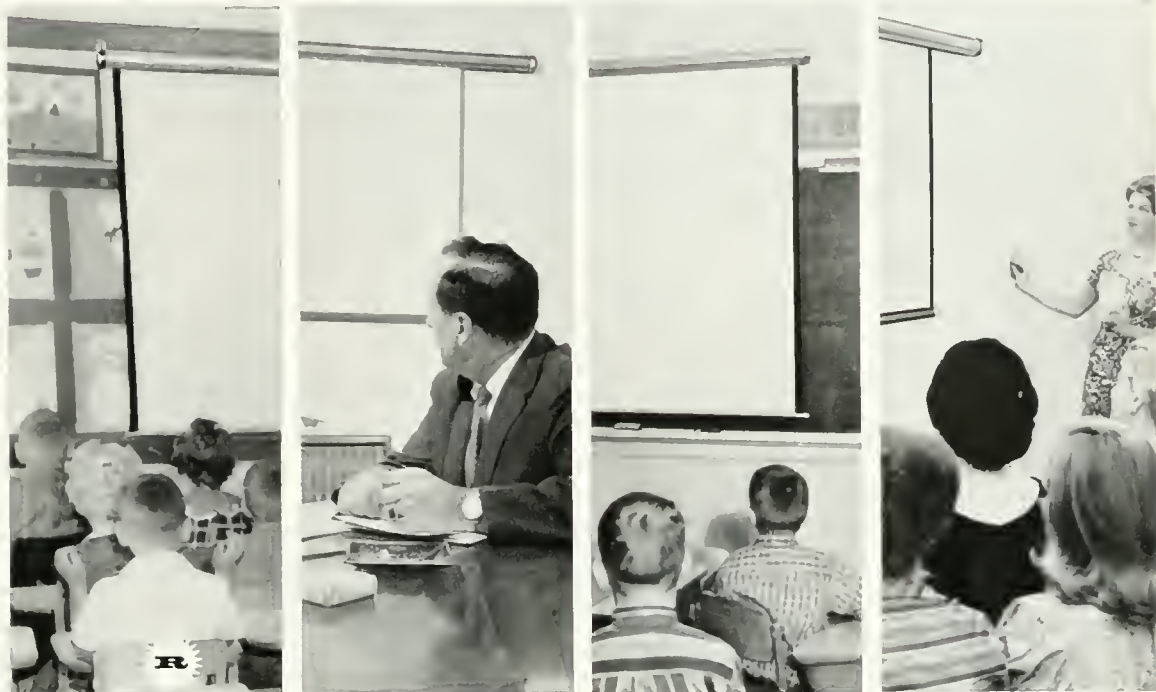
CCTV is an advanced communication system, representing the synthesis of many communication arts and sciences. It is believed to be the most evolved of all management communication or informational systems to date. It has yet to be adapted to uniquely space age purposes. We are encouraged to experiment, to research, to develop new techniques to create optimum understanding in minimum time with maximum impact on our communication effectiveness. The result will be the clearest possible reception of our SSD image by monitors at higher echelons — hopefully resulting in more favorable decisions reached more quickly.

Our system is completely compatible with the larger system, planned ultimately to provide USAF, AFSC and other military and government agencies, including the White House, with a real-time and secure television network. This goal, when achieved, will be a complete television broadcast system, integrated by micro-wave and coaxial cable links, and combining both live and video tape transmission and reception capabilities.

Plan for Complete Network

AFSC's plans call for a communication system connecting the headquarters with its divisions, major test centers and principal contractors. This capability would permit immediate, two-way communications of technical and other vital management information, securely, audibly and visually. It would then be possible to give a

wall to wall to wall to wall



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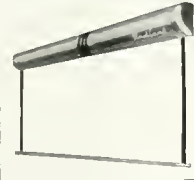
Every classroom *can* become a projection room — at surprisingly low cost! — by simply hanging a highly reflective, quality Radiant Screen from the wall or ceiling. From classroom wall to classroom wall, you will find no problem in selecting Radiant Screens in the sizes, styles and with reflective surfaces to suit all seating arrangements and room lighting conditions.

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briefing any time without having to send anyone anywhere, except to our TV center. This goal is not immediately accessible, due to state-of-the-art as well as cost considerations.

The technology may progress more rapidly than our ability to apply it. Recent tests have demonstrated capability for digitizing a secure video signal, for encoding, transmission and decoding of a black and white picture. Two video key generator-decoders have recently been installed in the White House. This will undoubtedly provide the necessary impetus to accelerate other tie-in capabilities. The high cost of renting cross-country transmission lines from commercial sources may soon be eliminated through implementation of the planned Air Force Logistics Net under Air Force Communications Command cognizance, or through the military use of a Telstar-type satellite system. It is believed at AFSC that technical limitations to a secure real-time system will be eliminated within the next calendar year.

New Skills and Techniques

Closed circuit TV combined with a video-tape recording capability will permit us to develop new presentation skills and techniques, to apply our presentation support capabilities, creative as well as technical, to a more dynamic contribution and to develop a trained cadre of television briefers.

With our initial capability we can: produce color video tapes of key briefings; forward recorded video-taped presentations, via pouch or courier, to Hq AFSC for playback on secure distribution outlets; play back tape recordings received from other commands or contractor sources. We can receive live commercial TV broadcasts, in color or black and white, and record or play them back as required; and we can initiate and maintain a library of video taped presentations, or have them transferred to film.

The Space Systems Division was the first division in the Air Force Systems Command to become operational with its color CCTV and video-tape capability. Hq AFSC's color TV system is presently operational. A color monitor has been placed in the Commander's office. Additional monitors have been made available in all key management offices. Standard orientation and current status briefings can be viewed on a secure

Challenge of 'Real Time' Communication:

system within the headquarters building.

AFSC's system and our own are compatible with the present Hq USAF system in the Pentagon where several viewing rooms of varying capacities will permit simultaneous briefings of up to 500 viewers within a centralized briefing area. It is planned to have the Pentagon audiences come to the centralized TV area.

Other Air Force Installations

When and if this plan works out it could save a lot of time and energy. Other AFSC divisions and centers are in various stages of operation, acquisition and planning of their TV capabilities. For example, AFMTC at Patrick AFB is already operational with a compatible color system. AMD is presently operational on a black and

white basis only. However we can play back AMD's video tapes.

Today's audiences are movie and TV oriented. The TV education-information trend offers an audience communication line of least resistance.

Why color? AFSC has published a little brochure on the subject. Among other things it documents the claim that color is three and one-half times more effective as a teaching-retention medium than black and white. Color is true to life. But for those who don't like it — we can use our system for black and white.

Television tape is extremely flexible. Briefings can be quickly and easily modified or up-dated — or downgraded as to security classification. Video tapes can be stored or erased and the tapes re-

used — over and over again. A video taped message or briefing can be economically aimed at small select group, a one-time target, or a single addressee — like a TV-TWX. A TV-TWX can be returned to the originator immediately and erased, unless otherwise specified. An inexpensive black and white film recording with sound can be made for permanent retention prior to video tape erasures. Color film recordings are now available with acceptable quality. Accumulated entertainment and educational TV experience can be re-directed and adapted to meet unique needs. As an example, at Lowry Air Force Base, as many as 1200 students are being taught simultaneously by closed-circuit TV.

Versatile Medium for Briefing

Live briefings can be rehearsed on TV to make a live briefing better, or to permit command review at a different time, or to "can" a briefing, or a portion of one, if the whole briefing team cannot be present. On TV you can rehearse yourself on camera and have instant play-back on a monitor. You can view yourself as others do, and if you don't like your "private preview," you can re-record it. This gives you an objective, second look for accuracy of technical information.

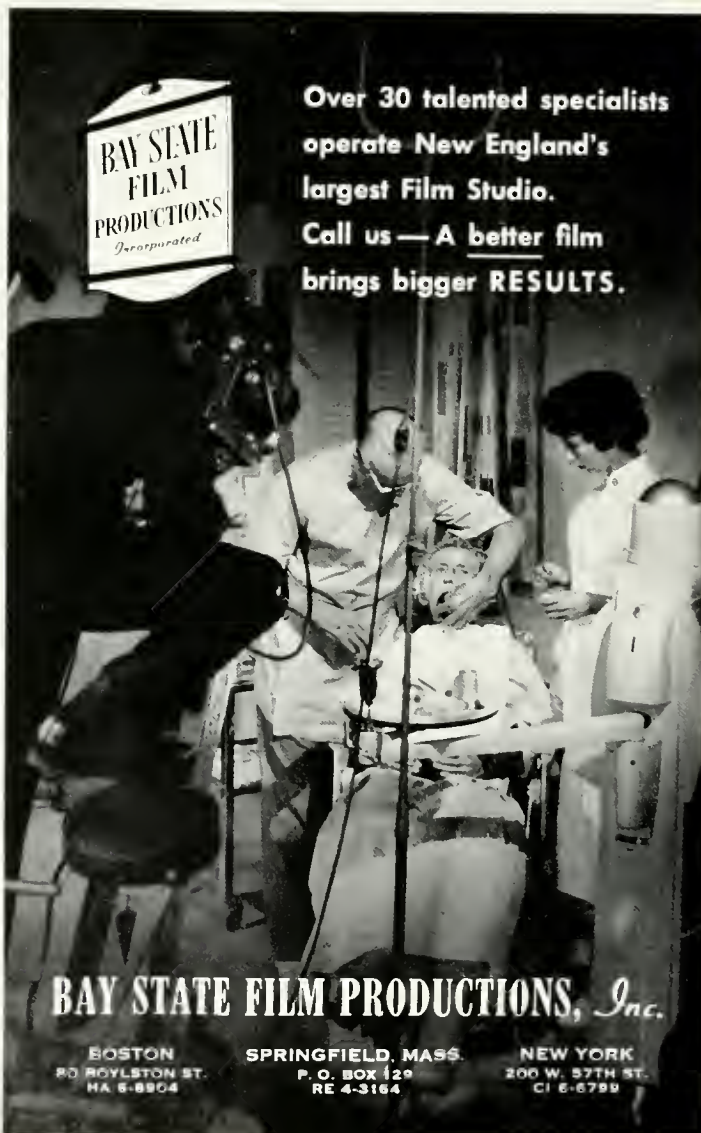
Video taped presentations can be integrated into live briefings — for change of pace, for contrast or for convenience. The really sensitive technical portions that you want to get just right can be on tape. Within a technical briefing, certain portions may remain standard or relatively static — concept, configuration, test results, organization or budget information. Those portions can be taped. More fluid or changeable information can be presented live.

Kinescoping to Keep Record

Prior to final erasure of a video taped briefing, a kinescope can be made for later accuracy checks — or for reissue of the same briefing. A permanent film record for about \$150 is good insurance. It is now feasible to build a briefing library in the Washington area, either on tape or film transfer, for a quick response capability.

The question now arises: What are the implications of the development of this new type of audio-visual system on the industry film maker.

First of all I implied that TV can become a complementary, an additional communication medium.



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ut we can make it a competitive one — if we choose. If we choose to see TV as a threat to our personal security, as a "johnny-come-lately" who's trying to get in good with the boss, or take our place, or our budget — if we choose to make the boss choose between film or TV, he might just choose TV. After all, he has a set in his living room — even his kids know how to turn it on.

There are many compelling advantages to production of industry-type communications on closed circuit video tape, once you get past the initial equipment costs. With the White House and the Pentagon and other top government agencies going to TV communications, your companies will have to be considering this subject seriously. Many of them are now.

Autonetics' Pioneering Role

One of the outstanding industrial pioneers in this field has been Autonetics. If you knew that you could get 500 V.I.P. viewers to see our briefing in the Pentagon, all at one time, and that TV tape would give you several more days to firm up the configuration design before you had to present it, film might lose.

But, if you're smart and you realize that the only difference is the substitution of an electronic signal for a chemical emulsion, then you now it's still a motion picture — very flexible motion picture with "instant rushes," in-house dubbing, concurrent editing, more confident amateur actors and performances.

Production on industrial TV will never take the place of a really well made motion picture, but it may be able to do our "quick and dirty" work quicker and cleaner. After all, it's still audio-visual pictures and you need it as an additional instrument of your industrial profession. CCTV needs all the skilled audio-visual creativity you can bring to it. It can be a great new contribution that you can make to solving your own management's communication problems.

If you, the creative audio-visual potential of industry, don't take on this service opportunity, it'll be done by someone else, with more technical, but possibly less creative, abilities. The picture will be gorgeous with just the right number of lines, resolution and color balance — but it won't move and won't communicate. We can help to meet the challenge of "Real Time" by accepting this additional challenge of industrial television. ☐

HIGH ON ENTHUSIASM but slightly lower in total attendance than in previous record years, the 23rd National Audio-Visual Convention which concluded in Chicago's Sherman House on July 24th brought together some 2,000 dealers, distributors, manufacturers' representatives and film users.

Although somewhat severely restricted in attendance to dealer members of the National Audio-Visual Association and officially-recognized members of concurrently meeting user groups, the NAVA Convention and Trade Show was reported to have scored notable sales gains. This year, there were fewer television equipment exhibits, some teaching machine innovations but a large number of new projection tools and materials for education, business and religious use.

Abrams Is New President

The newly-elected president of the National Audio-Visual Association is Robert P. Abrams, an official of the Philadelphia a-v firm, Williams, Brown & Earle. He succeeded Harold A. Fischer, Or-



Outgoing president Harold Fischer (right) receives plaque from the NAVA president-elect Robert P. Abrams.

lando, Florida, now Chairman of the Board of the Association.

First vice-president-elect is Harold Newman, Kalamazoo, Michigan; second vice-president is Eloise Keefe, Dallas, Texas, Secretary of NAVA is Joseph Meidt, of Toledo, Ohio and treasurer is Max Rarig of Seattle, Washington.

Other Directors & Officers

Two directors-at-large were named to fill vacancies. They are Paul Cox, Hollywood, California and Howard Holt, Birmingham, Alabama. Permanent executive vice president of NAVA is Don White. James Hulfish of NAVA's headquarters' staff, Fairfax, Virginia, was in charge of the extensive convention arrangements.

Other regional directors named at the Convention were C. M. Meserve, Manchester, New Hampshire, representing the Northeast-



Pictured at opening business session (l to r) are: executive vice-president Don White; president Robert P. Abrams; and keynote speaker George Murphy.

"Focus on Change" Dominant as Dealers Attend National Audio-Visual Convention

ern Region; Jack L. McCracken, Asheville, North Carolina, for the Southeastern Region; P. Ray Swank, St. Louis, heading the Plains Region; and John C. Ellingson, Spokane, Washington, for the Western Region.

Meeting concurrently during the convention period were members of the National Visual Presentation Association; the Industrial Audio-Visual Association; and the Council of Medical Sciences. Illinois Audio-Visual Education Association members also hosted a special forum for school people, arranged by Don Smith.

Restrict Consumer Attendance

Membership in these groups was required for consumer admission to the large Trade Show area, otherwise restricted to official dealer members, exhibitors and fortunate recipients of guest passes purchased by exhibiting companies.

Featured speaker at the opening general session was former stage and screen star George Murphy, now an official of the Technicolor Corporation. Speaking to the Convention's theme: "Focus on

Change," Mr. Murphy cited the vast changes which have taken place in American education through the introduction of audio-visual tools and techniques.

Speaks to Industry Council

One of the relevant Convention programs was the meeting of the Association's Industry and Business Council, formerly headed by president-elect Abrams. Guest speaker at this Sunday afternoon program was Lincoln Walz, training executive with the Scott Paper Company who discussed industry's audio-visual needs.

Ralph Pea, Director of Special Services for the U.S. Post Office, Washington, D. C. was present at a meeting of the NAVA Film Council where he answered questions and discussed problems relevant to the shipping of films. The Film Council session was presided over by Nelson C. White, Baltimore, Maryland dealer.

Shows Cross-Media Approach

Education's key role in NAVA business was ably represented by the General Session presentation "Utilizing Audio-Visual Media in

Below: the 1963-64 Board of Directors (front row, l to r) chairman Harold A. Fischer; president Abrams; 1st v.p. Harold Newman. Back row (l to r): treasurer Max Rarig; 2nd v.p. Eloise Keefe; and secretary Joseph Meidt.





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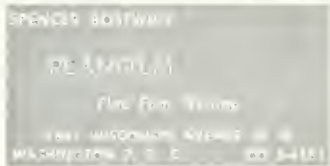
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Filmstrip Shipping Cases (hold up
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(CONTINUED FROM PAGE 49)

a Teaching Unit," presented by Allan R. Fiers, audio-visual consultant to the Minneapolis, Minn. Public Schools. Fiers conducted an actual classroom demonstration of the cross-media approach to instruction, utilizing a wide variety of a-v media.

But the keynote address of the Convention went to NAVA officer Don White. Citing the extensive 1963 Trade Show, he said:

"The 1963 A-V Exhibit here offers living proofs that our teachers of today are the best-equipped in the world and far better equip-



Lincoln Walz (l), training executive at Scott Paper, with Bob Abrams at Industry-Business Council meeting.

ped than they have ever been before. The greater use of audio-visual aids has brought two advantages to the teacher.

"First the quality of instruction is vastly increased. And, secondly, these new instructional tools relieve the teacher of some of the responsibility for more routine types of instruction, freeing him to devote more attention to the personal needs of individual students."

Britton Heads NAVA Institute

The Convention program in Chicago followed the conclusion of another NAVA Institute, train-

ing ground for dealers, held annually on the University of Indiana campus, Bloomington. Jack Britton, Buffalo, New York has been named chairman of the 1964 NAVA Institute. Robert Maybrier, Warsaw, Indiana, is the vice-chairman-elect and the Institute's secretary is Martin Mendro of Chicago. NAVA Trade Show Exhibitors also named their 1964 Committee, headed by Seymour Jacob of the Radiant Manufacturing Corporation, Morton Grove, Illinois.

MEET REID H. RAY: (CONTINUED FROM PAGE 34)

University. He filmed and edited more than 28 football game training films, plus many track and field events.

During those years (1920-22) the only other major school using films for football instruction was Yale University, where Howard Jones' brother, Tad, was a pioneer in using film media for athletic instruction. The summer months were devoted to photography and direction of documentaries for his father's insurance company, leading to a post-graduation offer from "Charlie" Bell to join the St. Paul firm of Mills and Bell Motion Pictures, Inc.

Covered Events for Newsreels

Those were the "rack and tank" days of film laboratory operation, so Reid learned the business the hard way. But he also found an opportunity to apply his campus football experience through the company's contract with Pathe News and Paramount News for all local newsreel material, including the University of Minnesota home games. For more than 12 years Reid Ray photographed, edited, titled and later, when sound came, wrote the narration for these local

news releases. This required fast work. In the case of the game films, prints had to be out of the lab by early evening following the afternoon game.

The years rolled on and experience, one of his tremendous personal assets, mounted. An opportunity to acquire a controlling interest in the company changed the name of this pioneer studio to Ray-Bell Films, Inc. As business increased, Reid turned to direction, transferring to creative activity. In 1935, a new studio and laboratory was designed and built. The company was ready when national defense requirements preempted its skills and resources at the outbreak of World War II. Reid Ray was to personally produce and direct 108 training films for the Navy and the United States Office of Education, plus some 33 sound slidefilms.

A Servant of His Industry

He has never shirked industry responsibilities. Becoming a member of SMPTE in the 30's, he served as Sustaining Membership Committee Chairman, Treasurer, Convention Vice-President, Executive Vice-President; is now its extremely active President. He has been a frequent contributor of technical papers to the Society's JOURNAL.

And well he might be, for Mr. Ray introduced and assisted in perfecting the commercial adaptation of many color processes, beginning with the bipack Cinecolor-Multicolor process; later, Technicolor's Moneypack, followed by Ansco's Reversal and negative-positive material, along with the early duplicating of 16mm Kodachrome. His leadership in the laboratory field was recognized in his election as a President of the Association of Cinema Laboratories. He has served on the ACL's Board

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ELWOOD SIEGEL, President & Executive Director
EDWARD F. BOUGHTON, Vice President & Executive Producer



JU 2-3480

of Directors for a number of years.

But, film man that he is, Reid Ray takes greatest pleasure in his numerous location trips. He has lensed films in Japan, the Philippines, Africa, England, Canada and in 36 of the 50 states. Some of Hollywood's foremost talents received their first film experience under his guidance: Ralph Meeker, Judson Pratt and Leon Ames, among them. Danny Kaye, Ingrid Bergman, Joan Fontaine, William Bendix, and Robert Montgomery are a few of the many stars who have appeared in his films.

Generals Curtis LeMay and Edwin Rawlings have also appeared before his cameras and Reid Ray will long remember the series of films he conceived and created for Sister Kenny. These were translated into French, German, Spanish, Russian and Greek versions to aid polio victims around the world.

The studio walls at Reid H. Ray Film Industries' headquarters in St. Paul are well-laden with film awards and trophies, including one for his "Contribution to Naval Photography" from the U. S. Naval Photographic Center. And he can point to solid evidence of client success which have brought the studio repeated assignments from leading industrial clients, ranging from Deere and Company, RCA, Avco, Northwest Orient Airlines, through associations and government.

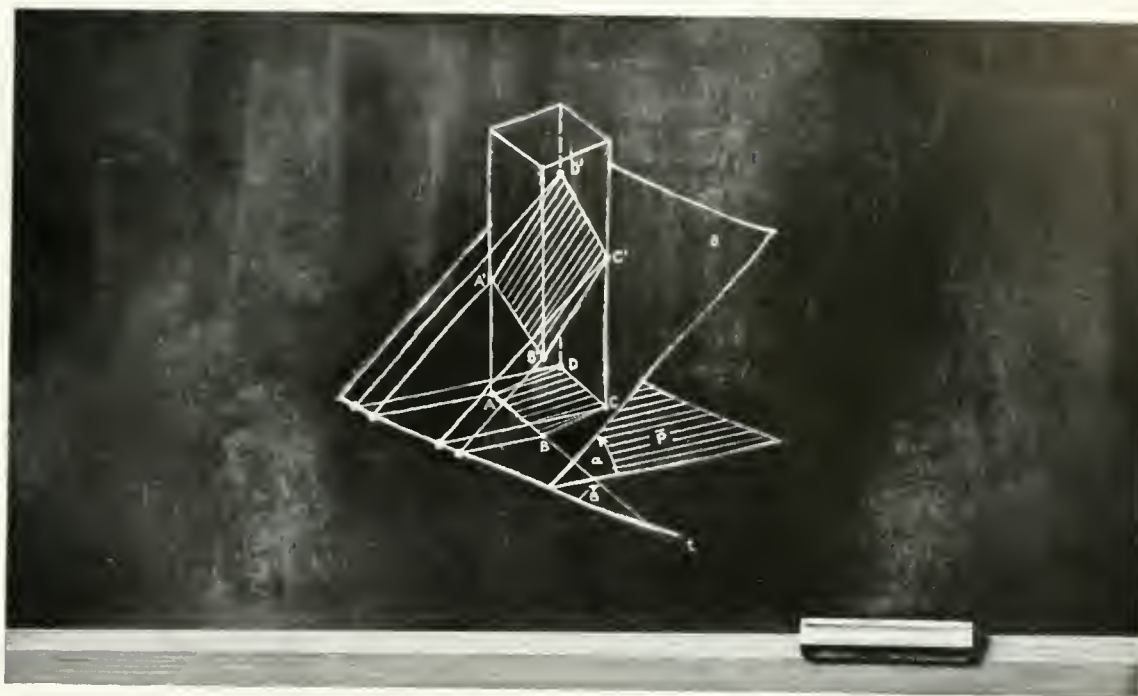
But when he drives around burgeoning St. Paul, the sight of a neighboring industrial giant's plants and Research Center will always remind Reid Ray that few of us are blessed with "second sight!" For in the 1920's, as a young executive of Ray-Bell Films, he supplied old, discarded film stock to a couple of young men who kept coming back for more and more material.

Finally, Reid asked them what use they had for all that waste film.

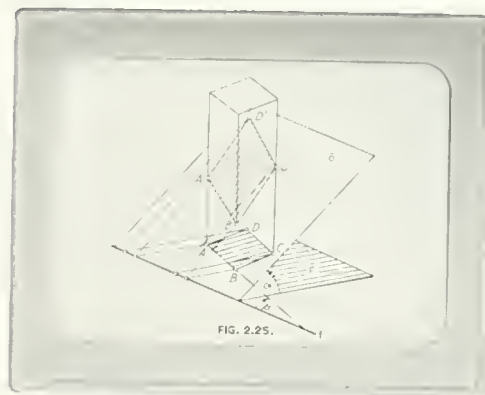
"Oh," said one, "we're experimenting with some adhesive solutions . . . coating the film on one side to see if it will make a sticky tape."

Who knows, if Reid had sent along a few hundred dollars with that waste film, how far he might have gone with that all-time success story now known as Scotch Brand Tape made by the Minnesota Mining & Manufacturing Company.

But then the film industry might have lost one of its best-loved and most able leaders. 



15 minutes to copy it on a board?



Or 90 seconds to make it a permanent slide?

Why take the time to do it by hand (every time you need it) when you can make slides right from the original so easily? A Polaroid Land Camera and Polaroid Land transparency film are all you need.

Just aim the camera at your source material and click the shutter. Pull a

tab, count and peel a transparency from the back of the camera. Mount in a snap-together frame and you're ready to flash a big sharp transparency on the screen. Elapsed time: about 90 seconds. You only have to do it once and there's no chalk dust either.

There are two Polaroid Land trans-

parency films. This one, especially suited for line work, develops in 10 seconds. The other, for continuous tone slides, develops in 90 seconds. Both films work in the same camera and same mounts. For more information, write Polaroid Corporation, Technical Sales Dept., Cambridge 39, Mass.

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PRODUCTION REVIEW SUPPLEMENT

ALLIED INTERNATIONAL FILMS (Div.: Milbourn Frank DeMunn Co., Inc.)

Crystal Springs Road, Crystal Springs, Ill.
Phone: 459-4671 AC: 815

Date of Organization: February 1, 1959
(Parent Company)

Branch Office: 6715 Hollywood Blvd., Hollywood 28, California

M. F. DeMunn, *President, Creative Director*
E. M. DeMunn, *Secretary*
E. M. Boss, *Executive Producer*
A. R. Collettine, *Sales Manager*
D. Wicklas, *Art Director*
E. Alberts, *Production Supervisor*

SERVICES: 16mm motion pictures; sales, marketing, sales training films, Research, script writing, etc. TV commercials. FACILITIES: Studio with 4 sound stages, location recording equipment. Music library. 80 acre lot for exterior and interior filming.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Liquimation* (Barnard & Leas Mfg. Co.); *Solutions to Success* (National Fertilizer Solutions Assn.); *Winter Wonders, Milk & Money, Building Reputation Feeders* (Feed Service Corporation); *Straight from the Shoulder* (A. O. Smith); *Powder Metallurgy — the New Dimension in Materials Technology* (Metal Powder Industries Federation); *How to Achieve Better Cleaning at Lower Cost, Resilient Floors* (National Sanitary Supply Association); *Farm Safety Report* (Kasten Mfg. Co.); *Progress & Performance* (Owatonna Mfg. Co.); *Progress Pellets and Profits* (Dodgen Industries, Inc.).

GRAPHIC VARIETIES, INC.

145 East 49th Street New York 17, N. Y.
Phone: PLaza 2-2635

Date of Organization: 1960

Branch: 1005 Market St., San Francisco, Cal.
Phone: HEMlock 1-3232

Stanley Turtlelaub, *Exec. Producer, N. Y.*
Max J. Katz, *Executive Producer, S. F.*
George Roberts, *Producer-Director, N. Y.*

SERVICES: scripts, photography, art for motion pictures, sound filmstrips, live presentations and sales meetings. FACILITIES: in-house capacity for above assignments.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Wheels; Once Upon a Time; Trial of Reginald Arbuckle* (Sun Oil Company); SOUND FILMSTRIPS: *Patio Diet Cola; Mobile Market; Case for the 16 Ounce* (Pepsi-Cola Company); *I Married a Millionaire* (Metropolitan Life Insurance Co.); *Fastest Bridge Across the Bay* (AT&T); *The Troop Committee* (Girl Scouts); FRAM (The Fram Corp.); LIVE PRESENTATION: International Sales Meeting (Sun Oil Company).

TARGET FILM PRODUCTIONS

315 Park Avenue, South, New York 10, N. Y.
Phone: AL 4-8799

Date of Organization: April 1, 1962

Glen P. Mathews, *Executive Producer*
Richard J. Powers, *Producer-Director*

SERVICES: industrial, educational and documentary motion pictures; sound filmstrips; slide presentations and implant production services. FACILITIES: sound studio with recording booth; camera, lighting, sound equipment; editing and screening facilities and equipment.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The 1004* (series of three); *Univac III, The Rest of the Story* (Univac Div., Sperry-Rand Corp.); *The Mechanized Selectamatic; The Checkover Unit Plan* (Office Systems Div., Sperry-Rand Corp.). SLIDEFILMS: 1004; *Cards are Different* (Univac, Sperry Rand).

TIME-LIFE 8 FILM PRODUCTIONS (Div.: Time-Life Broadcast, Inc.)

120 College, S. E., Grand Rapids, Michigan
Phone: GLendale 9-4125

Date of Organization: 1962

Howard J. Silbar, *Director, Sales Manager*
Linda J. Clark, *Executive Producer*
John Ward, *Controller*
Gerald Vander Sloot, *Recording Engineer*
Helen Conley, *Administrative Assistant*
Greg Mayo, *Film Editor*
Gordon Brice, *Art Director*

SERVICES: 16 and 8mm color, b&w photography. Slide and strip film production. Editing; sound recording; script for audio and video; art work, TV commercials; video tape recording. FACILITIES: Sound studio; projection room; editing rooms; art department.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *To Quiet your Barking Dogs* (Wolverine Shoe & Tanning Co.); *Pointing the Way* (Misco Precision Castings Co.); *Dynamic Destiny* (National Water Lift Co.); *John Bean Story* (John Bean Division); *Porternation* (C. O. Porter Machinery Co.); *By Their Fruits Ye Shall Know Them* (Calvin College); *Continuing Medical Education* (Blodgett Hospital); *Porcelain Enamel Story* (Porcelain Enamel Institute). SLIDEFILMS: *Waitress Training* (Holly House); *Tecumseh Products Service* (Tecumseh Products, Inc.); *S/C O* (Steelcase, Inc.).

FILM PRODUCTION: CANADA

LESSER STUDIO LIMITED

55 Charles St., W., Toronto 5, Ontario, Canada

Phone: 924-6611

Date of Organization: 1947

Mort Lesser, *President*



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Bruce Walker, *Creative Director*
 Lock Haight, *Production Manager*
 Joe Melnick, Don Snowdon, *Animators*
 Gil Halikias, *Cameraman*
 Terry Cake, *Sales Representative*

SERVICES: 35 and 16mm film production — live, animated and Dynafilm; tv commercials; industrial, sales training and public relations films; slides and slidefilms; script and storyboard services. FACILITIES: Fully equipped studio (30' x 35') 35mm Mitchell NC with Fearless dolly, Worral head and zoom lens; Oxberry electronic animation stand with 35mm — 16mm Oxberry camera; still photography, animation and art departments, including hot press titling.

RECENT PRODUCTIONS AND SPONSORS
 MOTION PICTURES: *The Flexitooth Story*, *Project* — Home Heat Service Presentation (Imperial Oil Limited); *Through The Woods* (Toronto Stock Exchange); *Electro Magnetic Induction* (Ontario Hydro). SLIDEFILMS: *Freedom of the Press — and You* (Canadian Daily Newspaper Publishers Association); *Silver Dollar Pays Off*, *Importing Import Car Buyers* (Ford Motor Co. of Canada); *Radio* (Radio Sales Bureau). TV COMMERCE: Alcan, Carling's, Chex, General Mills, Imperial Oil, Noxzema, Puss'n Boots, E. D. Smith, Wrigley's.

FLIM PRODUCTION: SWEDEN
SVENSKA AB NORDISK TONEFILM
 Apelbergsgatan 58, Stockholm, Sweden
 Phone: 23 71 60

Date of Organization: 1929
 P. G. Linden, *Managing Director*
 Tore Berggren, *Sales Manager*
 Lars Werner, *Production Manager*

SERVICES: Production services in 35 and 16mm or documentary, education, PR, advertising and training films, spots and slides. Distribution of

Power Rewinders
Film, Video Tape

Library Reader
16 mm Film

Editing
Tables

Video
Tape
Sound
Reader

Moviolas

Crab
Dollies

Re-
winders

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Readers

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nizers

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sponsored films for non-theatrical screening. FACILITIES: Special A. V. department, Stage and sound studios, Editing.

RECENT PRODUCTIONS AND SPONSORS
 MOTION PICTURES: *Vasteras* (City Authorities); *Swedish Steel* (Fagersta); *Hallo Vikings* (Oslo City); *A Date with Stockholm* (City Transport Co.); *Maximum* (Folksam Insurance Co.); *The Face of Sweden* (series for the Swedish Institute and NET, New York); *The Adventures of Villerville in the South Sea* (series of 13 for Swedish State TV).

FILM WRITER'S GUIDE

WILLIAM BERNAL

40 Titus Avenue, Carle Place, Long Island, N. Y.

Phone: ED 3-6464

William Bernal, *Writer-Producer*

RECENT SCRIPTS, PRODUCERS & SPONSORS
 MOTION PICTURES: *OAO—Eye in Space* (William Bernal for IBM Corp.); *OAO Film Progress Report* (Grimman Aircraft Engineering Corp.); *Invitation to the Future* (Film Enterprises, Inc., for IBM World Trade Corp.); *In Focus* (Film Consultants for Better Vision Institute); *The Rocket, To the Moon and Beyond* (Mayer-Sklar Productions for NASA — National Educational TV); *In the Balance* (Robert Lawrence Productions for American Cotton Institute of America); SLIDEFILMS: *Write it by Telephone* (Film Graphics for Bell Telephone); *Girl Scout Leader Series* (Visualscope for Girl Scouts of America); *This is Life* (Fannon & Osmond for Life Magazine); *Some Like it Spots* (William Bernal for The Katz Agency).

JANE FITZ-RANDOLPH

977 Ninth Street, Boulder, Colorado

Phone: 422-4436

Date of Organization: 1959

Jane Fitz-Randolph, *Writer*

RECENT SCRIPTS, PRODUCERS & SPONSORS
 SLIDEFILMS: *A Place in Space* (Patrick Productions for Valley Institute of Technology); *Secrets of the Little World* (Patrick Productions for Society for Preservation of Oral Health); *A Good Partner, Something New in your Future, Teamwork, The Invisible Paint, Confidence for Life* (Patrick Productions for Professional Education and Research).

HARVEY LANGE

5A Escondido Village, Stanford, Cal.

Phone: 323-6723 A C: 415

Summer Address: Box 163, Minot Mass.

Phone: 545-0136 A C: 617

RECENT SCRIPTS, PRODUCERS & SPONSORS
 TELEVISION FILMS: *The Computer and the Mind of Man* (six NET programs, associate producer); Four medical film scripts (Jayark Medical Film Company); *Nurse Corps U. S. N.* (Naval Photographic Center); *Defense Capabilities* (Parthenon Pictures for Sylvania Systems); *Computing at Rocketdyne* (sound filmstrip) IBM.

JOHN L. WASHBURN

261 Rockingstone Ave., Larchmont, N. Y.

Phone: TEnnyson 4-5741

John L. Washburn, *Writer*

RECENT SCRIPTS, PRODUCERS & SPONSORS
 MOTION PICTURES: *A Moment in History, Relay in Space, International Satellite, UK-3* (MPO Productions for NASA-Goddard Space Flight Center); *Echo A-12* (John L. Washburn for NASA Goddard); *The Big Picture* (TV film for U. S. Army Pictorial Center); *Sports Spectacular* for MPO Productions and CBS TV network.

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ELECTROL® SCREEN

Contributing to the success of the Research and Engineering Center of Sealed Power Corp. (Muskegon, Mich.) is the use of audio-visual equipment in the presentation of engineering data to customers and during inter-departmental meetings. Everything from micro-photographs of individual parts to data on complete machine tools is projected on a Da-Lite Jr. Electrol® electrically operated screen.

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There's a Da-Lite electrically operated screen to suit the needs of your business—with the BIG DIFFERENCE in QUALITY that has never been equalled. All Electrol screens are U.L. approved and designed for recessing or mounting on wall or ceiling. Write for specifications and name of your Da-Lite franchised audio-visual dealer.

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DA-LITE

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THE WORLD OF FORD: CONTINUED FROM PAGE 33)

empire. It was the age of Darwin, Pasteur, Alfred Lord Tennyson, Jules Verne, and Johann Strauss. We see the slow transportation of the period, the growth of steam power, and the age of construction and expansion that followed the Civil War.

This was the world in which Henry Ford grew up, fascinated with the mechanics of watches and team engines, and dissatisfied with the drudgery and isolation of life on the farm.

Ford Company Born in '03

Working for the Edison Illuminating Company in Detroit, he became interested in early experiments with gasoline engines. This led to construction of his first automobile in 1896, and the organization of Ford Motor Company in 1903. Henry Ford was 40 years old, and he was just getting started.

The film then moves through life in America when the automobile was the plaything of the rich. Henry Ford was dissatisfied with the cost of his products, and solved this problem with the first moving assembly line. This was a magic formula that could be adapted to every field of mass production to lower the price of consumer goods.

Assembled Artifacts of Past

The film traces the modern world of the automobile through two world wars, touches on the \$5 day and expansion of the Ford enterprise throughout the world, and pauses to show how Henry Ford assembled the artifacts of man's past life and work in Greenfield Village and the Henry Ford Museum.

It closes with the statement: "Our progress is given continuity by men like Henry Ford — men who see the shortcomings and needs of their time, and venture forth with courage and enterprise to change their world and make it better for all men."

THE TARGET IS YOU: (CONTINUED FROM PAGE 40)

As a result, the sponsor has arranged for sale of prints through the producer at a very modest \$135 each, plus shipping charges, and the net result should be much-tightened security because people really understand what it is and why it's needed.

Script for the film was written by Ned Stephenson, supervisor of the motion picture division of Martin Marietta in Denver and by Joe Denove, who also directed. Stan Webb was producer for F. K. Rockett Productions.

Air-to-Ground Film Specialist

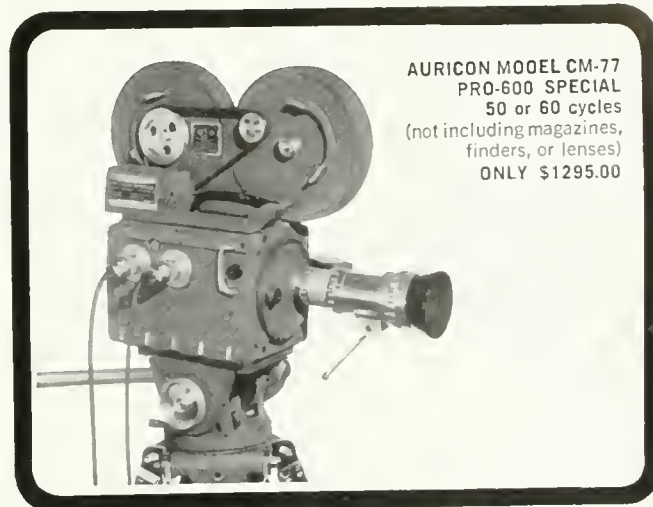
Roger Monteran to Alexander

An internationally-known cinematographer, Roger Monteran, is now the Air-to-Ground specialist for the Alexander Film Company, Colorado Springs. Headquartering



in Paris since 1952, Monteran has served as a cameraman for Paramount, Warner Bros., MGM, Columbia and Walt Disney. During this period he also filmed documentary and educational films

Auricon Pro-600 Special



AURICON MODEL CM-77
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50 or 60 cycles
(not including magazines,
finders, or lenses)
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Travel light with 15 pounds of portability that packs a studio-ful of features. New 400-ft. magazine takes lab-pack films or daylight-loading spools... is set up so you can add "Filmagnetic" Unit without special tools... and — whether you decide on single or double-system sound — this camera makes no noise. Start with this one; you can add any Auricon accessories to it, any time. Rent, lease, or buy... write us for details.

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throughout Africa, including two with Lowell Thomas.

Monteran's talents, used in 1962 for air-to-ground photography on a Chevrolet television commercial series, brought major awards to the Alexander organization. In

May of this year, he was flown to the U.S. from France to make a single unique shot for a Warner Bros. feature. He will now direct the Air-to-Ground photographic system and serve as a member of Alexander's creative team.

IN FLORIDA

creative productions
complete producers service
studio soundrecording
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editing titling
complete laboratory
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BUSINESS SCREEN EXECUTIVE



B. W. B. Gaughan

Cincinnati Division of Wilding is Headed by B. W. Gaughan

In charge of the Cincinnati office of Wilding Inc. is B. W. (Bill) Gaughan, recently appointed a vice-president by H. William Hanmer, president of the national business communications company.

A Wilding account executive since 1959, Gaughan spent many years in the appliance industry working in sales management, training and promotion. Under his direction, the Cincinnati office will now operate as a separate Wilding division, serving clients in Indiana, Ohio and Kentucky. The Gaughan family home is in Cincinnati.



Robert Cassell

Wilding Appoints Bob Cassell V.P. for Creative Production

Now supervising all phases of slidefilm and graphic production for accounts of Wilding, Inc. in the Detroit area is Robert Cassell, recently named vice-president of Scope, Inc., acquired by Wilding in 1961. He has also operated his own art studio in Detroit.

The former vice-president for creative production, A. J. Henderson, now heads up the recently-developed Wilding Creative Planning Board, servicing all Wilding accounts on a national basis.

Photo-Repro Division Offers Technical Services in West

The Photo and Repro Division of General Aniline and Film Corporation has established a newly-created Technical Services office in Los Angeles to provide technical services more immediately to its customers in the Pacific states.

Simultaneously, Robert M. Verburg, General Manager of the Division and Vice President of the Corporation, announced the appointment of Dr. Francis H. Gerhardt, formerly Associate Director of Research and Development, as the Manager of Technical Services, in Los Angeles.

Dr. Gerhardt joined the corporation in 1943 as a research chemist and has held positions in photographic research for the company since he joined the firm.

Forms Vital Research Films

A new medical motion picture company, Vital Research Films, has been formed in Houston, Texas by Raymond O'Leary. Formerly with the Texas Industrial Film Company, O'Leary has been involved in the production of more than 250 medical films, including prize-winning subjects for the Texas Medical Center.

* * *

Heads Agency TV Production

Warren C. Rossell is now manager of TV-radio production for Ketchum, MacLeod & Grove, Inc., advertising agency, in Pittsburgh, Pa. In his new post, Rossell is responsible for supervision and coordination of the agency's New York and Pittsburgh production supervisors.

Everett Hart Heads European Production for Filmex, Inc.

Robert Bergmann, president of Filmex, Inc., has appointed Everett Hart to be head of European production for Filmex, with headquarters in Paris. Mr. Hart is now scouting locations and crews in France, Italy, Germany, Spain and the Netherlands.

Mr. Bergmann said that an increasing demand for European



Everett Hart

footage in American commercial has created a need for competent American commercial producers in Europe. Prior to joining Filmex, Mr. Hart had been a senior producer at B. B. D. O. for ten years.

* * *

Faillace, Henkin Join Forces as H-F Productions, New York

Tony Faillace, president of Faillace Film Productions, Inc., and Howard Henkin, president of Henkin Productions, Inc., have consolidated their respective commercial and industrial film production operations.

The new company will be called H-F Productions, Inc., and its production and sales offices will be located at 1270 Avenue of the Americas, New York.

* * *

SVE Names E. M. Lestikow as the Director of Marketing

E. M. (Les) Lestikow is now director of marketing for the Society of Visual Education, Inc. He succeeds James Edwards in that post and will have full responsibility for SVE's advertising and sales promotion.

Lestikow is the former advertising manager of the Weber Costello Company and has had extensive experience with such companies as Mills Industries and Montgomery Ward & Co. A graduate of Bradley University, he has taken post graduate work in advertising and marketing at Northwestern.



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35mm and 16mm black-and-white
laboratory service.

Mecca has been serving
discriminating producers
for 24 years!

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Rene "Bo" Mathieu

Colburn Appoints Rene Mathieu V.P. of Laboratory Operations

The newly-appointed vice-president in charge of laboratory operations for the George W. Colburn Laboratory, Chicago, is Rene "Bo" Mathieu. In making the announcement, company president George Colburn noted Mr. Mathieu's 20 years of service since he joined the company's processing department in 1943. He directed that operation until he was named laboratory superintendent in 1953.

Leon Muszynski to Visualscope

Leon Muszynski has joined Visualscope, Inc., New York, as an account executive. He was previously production manager of Inco, Inc.

After serving as an instructor



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Ship in FIBERBILT CASES

Sold at leading dealers

Only original
Fiberbilt
Cases



bear
this
TRADE
MARK

of psychological warfare in the U.S. Army, Mr. Muszynski joined the staff of the Leo Burnett agency in Chicago as Broadcast Commercial Manager.

Wallace Kraft Promoted to Account V.P. for Wilding

Wallace W. Kraft has been promoted to vice-president, account group supervisor, by Wilding Inc. Based in Detroit, Kraft's duties will include supervision of all



Wallace W. Kraft

training and promotional materials produced for the Lincoln-Mercury Division of Ford.

Prior to joining Wilding as an account executive in 1958, Kraft was sales manager for the Appliance Division, Westinghouse Corporation. His family residence is in West Bloomfield, Michigan.

Robert Crawford to Direct SVE Commercial Production

The new director of commercial productions for the Society for Visual Education, Inc., Chicago, is Robert H. Crawford, Jr. Crawford will supervise and coordinate the sales, technical production and merchandising activities of SVE's Industrial Division.

Formerly associated with The Jam Handy Organization, Film Associates of Michigan, J. I. Case and Cook Laboratories, Crawford attended Michigan State University and Providence College. His interest in audio-visuals began when he was a 20th Air Force photographer in World War II.

Fraser Productions' Office Manager is Mrs. Mary Hansen

Fraser Productions, San Francisco, has announced the appointment of Mary Sebastian Hanson as office manager. Before joining the studio, Mrs. Hansen was associated with Dean Witter & Co. in their research and analytical department. She is a native of San Simeon, California and attended the University of California and Mexico City College.

RPL now offers
16 and 35mm film

sound
recording
services



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LABORATORIES

1565 Pierce Ave., Camden 5, N.J.

Wherever movies are being made today—in Hollywood or NYC, in any business, educational or Government center—the recording of sound is turned over to specialists. The utmost in quality is essential. RPL engineers have many years of experience in top-quality sound recordings on disc, tape and slide film. Now, with newly completed facilities, we are able to extend our recording services to motion picture film.

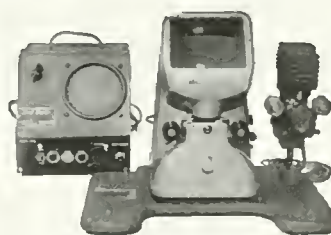
Our facilities include the latest equipment for 6-channel 16 and 35mm magnetic film, interlock screening, mixing and transfer, a comprehensive library of sound and film scoring music effects, an acoustically perfect screening theater, announcers' booths, and control rooms. We have everything needed to provide highly specialized sound recording services for movie film.

Send us your
script and instructions
for quotation



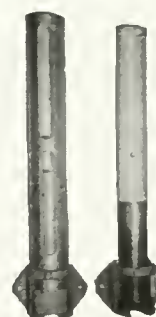
OUR EXPERIENCE IS YOUR KEY TO
SERVICE & DEPENDABILITY

CAMART DUAL SOUND EDITOR Model SB-111



Edit single and double system 16mm or 35mm optical sound. Edit single system Magaostripe or double system magnetic sound. Use with any 16mm motion picture viewer to obtain perfect lip-sync matching of picture to track. (Works from left to right or right to left.)

Dual Editor (without viewers) \$195.00
Zeiss Moviscop Viewer 96.00
Special Editor-Viewer Combination 269.50



CAMART CORE DISPENSER

Keeps film cores handy at all times. Easy to remove — easy to fill. All aluminum construction. Adjustable to 16mm and 35mm cores.

Sizes
16" \$10.00
24" 12.00
36" 16.00
Aluminum Dispenser for Plastic Reels
50' — \$16.50 100' — \$18.50

TRAID SPLICER



- Assures a perfect weld at all times with durable, safe hot splice.
- Found on all professional editing tables.
- With Carbide scraper blade.

Model 135-35 or 16mm \$339.00
Model 116-16 or 8mm 239.00

the **CAMERA MART** inc.

1845 BROADWAY (at 60th St.) NEW YORK 23 • Plaza 7-6977 • Cable: Cameramart

IAVA'S PRESIDENT:

(CONTINUED FROM PAGE 34)
a good foreman with a gift for understanding his men's problems on the job and in their relations with management, he was tapped to become an Industrial Relations Supervisor concerned with employee relations.

In this job, which involved talking to many groups of employees on almost a daily basis, Mr. Connelly first got to know and use audio-visual tools and methods. He recognized the importance of visuals for the clarification of the information he had to communicate, and by his own first attempts at providing home-made visuals with blackboards, "flannel boards," and charts, stumbled on to the embryonic audio-visual equipment of the time, particularly on the remote control slide and overhead projectors, which he found to be ideal as adjuncts to the public speaker's stock in trade.

Begins Career in Advertising

From industrial relations, he was transferred to the Advertising Department of Union Carbide's Plastics Division's New York headquarters as Manager of Consumer Relations. For several years, in addition to gaining a solid foundation in industrial advertising theory and practice, he gave on the average of 50 talks a year on plastics, communications and effective presentation.

Over the years he has supervised the scripting and production of several dozen motion pictures and sound slide films, from a simple ten-minute technical film on plastics processing to a 38-minute color motion picture made in Hollywood, called *Flight to the Future*.

In 1957, he was made Manager, Market Programs, in the Advertising Department, and in 1959, was promoted to his present job as Assistant Manager of Advertising of Union Carbide's Plastics Division.

Writer on Audio-Visual Use

He has written numerous articles on presentation techniques, as well as several books on audio-visual techniques. His most recent book, "The Why, What and When of Audio-Visuals," which he wrote in 1962 as part of his committee work in the Association of National Advertisers, is on the reference shelves of a great many of the major advertisers in industry today.

His particular interest in the audio-visual field has always been the technique and effective use of

Word Portraits of Industry Leaders

audio-visual equipment. He believes that there should be a very close association between a visual presentation and the man who is giving it — the tools should fit the job, or not be used at all.

Active in Community Affairs

Away from his office on the 44th floor of the Union Carbide Building in New York, Bill Connelly's hobbies and avocations are trout fishing, stamp collecting and public service. As a civic-minded resident of Middlesex, New Jersey, he was, at various times, Recreation Commissioner, Sanitation Commissioner, Director of Civilian Defense, Police Commissioner, and President of the Town Council. After 17 years of commuting from Middlesex to New York, he decided, four years ago, to get a little closer to his work by moving to a

river-view apartment just on the other side of the Brooklyn Bridge. He is married and has one son.

Philately has been one of his keenest interests since boyhood. He belongs to a number of stamp collectors' associations, and is a past president of two of them. His specialty is stamps of the former French African Colonies, on which he is considered somewhat of an authority. In fact, earlier in his association with this hobby, he taught himself to read French in order to delve deeper into French philatelic lore.

Mr. Connelly believes that since World War II, audio-visuals have crystallized into an important part of the communications requirements of modern business. Equipment and effectiveness of utilization have become much more sophisticated and more useful. □

LAB'S SAUL JEFFEE

(CONTINUED FROM PAGE 35)
Nat Fleischer's famous "Out of the Inkwell" films, and he finally did become a cameraman, shooting titles and trailers for the Semle Cinema Service Trailer Company.

In 1930, opportunity knocked and a three room establishment opened its doors as Movielab Film Laboratories, with Saul Jeffee as president. The company has advanced ever since and is now considered one of the leading laboratories in the East.

The Night the Pump Failed

Mr. Jeffee remembers some rough times and some good time on the way up—and some humorous ones, too. In the 1600 Broadway Building, the laboratory was located directly over the famous NTG night club and couldn't obtain permission to run a sewer line through the premises because of the elaborate decorations of the night club. As a result, the lab was required to use a sump pump to draw off the waste fluids overhead. This worked pretty well until one night the sump pump conked out and the ceiling suddenly gave way to drip developer all over the beautiful showgirls below. "Since then, we've learned to have double pumps for any emergency," Saul Jeffee says.

He remembers when 16mm sound first appeared. The Victor Animatograph Company, which was one of the first companies to originate 16mm sound projectors had a service which made 16mm sound tracks from 35mm originals. To encourage 16mm sound films, which he realized would be an important advancement for the industrial and educational film industries, Mr. Jeffee pioneered a service for re-recording the sound track which he offered his customers free of charge and recouped his duplicating costs with a surcharge on each 16mm print.

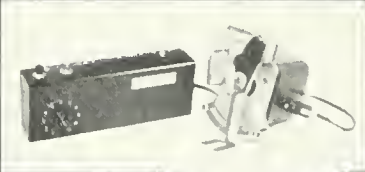
Developed TV Film Printer

When television first became imminent, Mr. Jeffee developed an "octette" printing machine which produced eight 16mm prints simultaneously from a 35mm negative thereby saving wear and tear on the original optical negative. This proved to be a boon in processing TV commercials and is still considered one of the more important advances in the laboratory field.

In 1949, Movielab was faced with a problem of moving from its location at the 1600 Broadway Building, which had been sold, as there were few places in town

IF YOU OWN A BERTHIOT

ZOOM LENS, YOU WILL NEED THIS



F&B TAKES THE WIGGLE OUT OF ZOOMS

WITH THE BEELAND ELECTRIC ZOOM CONTROL

Here is a rugged yet light weight control that assures you of smooth zoom action from start to finish of each shot. Mounts directly on the lens barrel, no camera attachments are required. Interchangeable mounting clamps allow the same control to be used for the 17mm to 70mm, and 17mm to 85mm lenses for 16mm cameras, and the 38mm to 150mm lens for 35mm cameras.



\$185.00

Regular

\$275

Super- Quiet

The cameraman can control the picture size by eye or can pre-set the zoom range by quick-set limit stops on the quadrant. A silicon loaded slip clutch and mechanical limit stops provide precise control of the zoom range. The control box is equipped with instant contact push-buttons for easy finger-tip operation of zoom-in or zoom-out. The box mounts on a tripod handle, or directly on the camera for hand-held operation. It also may be held and operated by an assistant. Speed range is rheostat controlled and adjustable from approximately 2½ seconds to 10 seconds of zoom time. A special feature is the very efficient motor which operates for hundreds of moves on one set of 5 type "C" flashlight batteries. Two models are available: Regular, where noise is not a problem. Super-quiet, where whisper-quiet operation is needed for sound recording.

- Smooth, quiet zoom action
- Easy finger-tip operation
- Precise zoom range control
- Zoom speeds from 2½ to 10 seconds
- Interchangeable—for 16mm and 35mm cameras.
- Mounts directly on lens barrel
- Uses type "C" flash light batteries

Serving the World's Finest Film Makers

FLORMAN & BABB, INC.

68 W. 45th St., N. Y. 36

MU 2-2928

e a film laboratory could op-
in those days because of fire
ations, sprinkler requirements
storage problems for the old
te negatives. Movielab in des-
ion had to gamble and move
a building on West 54th Street
only a two-year lease, even
gh it would take six months
to build the new laboratory.
ything depended on whether
Warner Brothers News Reel
ratory, which had an option on
space after two years, would
cise it. Mr. Jeffee played a
businessman's hunch that he
ld be able to keep the lease:
roved correct and the ten story
ding at 619 West 54th Street
ow called the Movielab Build-
In 1949, the laboratory started
approximately 8,000 square
and now has 100,000 feet.
ielab shares are now listed on
American Stock Exchange.

Boating Is His Recreation

Paul Jeffee resides in the sub-
s, in Westchester County, is
ried and has a seven year old
ghter. For recreation, he has
il recently spent his time boat-
on Long Island Sound. At this
ting he is "between boats" but
boating urge stays with him.
He sees an unlimited potential
in films for educational pur-
poses, in schools, television and in
increasingly automated indus-
trial world. He points to the vital
necessity of training men in the
w skills as automation elimi-
nates old jobs. Visual films will
do this swiftly and efficiently, he
dicts.

As part of his activities in the
dustry, Mr. Jeffee is working to
odify current insurance rates,
hich he considers to be complete-
unrealistic and outmoded by 20
ars. Like many other American
dustries, the ACL is concerned
ith the increasing propensity of
e government to engage in pri-
vate enterprise — it believes there
e entirely too many government-

operated laboratories not neces-
sary for defense purposes.

PRODUCER LEADER:

(CONTINUED FROM PAGE 35)
about peaceful and efficient work-
ing relations for many years to
come. The FPA is now cooperat-
ing with the Association of Na-
tional Advertisers and with the
American Association of Advertis-
ing Agencies on continuing studies
to improve the quality of utiliza-
tion and effectiveness of television
commercials and business films.

At the same time, the FPA co-
operates at every opportunity with
producer associations in other
areas; it feels that American in-
dustry could work better with a
national producer association, or
group of organized associations.
And because these efforts, wholly
supported by its members, have
become so extensive and far-reach-
ing, benefiting all users of films
for both TV and Industry, Pete
strongly believes that those pro-
ducers operating outside the asso-
ciation and yet profiting by the
work of the FPA should be en-
couraged to join in this industry
effort.

Pete Mooney sees the FPA as
an organization of good motion
picture producers with high stand-
ards, constantly improving the sta-
tus of the film industry and creat-
ing a climate that will encourage
high quality creative young men
to come into the field as a life
work. In fact, he hopes it will be
possible some time in the future
to establish a scholarship in the



THE DIET that Frank Willard went on one sunny day last August really worked. Now, instead of walking heavily about set and location, he sleekly masterminds a skeleton crew working on some of the world's finest productions from a comfortable couch of culm. Feet firmly on the ground, he writes, directs and produces some of the finest films that ever came out of camera and pen. "Win with Slim!" our clients say. They've never lost yet.

But Frank does look bad, doesn't he?

If you want it best, fast, and pretty reasonable, contact

FRANK WILLARD PRODUCTIONS

1842 Briarwood Road, N.E. • Atlanta 6, Georgia
Area Code 404 • ME1rose 4-2433 • (Go ahead and call us collect)



If this isn't the finest, biggest, sweetest film studio in the South, well, it isn't.

FPA's name for outstanding col-
lege students interested in film
production as a career.

Pete Mooney, away from the

office, is a green-thumbed gard-
ener at his home in New Rochelle,
and a some-time golfer. He is mar-
ried and has four children.

OUND RECORDING at a reasonable cost

high fidelity 16 or 35. Quality
guaranteed. Complete studio and
laboratory services. Color printing
and locquer coating.

ESCAR
Motion Picture Service
7315 Carnegie Ave.
Cleveland 3, Ohio

The Magic Key...to FOREIGN MARKETS



FILMS OF
AT&T, Abbott Labs,
IBM, Campbell Soup,
Vidmar, Ford, Jantzen,
United Fruit, W. Virginia
Pulp & Paper will be exhibited
at the IV International Industrial
Film Festival in Madrid in October



*You have greater opportunities to present
your products to international audiences at
the coming N. Y., California and other World's Fairs abroad.*

**MAKE YOUR PRINTED OR FILM PRESENTATION TO YOUR
PROSPECTS IN THE LANGUAGES THEY UNDERSTAND...**

FOREIGN LANGUAGE & CINEMA SERVICE

7046 HOLLYWOOD BLVD.
LOS ANGELES 28, CALIF.

Hollywood 7-5128 (Area Code 213)



Above: J. P. Carson (l) accepts Eclair camera from pres. J. Mathot.

Eclair Corp. of America to Sell Noiseless 16mm Camera

The new Eclair 16mm camera will soon be available in the U.S. through the recent formation of the Eclair Corporation of America. J. Mathot, president of the French-based company, Eclair International Diffusion, has announced their appointment as sole U. S. distributors.

Said to be the first noiseless and portable 16mm motion picture camera, the new Eclair was designed specifically for use with the new zoom lenses. It has reflex viewing, registration pin movement, variable shutter, quick-change magazine and fully rotating eye piece.

Principals of the distributing firm are J. P. Carson and Harold Dreyfus. Carson has been active as a cameraman, director and producer for the past 15 years; Dreyfus is the head of his own marketing and advertising consulting firm in Los Angeles.

First delivery of cameras is expected in September. The company will also handle other Eclair equipment including the 16 and 35mm Camerette and Eclair high-speed and special purpose motion picture cameras until now only sold to the European market. ☐

* * *

Atchison is Sales Engineer for S. O. S. on West Coast

Robert B. Atchison has joined the staff of S. O. S. Photo-Cine-Optics, as sales engineer for the firm's West Coast office in Hollywood.

Mr. Atchison began his career in the Photographic Branch of the U. S. Navy, taking a job after his discharge with the Technical Division of Ansco, in customer service. He has also been affiliated with Technicolor as film technician and later, as assistant to the manager of customer service. He was a film technician with MGM. ☐

executive appointments

Nat Myers Directs Marketing of Fairchild's A-V Equipment

R. G. Hennessey, general manager of the Industrial Products Division of Fairchild Camera and Instrument Corporation, has announced the appointment of Nat C. Myers, Jr. as Director of Marketing, Communications Products and Services. It is a new post in that company.

A former vice-president of Tele-Prompter Corporation, Myers will assume total responsibility for the marketing programs supporting Fairchild's Cinephonic Mark IV automatic film projection systems, the Fairchild Cockpit Voice Recorder and crash data recorder systems for commercial aircraft as well as other audio-visual communications equipment of the company.



Fairchild's Nat Myers

A graduate of Cornell University, Mr. Myers is active in military and professional a-v groups. He is a resident of Scarsdale, New York.

* * *

Other news of executive appointments appears on pages 56 and 57.

Howard Named Sales Manager for Movielab, Inc., N. Y.

William P. Howard has been named sales manager of Movielab, Inc. Confirmation of the appointment was made by Benjamin Bloom, vice-president in charge of sales for the New York film laboratory company.

Formerly eastern sales manager of Comprehensive Service Corp., Mr. Howard's wide experience in the film industry includes 10 years of varied sales, service and manufacturing duties for another large laboratory. He is a graduate of St. Paul's School, Concord, New Hampshire and of Yale University. Military service in the U. S. Army included 15 months in the Pacific Theater of Operations. Mr. Howard is married, resides with his wife and two children in New Vernon, N. J. ☐

* * *

Riccio Heads A-V Division at LaBelle Industries, Inc.

LaBelle Industries, Inc., Oconomowoc, Wisconsin, confirms the appointment of Edward W. Riccio as manager of the Audio-Visual Division. He was the company's in-



LaBelle's Edward Riccio

dustrial audio-visual sales manager on the East Coast prior to the new appointment.

A Lieut. Colonel in the Army Reserve, Mr. Riccio was graduated from the Command and General Staff College with a military specialty in communications and training procedures, has been engaged in this field since 1943. He is the inventor of a number of instructional devices, including the useful Tutorule. ☐

* * *

Druker Joins The Camera Mart

Walter Druker has joined the rental and sales department of The Camera Mart, New York. He was previously in the production department at WCD, Inc., New York producer, and before that with Camera Service Center and De Jur-Amsco. ☐



Fly with LUFTHANSA to the

4th INTERNATIONAL INDUSTRIAL FILM FESTIVAL IN MADRID

SPONSORED BY THE COUNCIL OF INDUSTRIAL FEDERATIONS

WITH OUR ALL-INCLUSIVE EUROPEAN TOUR FOR \$965.00 FROM NEW YORK*

Depart New York Oct. 4, 1963 — Arrive New York Oct. 25, 1963

featuring a selected itinerary

FRANKFURT · BERLIN · ROME · MILAN · MADRID · PARIS · LONDON

21 unforgettable days in Europe!

Meetings are scheduled with European Industrial Film Groups

For more information, send coupon below today: *subject to Govt. approval

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37 So. Wabash Avenue, Suite 200, Chicago 3, Illinois.

Please send me details of your all-inclusive European Tour.

Name: _____

Address: _____

City: _____ Zone: _____ State: _____

or telephone our Chicago office: 372-2895 (A, C 312)

Technicolor "700 Instant" an Automatic Display Projector

☆ Completely automatic, push-button operation of 8mm silent films is provided by the new "Technicolor 700" Instant projector. When the button is pushed, an illuminated display area shuts off and the motion picture is flashed on a built-in rear-projection screen. When the film showing is completed, the unit shuts off automatically and the display light goes on again.

The light consists of an illuminated arrow pointing at the "start" button. On the prototype model (see illustration) an area is provided for advertising or announcement text, rear-lighted. The projector is 26 inches wide, 7¾-inches high and 11½ inches deep. Its low silhouette is designed to fit on retailers' shelves, on counters, etc. Manufacturer's list price is \$169.50, via audio-visual dealers.

Buhl Introduces Koolite 90-C, Lightweight Overhead Projector

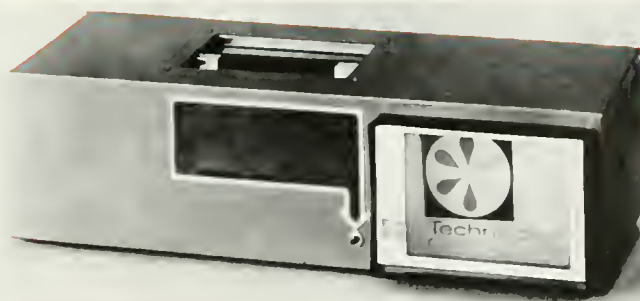
☆ A new lightweight, budget-priced overhead projector (selling under \$200) has been introduced by Buhl Optical Company. The new Koolite Model 90-C features a fully-corrected and coated three-element anastigmat lens; rack and



The new lightweight Buhl "Koolite" 90-C portable overhead projector. pinion focusing; tilting head mirror for image elevation. Image size is 10" x 10" yet weight is only 21 pounds.

Rigid superstructure reduces vibration to minimum; a unique suspended mounting system fixes all internal components to top of projector permitting easy access to all working parts. This makes possible quick conversion of Koolite

a-v equipment trade fair



Display theater for repetitive film showings: Technicolor "700" Instant

90-C from conventional base to custom-built installation in desks, on projection stands, etc. Illumination is via 500-watt DFW projection lamp, blower-cooled.

Two Seconds to Showtime With Radiant's "AutoMaster" Screen

With one simple movement, requiring only two seconds, the new Radiant "AutoMaster" projection screen is ready for operation! The new screen eliminates six out of seven steps previously required for setup; it opens horizontally like an accordion.

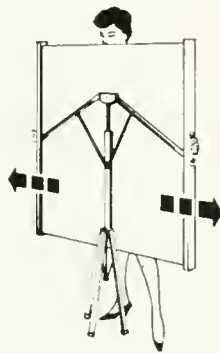
"Simplicity is the keynote of the 'AutoMaster'," says Radiant president Adolph Wertheimer. "Even an inexperienced person can have the screen operative in 2-3 seconds. Hold the screen case by the handles and pull open like an accordion. The tripod legs spring open when the full size of the screen surface is exposed."

A new Radiant research development, silica-textured "Micro-Flect" surface combines the wide-angle viewing features of matte-white with brilliance of glass-beaded surfaces. The "AutoMaster" is available in sizes 40 x 40-inches (\$44.95) and 48 x 48-inches (\$54.95).

Diagrams below illustrate "two-second operation" of Radiant's AutoMaster"



1. Hold handles from front of case.



2. Pull apart like an accordion.



3. Tripod legs spring open.



Arri-16 equipped for strobe-flash rates. Probe output is on the order of 30 mv and requires a DC amplifier with flat response down to about 4 cps and capable of 40 db voltage gain.

The installation is said to be ex-

Strobe-Flash Installation for Your 16mm Arriflex Camera

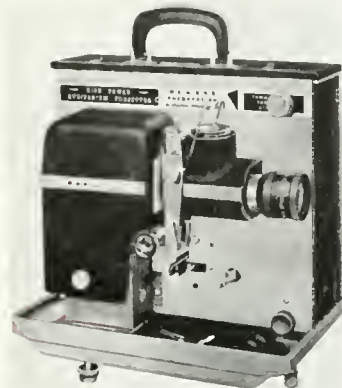
☆ Strobe-flash synchronization of all Arriflex-16 cameras is made possible by a new installation based on a reluctance probe which produces a micro-pulse in synchronism with the camera shutter.

The Arriflex Corporation of America announces availability of the installation. With suitable amplification, the pulse will provide firing voltage for all electronic flash equipment at all framing

cellent for all high-intensity, high-frequency strobe systems; is particularly well-suited for "pulse-burst" flash operation, in which each synchronizing pulse from the camera triggers a series of precisely-spaced strobe light pulses.

DuKane "Auditorium" Shows Filmstrips With 1,000 Watts

☆ A versatile yet powerful 1,000-watt "Auditorium" filmstrip projector which handles either 35mm



DuKane's "Auditorium" Projector

single-frame strips or 2 x 2 slides is the new DuKane Model 576-85. Filmstrips are advanced by push-button remote Sound Unit, the filmstrip can be advanced automatically.

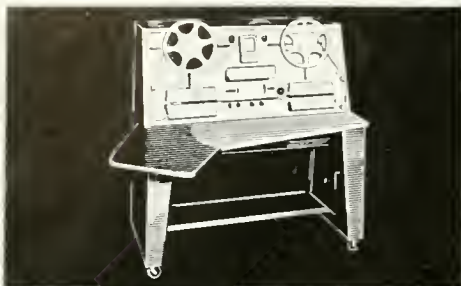
"Redi-wind" automatic rewind eliminates hand winding; exclusive "Synchrowink" film advance changes pictures in 1/20 of a second. Focus is assured by locking vise-action of glass aperture plates. Coated optics are used throughout for maximum light passage. 1,000-watt lamp is standard equipment, with combination fan and turbine cooling. The Model 576-85 case measures 9" x 14" x 15½"; weight is 27 lbs.

Continuous 8mm Film Cabinet Offered by Urban Industries

☆ A new portable, cabinet-type 8mm silent continuous projector is offered by Urban Industries, Inc. of Louisville, Kentucky. Utilizing a Bell & Howell projector mechanism, its film magazine has 16-minute capacity of 8mm silent black & white or color film. Weight of the Model 250 cabinet is only 18 lbs. Size is 9" x 14" x 24" with a self-control 14" x 24" rear-screen.

Operation of the Model 250 is automatic, working by gravity-feed of the magazine. 150-watt lamp is standard. The unit is available with a magnetic tape audio announcer for sound messages.

Film Executives PROFESSIONALIZE YOUR FILM ROOM and Save Money



Harwald's precision automatic film inspection equipment is the accepted world standard for modern film libraries—I.V. stations—or wherever motion picture film is handled. Inspect-O-Film automatically finds breaks, torn sprocket holes, scotch tape "splices", any cause of film failure. Even those defects that are virtually impossible to find by hand. Also provides for film cleaning, conditioning, timing and editing. Seven models available. See catalog for complete listing.

SPLICE-O-FILM

For the easiest, strongest splices ever—in just 9 seconds! Accurate to 1/10,000 of an inch. Complete with electric heat and automatic scraper. Used by professionals everywhere. Money back guarantee. \$175.00.



Get the full story. Talk to our engineering representatives and write for our catalog containing a complete line of film room equipment.

THE HARWALD COMPANY
1245 CHICAGO AVE. • EVANSTON, ILL.
DAVIS 8-7070

MULLING OVER A NEW MOTION PICTURE?

With 48 years of budget-stretching film experience we'll gladly mull with you . . . and then . . . produce!

SAM ORLEANS
PH. 3-8058 Film Productions, Inc.

211 W. Cumberland Ave. • Knoxville 2, Tenn.

Add AV Blinds To Your Bid

Any visual education dealer can add to his earning without any investment by our simplified system. Send us the specifications for one room or an entire school system for Audio Visual Venetian Blinds. We will send you a complete quotation that you can mark up for your profit. We will deliver the finished blinds ready to install.

LEVOLOR LORENTZEN, INC.
723 Monroe St., Hoboken, N.J.

PROMOTING YOUR PICTURES:

(CONTINUED FROM THE PRECEDING PAGE 37)

erature. This includes an illustrated promotional folder containing the synopsis and background notes, a full commentary and post-production script to enable the overseas company to write additional notes and to give the promotional literature a local slant. The same artwork, *overprinted in the local language*, may be used.

The confidential film notes sent to operating companies are not for distribution to the public but are to provide background information to prepare the introductory remarks made by the company representative before the showing.

* * *

The Value of Today's Film Festivals

FILM FESTIVALS: Shell films have won over 80 awards in 27 film festivals from Cannes, France to Vancouver, Canada; from Cork, Ireland to Montevideo, Uruguay; from Edinburgh, Scotland to Capetown, South Africa. These have great prestige value, but the increased number of festivals throughout the world has tended to discredit this form of activity.

However, nowadays some festivals specialize in scientific and technical films which are the industrial sponsor's immediate interest.

Attendance by company staff gives an opportunity to meet other film sponsors and users who may offer guidance and share experiences. It is possible to see a wide variety of films which would be difficult to view otherwise.

The final assessment of the advantage of attendance can only be made after examining the list of people who attend each particular festival. Participation often brings good press publicity. In 1962 Shell Condor entered two films in the Festival at Cartagena, Spain. Twelve newspapers carried headlines mentioning the company's name.

6. Progress Reports: the Need for Records

No promotion can be made successfully without some kind of records or returns being made. Otherwise there can be no assessment of results. Only a simple system of recording need be used: (a) type of audience; (b) audience reaction; and (c) the number of people attending (this is the least important information).

Statistics in themselves may be misleading—the total number of people who see a film is not in itself of vital importance. The whole basis of distribution throughout the world should be to try to reach specific audiences for whom the films are intended.

It is more important for company staff to carry out informal personal surveys of audience reaction. It requires practice to obtain an opinion which is not given for the sake of flattery or politeness, but after a time it is possible to assess the impact which a film makes on its audiences. One way is to get to know the officials of user organizations personally and thus obtain accurate impressions of their reactions to films.

COMPCO

professional quality reels and cans
are preferred by...

the customers
of...

GEO. W. COLBURN
LABORATORY, Inc.



the most "Quality Conscious"
16 mm film laboratory in America



Only Compcor offers "a new dimension in quality" recognized and accepted by leaders in the movie making industry. Compcor's superiority is attributed to a new, major advance in film reel construction—resulting in truly professional reels that run truer, smoother, providing lifetime protection to valuable film. Compcor reels and cans are finished in a scratch-resistant baked-on enamel, and are available in all 16 mm. sizes—400 ft. thru 2300 ft. For details and prices write to:

COMPCOR corporation

1800 N. Spaulding Ave., Chicago 47, Ill.

Brittle, curled cupped film?



We restore to nearly new first run quality with Vite-a-lize (Gage). Vite-a-lize pre-shrinks new film uniformly, sealing in proper humidity. A must for new stock with soft emulsion. Guaranteed. Leonard Film Service, 1700A E. Walnut, Pasadena, Calif. MUrray 1-9950.

Vite-a-lize

ANNUAL SPECIAL

Sept. Oct. Nov.

FILMSTRIPS

PRODUCED AS REASONABLE AS
\$2.00 PER FRAME

SEND ART WORK FOR FREE
SAMPLE TEST & QUOTATION

YOUR MOTION PICTURE FILM
PROFESSIONALLY EDITED WITH
NARRATION, TITLES, MUSIC AS LOW AS
\$200.00 per min. FINISHED FILM

NORTH AMERICAN FILM CORP.
Box 3201 Phone: UNion 4-2288
ERIE, PENNSYLVANIA

"OVERNIGHT PRODUCTION"

of

8 mm • 16 mm • 35 mm

... Sales Presentations

... Training Films

Limited Animation TV Spots

with

Animated Productions'

new FOTOMATION Technique

FOTOMATION produces first-class, believable motion pictures from stills or art with Osberry motorized zooms, pans and dissolves synchronized to sound track. We work with your photos, storyboards and drawings, or provide original photography in your plant or on location. Special cameras record stills, motion pictures and stop action in the same take session. Inexpensive sound-color films can be ready in as little as a week.

Call Al Stahl: 212 CO 5-2942

for sample FOTOMATION reel

(AT&T . . . Breck . . . Esso . . . Goodyear, etc.)

ANIMATED PRODUCTIONS, INC.

1600 Broadway, New York 19

N. Y. WORLD'S FAIR REPORT:

(CONTINUED FROM PRECEDING PAGE 18)

additional audiences throughout the world on television, in theatres and schools.

* * *

Films "Progress Reports" for Exhibitors

John Campbell Films of Greenwich, Conn., is offering a new service for Fair exhibitors—progress films of construction activities or other events connected with individual exhibits at the Fair. This service will be offered on a regular basis for the next eight months.

Campbell photographic crews will be available for participants in the plan to do three types of coverage: interior, exterior and aerial views of exhibit construction. Costs will be kept low because clients, in effect, will be sharing the costs of each shooting day.

John Campbell Films is also the official producer of progress films for the New York World's Fair Corporation. The third film in this series — *World's Fair Report With Lowell Thomas* is scheduled for release this fall.

* * *

West Virginia's Radio Astronomy Sky

Exhibit Features Audio-Visual Technique

The State of West Virginia has been awarded a \$65,000 grant from the National Science Foundation for a Radio Astronomy Sky exhibit at the Fair.

The exhibit, which later will be installed permanently in Charleston, West Virginia, will incorporate a planetarium dome, dioramas, animation, motion pictures, sound, displays and other audio-visual techniques.

* * *

Sign Ray Bradbury to Write Script for Cinerama Picture in the U. S. Pavilion

Developments in plans for the United States Exhibit include the signing of Ray Bradbury to write the 15-minute Cinerama film, *Tomorrow Morning*, scheduled for showing in the top floor of the U.S. Pavilion.

* * *

Sudan and Morocco to Include Theaters

Two more African nations have indicated they plan to feature small theatres in their exhibits. The 14,000 square foot pavilion of the Republic of Sudan will have a theatre on the first floor of the exhibit. The Moroccan pavilion will also feature a theatre.

* * *

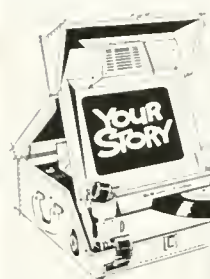
Saul Bass Shooting Kodak's Fair Film

The Kodak pavilion will be one of the first major installations to be completed at the N. Y. Fair. The building job is expected to be completed by November 1st.

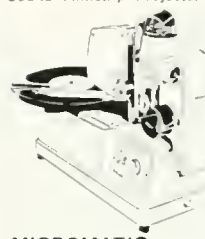
In Hollywood, Saul Bass & Associates are underway on the 15-minute color motion picture which Kodak will show to an estimated 35,000 people day each in the main theater at the base of the 80-foot high "picture tower."

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(CONTINUED FROM PAGE 20)

The cameras are driven by a 26-horsepower, 28-volt motor with a variable speed control. This control enables the cameras to run in steps of 8, 12, 16, 24 and 48 frames per second. The cameras are mounted on a pedestal with a 26-inch center which results in a complete camera unit being 44



Producer Harry Coleman (at left) checks Cinerama camera with William D. Liitschwager of Cinerama's Special Projects Department.

inches high with an overall diameter across the magazines of 52 inches. The total unit weighs over 500 pounds.

The cameras are mounted vertically and photograph into a turret of 45-degree angle mirrors. Special optics were designed to accomplish the 360-degree horizontal coverage and the 27 degree vertical coverage.

Coleman Productions, Inc. won the assignment to do the New York State production because of the company's familiarity and experience in travel films. The principal cinematographer engaged for the production, said to be one of the few able to handle a brace of six cameras at once, is Chuck Austin, formerly employed by the Mitchell Company, and one of the men instrumental in the design of the Mark II.

Tests having been successfully completed, the camera system is now being employed in photographing New York State in all seasons for an exhibit which promises to be one of the most popular attractions of the Fair.

* * *

Writer Carl Pugh's at Home

☆ Script writer Carl Pugh is now located on his own mango and avocado plot at 13123 South West 64th Court, Miami, Florida. His phone number remains the same: MOhawk 1-9440, A C 305.

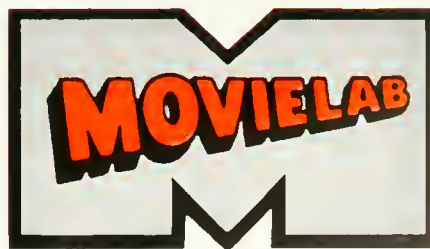
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OCTOBER
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Title	Total Showings	Total Audience
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NEW STORY OF MILK	95,684	4,789,375
PROJECT HOPE	11,070	569,884
CRISIS	26,037	1,476,202

TELEVISION

Title	Total Telecasts	Total Audience
FOR GOD AND MY COUNTRY	1,036	37,141,000
NEW STORY OF MILK	1,322	45,781,400
PROJECT HOPE	619	20,325,500
CRISIS	929	34,592,000



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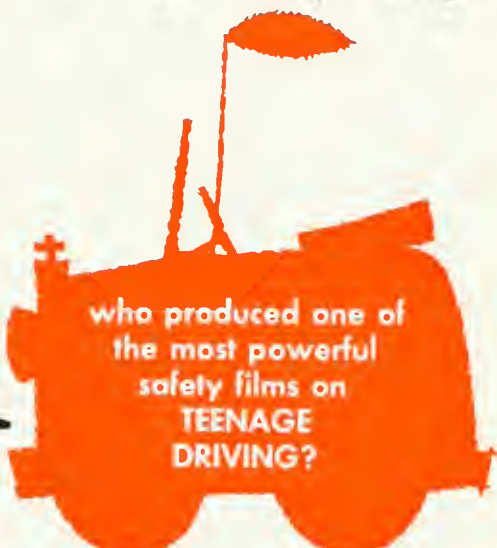
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for safety programs
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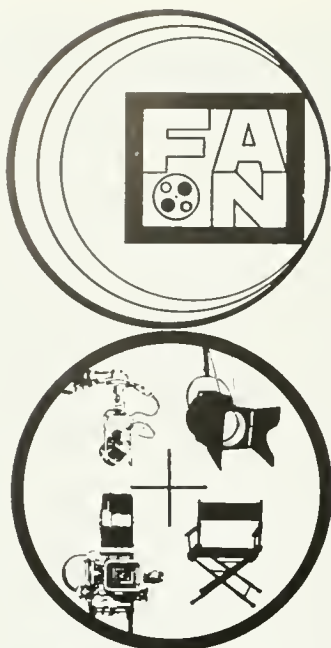
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Entry Lists Close November 1 for Annual "Freedoms" Awards

Nomination forms for the film categories of the 15th annual National Awards Program of the Freedoms Foundation, Valley Forge, Pa. are now available to individuals, companies and organizations.

Entries are open for 16mm motion pictures relating to one or more principles of the Credo of the American Way of Life.

Films which create and support a better understanding of the fundamental American traditions in their application to the everyday lives of citizens are pertinent to the Awards Program. All nominations must be received by Freedoms Foundation, at Valley Forge, no later than November 1, 1963. Note the address in requesting entry forms.

Motion Picture Engineers to Gather in Boston Oct. 13-17

When the 94th Society of Motion Picture & Television Engineers Technical Conference (and Equipment Exhibit) opens on October 13 at the Somerset Hotel in Boston, the European editor of **BUSINESS SCREEN** will be one of the invited guest speakers.

Robinson Peter Rigg is flying over from our London office to speak on "Location and Newsreel Motion Picture Equipment" for overseas use. His talk is one of the highlights of the session on "Motion Pictures for Television and Education" being held on Thursday evening, October 17th. This year's SMPTE meeting opens with three sessions on "Photography in Medicine" on Monday, October 14.

Another event of special interest to factual film sponsors and producers will be the Tuesday afternoon (October 15) program on "8mm and Small-Format Film" which again brings up the unresolved question of "Magnetic and/or Optical Sound for 8mm Films" as one of the key topics.

San Francisco Film Festival Program Opens on October 30

Coming up on October 30 (through November 12) is the Seventh Annual San Francisco International Film Festival. While this event is primarily devoted to 35mm feature, sports and newsreel films and to "Film as Art" in the 16mm category, an important

new segment has been added in recent years to include "Film as Communication."

Factual motion pictures produced with a specific purpose and for a defined audience are judged separately in Industrial, Governmental and Institutional groups.

Metro-Kalvar to Market Its Film to Industry, Television

Metro-Kalvar, Inc., owned jointly by the Kalvar Corporation and Metro-Goldwyn-Mayer International, is moving toward marketing of Kalvar's heat-developed photographic film in the motion picture and television industries. Named a vice-president of the company at a recent board meeting was Noel R. Bacon, former commanding officer of the Naval Photographic Center, Washington, D. C.

Charles Pati, vice-president of MGM International and Harold C. Harsh, operations vice-president of the Kalvar Corporation, were also elected directors on the Metro-Kalvar board.

TWA "Teams" Pilots & Films to Tell U. S. Business Its Story

TWA pilots are being teamed with a still and motion picture presentation created by The Jam Handy Organization as they take this airline's history, schedule reliability, passenger service and safety procedures story to business organizations throughout the nation.

The presentation "This Is Your Captain Speaking" began its tour on September 15. J. E. Frankum, TWA vice-president-transportation is the host.

FPA, Agencies Join Talks on Actors' Pay for Commercials

The Screen Actor's Guild has served an official contract termination notice, effective November 15, on its existing Television Commercials Contract. Preliminary talks with representatives of the Film Producers Association of New York and the Advertising Agencies' Joint Negotiating Committee began Tuesday, September 24 in Manhattan. Formal negotiations are expected to begin there on or about October 14.

The collective bargaining contract covers actors, singers, announcers and stuntmen in filmed and taped TV commercials. Join-

(CONTINUED ON PAGE 16)

NOW...for
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ONE-DAY SERVICE
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COLOR
PROCESSING

Licensed by Kodak

EKTACHROME 5¢ ft.
COMMERCIAL
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sensitometric
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film, assemble it,
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print with printed edge
numbers, then ship to you
within 48 hours after
receipt of your original.

Write for
complete laboratory
price list.



It's the picture that counts...

and MPO camera crews go all out to get the picture. For an MPO film, "A Task to Share," for the Agency for International Development, MPO photographed scenes in Washington, D. C., Syracuse, N.Y., Riverside, California, and from 500 feet above Glen Canyon Dam in Arizona. MPO production crews have worked in every state of the union, in nearly every country in the world.

Getting the picture is only one aspect of MPO's in-

depth film service. MPO's unique ability to interpret the client's message and creatively translate it into the film medium has consistently brought more awards to MPO than any other film producer.

Through the years, more and more accounts have found that it costs no more to trust their film projects to a creative, quality producer: MPO. To learn more about MPO's creative staff and new studio facilities, or to arrange a screening of recent MPO productions, call or write Judd Pollock in New York.



MPO Productions, Inc., a subsidiary of MPO Videotronics 222 East 44, New York 17, N.Y., 212 TX 7-8200 also in Detroit, Chicago, Hollywood

SEALED POWER CORP. ENJOYS THE BIG DIFFERENCE IN PROJECTION



with a **DA-LITE** **ELECTROL® SCREEN**

Contributing to the success of the Research and Engineering Center of Sealed Power Corp. (Muskegon, Mich.) is the use of audio-visual equipment in the presentation of engineering data to customers and during inter-departmental meetings. Everything from micro-photographs of individual parts to data on complete machine tools is projected on a Da-Lite Jr. Electrol® electrically operated screen.

Recessed in the conference room ceiling, the screen is completely out of view when not in use. When it's needed—an average of three times a week—it automatically lowers into position at the flick of a switch. Closing is automatic, too. Pictures shown on the Electrol have exceptional clarity and brilliance because of Da-Lite's unique White Magic® Chemi-Cote® beaded surface.

There's a Da-Lite electrically operated screen to suit the needs of your business—with the BIG DIFFERENCE in QUALITY that has never been equalled. All Electrol

screens are U.L. approved and designed for recessing or mounting on wall or ceiling. Write for specifications and name of your Da-Lite franchised audio-visual dealer.

Senior Electrol® shown

DA-LITE SCREEN CO., INC., WARSAW, IND.

DA-LITE

Perfection In Projection Since 1909

"The First 35 Years" of an Industry Veteran

QUITE A LONG TIME AGO an advertisement appeared in the Classified Section of THE NEW YORK TIMES. It read:

WANTED: Young man with literary background for commercial film adaptations. Write Box 46.

A free-lance writer who had worked for a morning newspaper, a newspaper syndicate, weekly and monthly magazines, and as copy writer for an advertising agency, answered the ad and got the job. The company was Visugraphic Pictures, Inc., in New York City. That was early in 1928.

Because of his background in newspaper work he was soon assigned to write and produce *The World At Your Doorstep* for the CLEVELAND PLAIN DEALER and *One Day for the PHILADELPHIA BULLETIN*. Then later, again because of his background (pilot in the Air Service in World War I), he was assigned to produce *The Autogiro* for the Pitcairn Aircraft Company and *Coast to Coast in 48 Hours* for Transcontinental Air Transport (now TWA). This latter picture has become a genuine laugh-provoking classic in the airline industry today.

There's Moral Here for Script Writers

During this same period, the United Press celebrated its 25th Anniversary. A motion picture was part of the party. Planned for theatrical distribution, an opening sequence pictorially defined the word "news" as "man bites dog." When the camera was set to shoot the scene no one would bite a dog, any dog, for any price. Let this be a lesson to writers. The author of the script was obliged to bring his own pet to the studio and commit the deed himself. This time he had no background for the chore but the job was done in one "take."

At about that time, the young man was able to write home and report with some pride that the rolling stone had stopped rolling. He had found a job which enabled him to work in one field and, yet, keep rolling from one business to another.

His father was not impressed. Being an obstetrician, the father expressed his opinion of producers of business films in these words. "Son," he wrote, "All you fellows do is photograph other peoples' babies."

Became President of Audio in 1936

Thus began the 35 years to date in the industrial motion picture industry for a particularly happy member of our fraternity. He has been president of Audio Productions, Inc., of New York since 1936, three years after he joined the young company in 1933.

For those who may not remember the Spring of 1933 in our particular field, it was a time of depression for the country at large, and a time of deep peril and disastrous consequences for many makers of sponsored motion pictures. A good many, if not all, sponsors were slashing payrolls and budgets, and one of the first things to be slashed was always a proposed or scheduled motion picture, which, in the face of bread lines and unem-



... guess who wrote this poignant scene?

ployment, seemed to be a fanciful gesture during those hard times.

But the Spring of 1933 was also a very good time to assemble and build an organization of experienced and capable talents. Most of them were out of work anyway and, certainly, were readily available.

No one was more readily available than was this future member of the yet-to-be-created Audio Productions. Visugraphic Pictures had not exactly gone out of business. It simply had no business; and it merely ceased paying salaries, laboratory bills and the rent. There was no longer a warm place to go each morning — no studio in which to spend an idle day.

A wit once said, "Doing nothing is the most tiresome job in the world, because you can't quit and rest." Makers of industrial films were very tired in those days. Some were even hungry.

But then a rumor spread among those who were "on the beach." The Western Electric Company, through its subsidiary, Electrical Research Products, Inc., was forming Audio Productions, Inc. The reason: Because of the collapse of certain companies which had been Western Electric (sound recording) licensees, there was now a real need in the East for a sound motion picture company which was truly sound as well as fully staffed.

Building a Team for the Years Ahead

One of the first in line for a job was Audio's future president. And it follows naturally, then, that very soon thereafter when any one of the bosses in the parent company said — "We need a director." "We need a writer." "We need a cameraman." "We need an animator." "We need a film editor" — the subject of this sketch always knew a good and readily employable director, writer, cameraman, animator and film editor.

He also knew or believed that these friends with skills and talents of high order would create a team which could bring in business and repeat business and, thereby, insure permanency of employment. Time, patience and adequate financing were needed. These were supplied by Western Electric. Some good "samples" resulted.

Early pictures by this new organization were "*Rhapsody in Steel*" for the Ford Motor Company, *Progress on Parade* for General Motors, *Wonder World of Chemistry* for Du Pont, *The Long Road* for the Ethyl Corporation and *New Frontiers* for Westinghouse. These "samples," each a public relations film with wide

(CONTINUED ON THE FOLLOWING PAGE)



**TRI ART FOR COLOR
DU ART FOR BLACK AND WHITE**



OVER 40 YEARS IN THE BUSINESS! Tri Art or Du Art offers you fast, dependable service, the highest quality film processing, the most complete facilities. And a knowledge based on more than 40 years of experience.

IN NEW YORK: 245 WEST 55TH STREET, NEW YORK 19, N.Y., PLAZA 7-4580
IN CANADA: ASSOCIATED SCREEN INDUSTRIES, LTD., 2000 NORTHCLIFF AVENUE, MONTREAL, CANADA

and effective distribution, set the forward-looking and progressive trend for Audio's product over the years.

All was not to be easy, however. Pearl Harbor was Sunday, December 7, 1941. Audio's Pearl Harbor was Monday, December 8, 1941. On that date, for policy reasons, it was decided to liquidate and disband this somewhat extraneous subsidiary — unless, that is, unless the employees of Audio could find an "angel." This sizeable accomplishment, with the help of Western Electric, was brought about by you-know-who. Later on the "angel" enabled the employees to purchase the company.

Since then, Audio has been wholly-owned by its employees. At this writing, thirty-five of the staff members are substantial stockholders, including all of the key employees. The number increases each year. The aim, in the words of Audio's president, is to have a growing and enthusiastic orchestra, not a one-man band.

Also at that time, another policy — job security — was established by Audio's first employee. He, himself, had received many harrowing and unexpected dismissals in his previous business connections. So he had promised himself that if ever he had the authority he would try his best, with the help of his

similarly-minded associates, to prevent any sudden and drastic staff reductions. This may be the reason why Audio has seemed very conservative over the years — very cautious about expanding too rapidly.

From the outset, however, the teamwork idea, set up in 1933, and now headed by eight Producer-Directors, has insured steady employment and repeat business. It has made Audio, in the words of its employees, "a good place to work." Also, because of this "team idea," you will almost never hear the perpendicular pronoun used by an employee.

Audio's Credo for Production Credits

Audio is a "we" organization. The main emphasis has always been on group credits, as against putting the spotlight on any one individual (this article being an exception). Audio believes that the client should get the publicity, the picture should get the praise, if deserved; and, if any one person is to be cited for a successful production, then many others should be named and credited also.

Some of the company's currently successful pictures include *New York, New York* for American Airlines, *Telstar* for AT&T, *Lucite* for Du Pont, *Where Mileage Begins* for General Motors, *Danger — Air!* for the Ethyl Corporation and many others, plus a con-

siderable annual volume of TV commercials for practically every one of the finest advertising agencies in the East.

Hundreds of Subjects for Dept. of Defense

In addition, Audio has been engaged for 22 years in the continuing production of highly classified films, now totaling many hundreds of subjects, for the U.S. Department of Defense.

Through all these years, the subject of this piece has been most happily concerned in helping to establish his company's well-earned "image" of integrity, reliability and quality. He has been devoted to this one organization. While he has had the top executive responsibility, he has also had the greatest pleasure and satisfaction in his association with fellow workers who, he will tell you, have an abundance of ability and liveability. At Audio, the latter is considered of equal importance.

And now, for the record, the following identification may be found in the 1963 Motion Picture Almanac:

Speidell, Frank K.: President of Audio Productions, Inc., New York. b. Louisville, Ky., in 1898. e. Columbia University. Previously writing, newspapers, magazines and advertising agency work. In motion picture industry since 1928. Joined Audio Productions 1933.

ACMADE MARK II EDITING TABLES

- 35mm and 16mm
- For Studios & TV
- Cutting and Viewing

MAKES EDITING EASY!

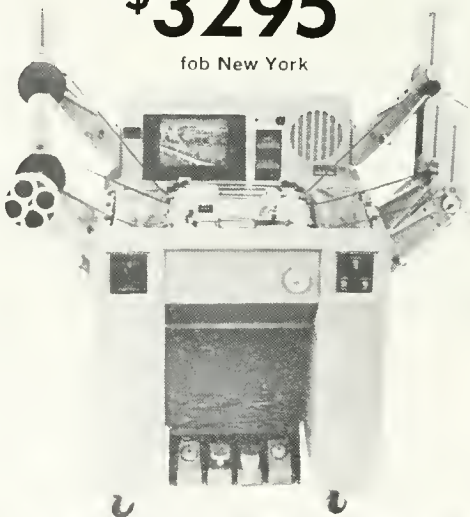
- Continuous movement (non-intermittent) safer for negative or positive viewing.
- Synchronous and variable speed, instant stop, forward and reverse foot pedals and press button.
- Film paths instantly declutchable by switch selection.
- Projected picture 8"x6" or larger by removing screen.
- Separate magnetic and combined optical and magnetic heads.
- Built-in synchronizer footage counter and running time counter.
- Removable flange plate with title wind roller.
- Instant sound track selector.
- Manual inching control.
- Fast rewind controls.

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American Meteorological Society, Mass.
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Porta Films, Mich. Safety Enterprises,
Ohio. Sarra, Inc., Ill. Sound & Scene
Productions, Tex. Stamford University,
Calif. J. Walter Thompson, New York.
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U. S. Naval Base, San Diego, Calif.

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fob New York



Serving the World's Finest Film Makers

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Canadian Branch:
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Another Fine Product From ACMADE

AUTOMATIC BUTT SPLICER

Cuts, Splices, Applies
Magic Mylar Automatically!



Now, with no fuss, mess or waste, it is possible to splice, repair, butt-splice, or strengthen splices on all types of film—positive, negative, magnetic — even duPont Cronar or other bases.

The cutting arm, shown in operating position, is used by pressing the chrome button for cutting both sides of the film simultaneously.

The film, has been registered on pins in the horizontal channel. The cutting blade is easily replaced.

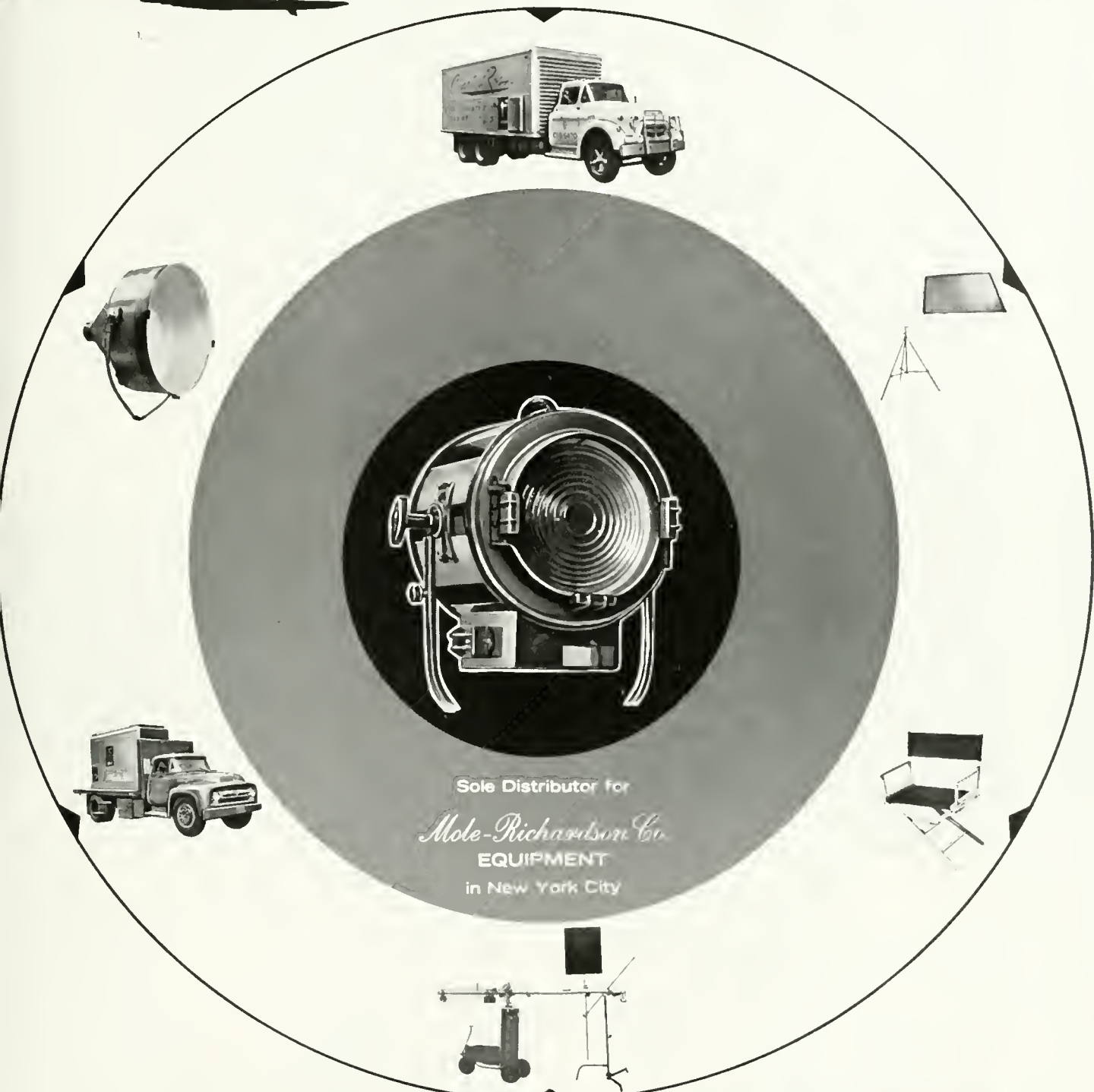


The splicing tape is registered on precision pins and held in place until automatically applied to the film by swinging the arm over and pressing the chrome button, cutting the adhesive and applying it — in perfect register to the film.

Model 35 for 35mm, Model 16 for 16mm—\$295

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Our several floors of rental inventory puts us in a position to offer LIGHTING EQUIPMENT, GRIP EQUIPMENT GENERATOR TRUCKS and ACCESSORIES to supply your immediate needs.

Be it an inkie or a tener, should bulbs blow or extra cable be needed, the whole line including generator trucks is available at any time!



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RENTALS SALES SERVICE

Send for a schedule of rental rates.

LARGEST SUPPLIERS IN THE EAST: Motion Picture,
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A PICTURE
IS WORTH
A THOUSAND WORDS

SIGHT & SOUND

Pratt Directs Audio-Visuals for Royal Crown Cola Company

☆ The Royal Crown Cola Company has appointed Calvin L. Pratt as its director of audio-visual communications, according to W. E. Uzzell, vice-president and director of marketing of the Columbus, Georgia firm.

Pratt is responsible for audio-visuals for promotion, training, company meetings and related



Calvin L. Pratt

uses. He joined Royal Crown in 1955 and has assisted in the production of audio-visual media as well as assignments in publicity, public relations, merchandising and sales promotion.

The new Royal Crown a-v director is a graduate of the Georgia Tech School of Photography. He entered the Navy Air Corps in 1943 as an aerial photographer and was assigned to a film training unit. Previous business experience includes a display and merchandising sales executive post in the Southern Division of Lane Rexall Drug Stores.

Wyssmont Company Film Tells Features of Continuous Dryer

Technical product information for industrial users is the mission of *Turbo-Dryer*, a 15-minute sound, color film offered on free loan by the Wyssmont Company, Fort Lee, N. J.

The product is an automatic continuous tray dryer in which the product is transferred from tray to tray to obtain greater capacity and higher-quality. It is used for powders, crystals, pellets, pastes, gels or slurries — especially for materials which are heat sensitive, fragile, dusty, solvent-wet, oxygen-sensitive, obnoxious or flammable.

Color sequences highlight the use of the Turbo-Dryer in its adaptation to solvent recovery

sublimation and cooling applications. A clear picture of the involved lab testing required in quoting major process equipment such as this is presented. Major installations of the dryers are included.

Print loans may be arranged on company or organization letterhead from the Film Department, Wyssmont Co., Inc., 1470 Bergen Blvd., Fort Lee, N. J.

Training for "The Road to the Olympics"

WHAT MAKES a runner great? Regular training is the answer, according to a new 30-minute National College Athletic Association color film, *The Road to the Olympics*.

This Bill Ganz' production shows how trackmen at the University of Oregon, under famed coach Bill Bowerman, develop the skills and the will to win which have brought them so many national collegiate titles. The Institute of Visual Communications produced under Mr. Ganz' supervision.

Track Stars Show Technique

Written by Bowerman himself, the film features such stars as Dyrol Burleson, Archie San Romani, Jr. and Victor Reeve as they go through actual training procedures. At Oregon, trackmen start their day with weight lifting, which is a good body-building substitute for actual manual labor, and good exercise for the upper body.

Runners practice on the treadmill, which gives a good insight into their form. They are seen against a graph in the background, which shows whether they bounce up and down too much, lean too far forward, or use their arms improperly. Dyrol Burleson runs so smoothly he could almost carry a glass of water on top of his head.

Details Assure Perfect Start

Meanwhile, sprinters do calisthenics and jogging before spending long sessions in the starting

Track star Harry Jerome (at left) shows placing of starting blocks.



Projectionists' Committee to Report Technical Developments

☆ A new engineering committee, headed by Don Kloepfel, projection supervisor for General Film Laboratories, will provide information on new developments in motion picture projection. It was announced in Hollywood last month by George Faherty, president of Studio Projectionists' Local 165, an IATSE vice-president.

blocks. Champions Henry Jerome and Dave Blunt are shown as they adjust the blocks to their own style. A man who wants a perfect start must pay close attention to the mechanical details which should always be precisely the same.

For a change of the monotony of the track, Oregon runners get out on the golf course and run cross-country twice a week. This is good for leg development, balance and flexibility of the feet.

NCAA Series Is Sponsored

This NCAA film is one of a series of pictures which are made



Delaware's Dave Nelson (l) stars in another of NCAA's film series.

with the cooperation of Brunswick Sports, makers of MacGregor sports equipment, and of the Edward Dalton Company, makers of Nutrament, a liquid food for athletes. It was made in cooperation with The United States Track and Field Federation and produced by William J. Ganz.

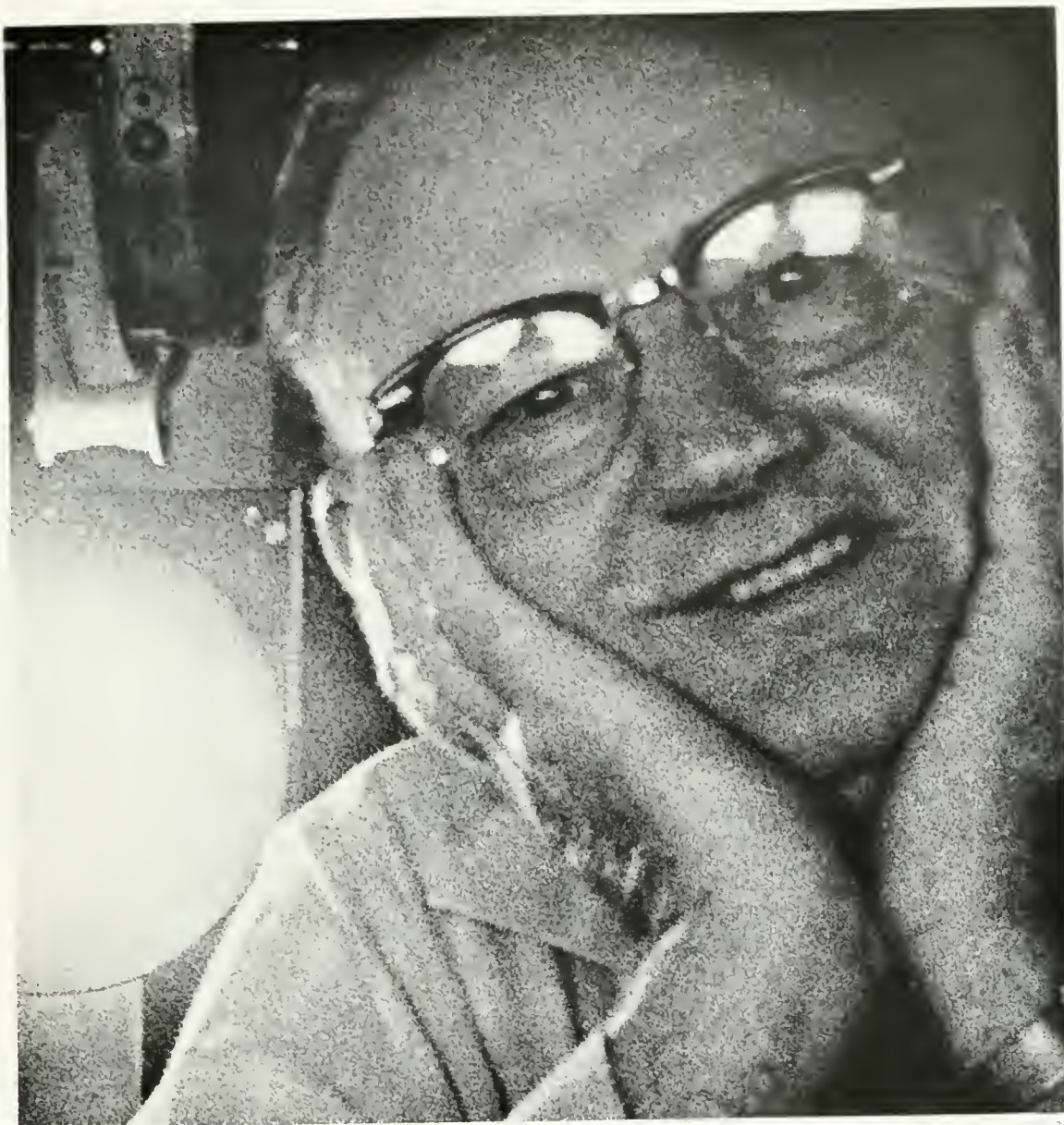
POSITION WANTED

YOUNG MOTION PICTURE MAKER desires position with firm or organization developing film program. Experienced in all phases of production. Currently employed at major Hollywood studio. Write for resume: Bickford Webber, 1973½ Hillcrest Road, Hollywood, California, 90028.

the right picture

PARTHENON PICTURES

Cap Palmer Exec. Producer
2625 Temple St. • Hollywood 26
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He goes for the flesh tones

The color of skin is terribly important to this gentleman. He's a color-correction specialist in the General Film lab; skin is the key tone he uses to judge color adjustments that are needed from scene to scene in trial prints.

His corrections are then programmed into our automated printers. (We use both additive and

subtractive types.) These reproduce release prints in any quantity, rapidly and without variation.

In many instances, the precision and speed of our modern equipment will lower processing costs for producers. Send for our latest price list, or call for a specific quote on your next production, either color or b&w. Write to General

Film Laboratories, 1546 N. Argyle, Hollywood, California 90028. Phone (213) HO 2-6171.


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A Division of Pacific Industries, Inc.

1959 1960 1961 WINNING ARRIFLEX®!

Grumman Aircraft
"GOBLIN ON THE DOORSTEP"
Producer — Dick Milligan
Director — W. Joyce

The Martin Co.
"POWER FOR CONTINENT SEVEN"
Producer — Romeike/Jackson
Director — Fred & John Fogel

North American Aviation, Inc.
"QUICKEST DRAW IN THE WEST"
Producer/Director — Cal Reed

The Upjohn Company
"HYPNOSIS AS SOLE ANESTHESIA
FOR CESARIAN SECTION"
Producer — Richard P. Trubey
Director — Donald Braymer

Container Corp. of America
"SEFTON FIBRE OIL CAN"
Producer/Director — Ralph Eckerstrom

General Electric Co.
(Heavy Military Electronics Dept.)
"DR. LIPSCHITZ' FAIRY TALE"
Producer/Director — J. H. Reese

CONGRATULATIONS
to our
prizewinning
Arriflex customers,
their films and
directors/producers:

Bell Telephone Laboratories
"NEW LAB AT HOLMDEL"
Producer/Director — S. Dworin

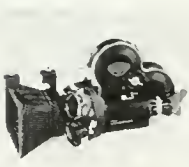
The Martin Co.
(Value Analysis Dept.)
"OUR NEWEST CHALLENGE"
Producer/Director — Douglas McKinny

Autonetics
"REINS IN THE VIGILANTE"
Producer/Director — Jay Dresser

United Air Lines
"BEVERAGE SERVICE TIPS"
Producer/Director — Ira Thatcher

The Mitre Corp.
"THE LASER"
Producer — Jack R. Smith
Director: Paul C. Snyder & Paul DeMello

Cinefonics Division,
(Cook Electric Co.)
"METEOROLOGY ROCKET EXPERIMENTS"
Producer/Director — Charles O. Probst



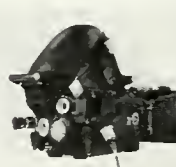
Features: through-the-lens viewing-while-filming; automatic buckle switch; divergent 3-lens turret; registration pin in precision film gate; variable-speed electric motor.



Rear view, showing Arriflex 16's distinctive components: eyepiece of direct-viewing finder; tachometer; footage and frame counters; variable speed control for the motor.



Unique turret design permits any 3 lenses, from extreme-wide-angle to 300 mm telephoto, to be mounted simultaneously without mechanical or optical interference with one another.



Arriflex Sound Blimp plus 400-foot magazine and synchronous 42V motor convert Arriflex 16 to an efficient production camera for industrial, sound stage, and location filming.



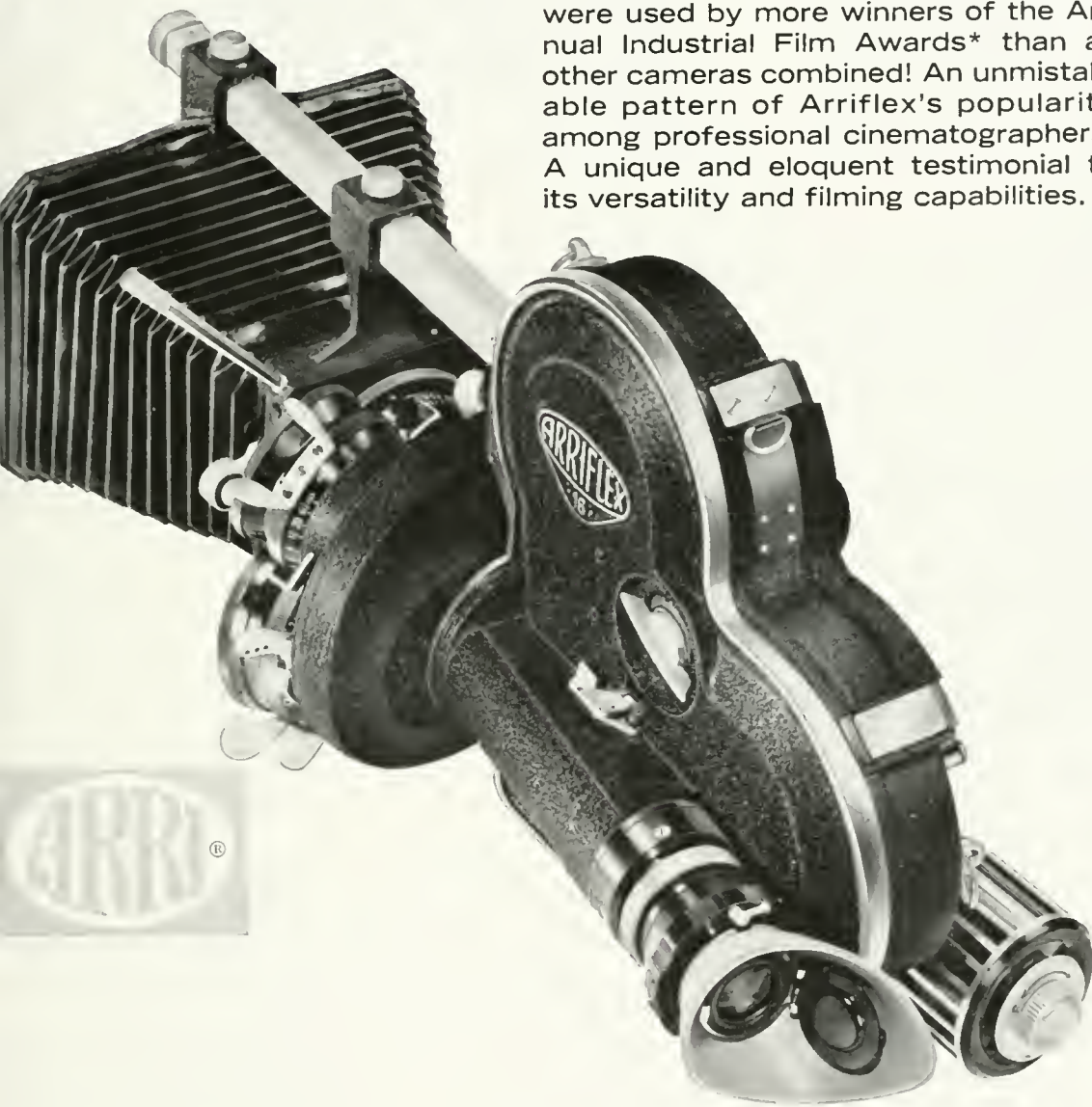
Blimp, doors open — 3 separate doors provide easy access to interior; one on top to permit mounting magazine; one in front for access to lens turret; and one on side for inserting camera.

*ANNUAL INDUSTRIAL FILM AWARDS -conducted by the publishers of Industrial Photography magazine.

FOR LITERATURE OR DEMONSTRATION OF ARRIFLEX 16MM AND ARRIFLEX 35MM CAMERAS, WRITE TO:

1962 ...and again in 1963! PATTERN!

THIS MAKES FIVE! Five years straight ...Arriflex motion picture cameras were used by more winners of the Annual Industrial Film Awards* than all other cameras combined! An unmistakable pattern of Arriflex's popularity among professional cinematographers. A unique and eloquent testimonial to its versatility and filming capabilities.



**ARRIFLEX CORPORATION
OF AMERICA**

257 PARK AVENUE SOUTH, NEW YORK 10, N. Y.

newsree:

(CONTINUED FROM PAGE IX)

ing the Guild in preliminary lks are representatives of the American Federation of Television and Radio Artists. All signatories to the present contract were notified of the preliminary discussion by John L. Dales, SAG national executive secretary.

* * *

Screen Extras Ask New Pact

Also terminating on November 15 is the existing contract covering extra players in filmed and taped television commercials. President Tony Regan, executive secretary H. O'Neil Shanks and counsel Robert W. Gilbert of the Screen Extras Guild are meeting with representatives of the New York Film Producers Association and the Advertising Agencies Joint Negotiating Committee to present their proposals for a new collective bargaining contract.

* * *

3M Company Buys Dynacolor

The 3M Company has expanded its activities in the photographic industry through the purchase of the assets of Dynacolor Corporation, Rochester, N. Y. The transaction involved more than 17 million dollars in M stock.

Dynacolor, which manufactures photographic film, papers, chemicals and sensitized products, is a large processor of color reveal films. It now becomes a member of 3M's recently-formed Photographic Film Division.

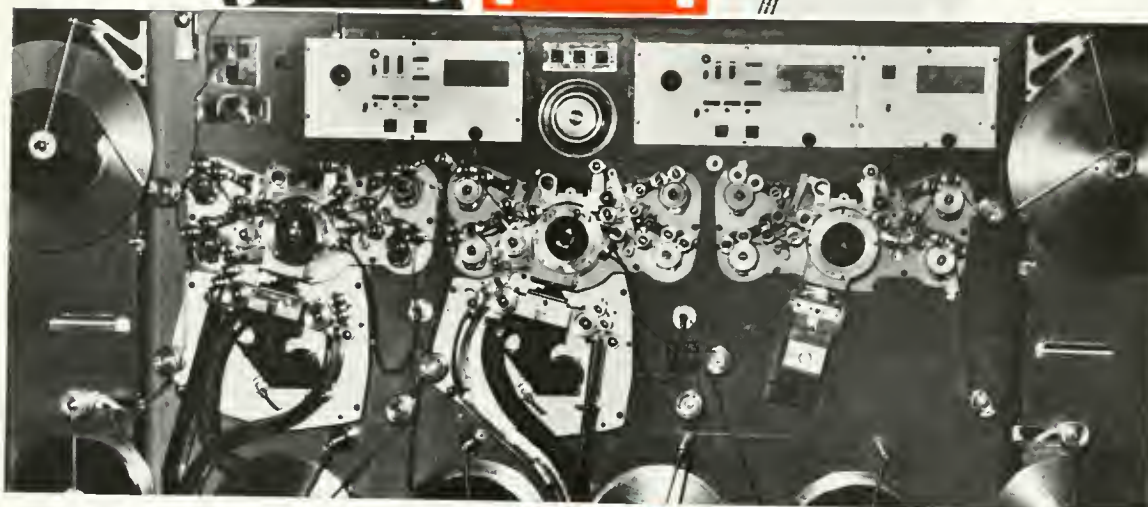
* * *

Screen Writer Gordon Miller Stricken During Polo Match

Gordon H. Miller, who recently rejoined The Jam Handy Organization after 16 years with Wilding, Inc., was fatally stricken with a heart attack on August 29th while participating in a polo match near Cleveland, Ohio.

An enthusiastic player for many years, the 53-year old Miller was participating for the first time in a match in which his son, Howard, 23, was a teammate. The late vice-president of JHO was a graduate of Michigan State and a past president of the Players in Detroit as well as a member of the Fine Arts Society. His professional specialties were script writing for industrial shows and motion pictures.

The Miller home was in Rochester, Michigan. He leaves his wife, Mary Louise, his son and three sisters.



ANOTHER FIRST FROM CFI, the lab that pioneered A & B printing of 35mm Color Positive.



TRIPLE THREAD

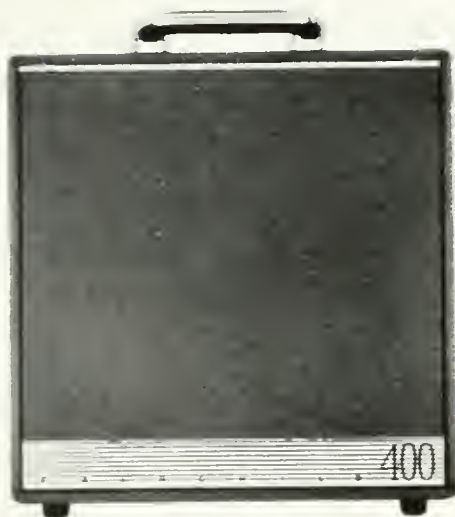
It's new. Our unique machine that prints all three at one time: A & B color negative rolls plus sound track. All run through together. All handled just once. Result: laps and fades of variable length without costly dupe negatives... prime quality throughout... faster service for our customers. You can't find it elsewhere. Only CFI has it.

Our special thanks to Bell and Howell for the lamphouse-reader-fade system used on this printer.

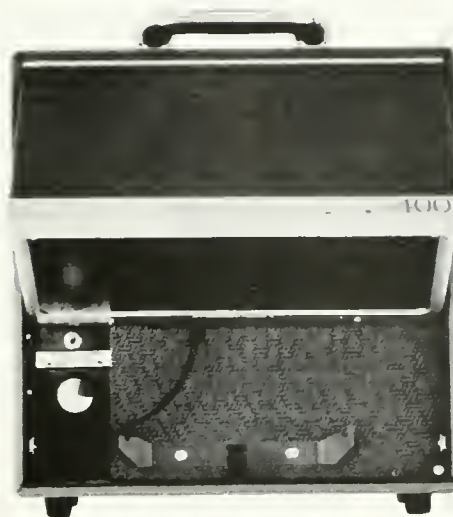
CFI

CONSOLIDATED FILM INDUSTRIES

959 SEWARD STREET • HOLLYWOOD, CALIFORNIA 90038 / Hollywood 2-0881 • area code 213 • HOLLYWOOD 9-1441



Shake his hand.



Open the box.



Plug it in.



Let'er roll.

This revolutionary projector sells your product anywhere. In sound and color. In broad daylight. Sets up in 10 seconds—and repeats automatically.

Technically, the Fairchild 400 is an 8mm rear-screen sound movie projector. It works more like a TV set, except you don't have to fuss with the focus.

The Fairchild weighs less than a portable typewriter and takes up less than 2 sq. ft.—wide open.

It shows up to 20 minutes' worth of color sound film. Requires no warm-up. Takes just 10 seconds to set up, plug in and turn on. *On is when it counts.*

You can demonstrate snow removal in July, a turboprop on a desktop or review a year's research in a minute. Take your customer on a field trip, a test run, or a tour of the plant. Right where he signs the

orders. When the commercial's over, the Fairchild's ready to repeat, automatically, up to 3000 times per print.

As we said, the Fairchild is an 8mm machine—the most reliable and modern ever made—but any 16mm or 35mm film can be quickly and easily reduced to 8, sound and all.

Thousands of Fairchild 400s have already gone into use. They're helping sales-

men multiply sales of automobiles, building materials, shoes, computers, bowling alleys, advertising pages and brassieres. They're converting par salesmen into crackerjacks. Demonstrating product advantages everywhere. Concisely. Dramatically.

If you have a product the Fairchild might help, call or write. We'll rush one over and plug it in.

FAIRCHILD

Fairchild Camera and Instrument Corporation, Industrial Products Div., 221 Fairchild Ave., Plainview, Long Island, N.Y. Phone: 516 WE 8-9601

BS-1

Gentlemen: I want to see for myself what the 400 can do.

Name _____ Position _____

Firm _____

Address _____

City _____ Zone _____ State _____

Philips of Eindhoven in the Big Picture

Bird's Eye View of An Industry and Its Role in World Affairs

THE ADVERTISING DIRECTORS of Philips of Eindhoven, one of Europe's largest electronics and electrical products firms, set up the assignment: "we want a bird's eye view of Philips' activities to show how they are integrated into the social and economic life of Belgium, Luxembourg and the Netherlands."

With this directive, Gerard Raucamp, president of Carillon Films (The Hague), began the production of *Skywide Philips*, the most ambitious aerial film ever to be sponsored by European industry. 87 air-to-ground shooting days, covering 12,000 miles, with "touch-downs" from their Alouette helicopter at 60 locations plus 1,000 telephone conversations, 5,000 gallons of fuel, and 33,000 feet of film were tallied for just 27 minutes of showing time!

Camera Crew Saw Some Action

The flying camera-crew had many adventures. They were buzzed by naval aircraft when they nosed down over the heads of the Netherlands' Royal Family; they raced against time to record the

closing of a dyke. Radio contact was made with a police car at top speed; they also persuaded Dutch and Belgian Customs Officers to stage a "frontier" incident; turned out a lifeboat and caused all the lights of Philips' Eindhoven plant and the Schiphol airport to be simultaneously switched on to synchronize with the action.

The film, which started out to be an aerial tour of Philips factories, has become a cross-section of life in those three busy, bustling countries called Benelux — whose economic fusion has been one of the inspirations of the European common market. In the words of Gerard Raucamp, "this documentary film has added something new in style to the lexicon of industrial films."

Wider View From the Air

"By leaving the ground, the producer was given the chance to show that even the largest industry is not an individual affair but a virtual community which is inseparably linked to the world in which we live and in which it serves as an essential part."



Sied Numann (l) director of Phillips General Advertising division and Jan Daudey, manager of the company's film department (r), discuss film scenes with producer Gerald Raucamp (ctr.) of Carillon films.

International Industrial Film Festival Opens on October 14

On the eve of the Fourth International Industrial Film Festival, opening in Madrid, Spain on October 14, 117 entries from nine European countries and the United States were set for judgment. Some additional films from Spain, etc. were also expected to show.

These pages have now reported details on the 117 entries to date (including 10 titles from Austria and Switzerland provided on this page). We await the decision of Festival jurors with interest, noting with regret that our own National Association of Manufacturers has sent no delegates.

But BUSINESS SCREEN will be represented by several correspondents in Spain and we are promised detailed reports. European editor Peter Rigg is enroute to the U. S. where he will address members of the Society of Motion Picture & Television Engineers and the Industrial Audio-Visual Association.

AUSTRIA'S MADRID ENTRIES

Plastics, metals, tools and automated processes were the subjects of five films selected by Austria as its official entries to the International Festival at Madrid. Titles are:

CATEGORY B

"Mit unbekannten Ziel" (Destination Unknown)

Economic Promotion Institute of Federal Chamber of Commerce

- Plastic materials are seen as products of human invention, created by chemists who can control their qualities and specifications. The extent to which plastic materials have penetrated our everyday life is shown.

"Heraklith"

Osterreichisch Amerikanisch Magnesit A.G.

- The production and uses of Heraklith, a new building material.

CATEGORY C

"Pressluftwerkzeuge" (Pneumatic Tools)

Gebruder Bohler & Co., A.G.

- The many ways in which pneumatic tools are used in industry. The film includes some magnificent scenes of the Austrian countryside as it covers the building sites high in the Alps and in the Danube valley.

"100 Jahre Schoeller Bleckmann"

(The Schoeller Bleckmann Centenary) Schoeller Bleckmann Stahlwerke A. G.

- The story of one of Austria's most famous steel plants and its influence on the nation's economic life.

CATEGORY D

"Keine Angst vor Automatisierung"

(Don't Be Afraid of Automation!)

Economic Production Institute of Federal

Chamber of Commerce

- The possibilities and opportunities of automated processes in plants of all sizes are explained in this film.

FILMS OF SWITZERLAND

Swiss entries for the Madrid Festival include these titles on tobacco, photography, textiles, pharmacy and a safety picture, all commercially-produced in that country. Titles are:

"Manoques Valutes"

Burrus & Cie

—Produced by Telepress Film—

- The story of tobacco, its importance to man's happiness through the ages and a glimpse of its manufacture. Film of visual and audio impressions. Electronic music accompaniment.

"Images Vivantes"

(Living Pictures)

Paillard S. A.

—Produced by Telepress Film—

- A demonstration of the many uses to which narrow gauge film can be put and a visit to the Paillard plant set in picturesque snow covered mountains.

"Meine automatische Einziehmaschine"

Zellweger AG

—Produced by Montana-Film AG—

- Reductions in the price of textile products are made possible by improved production methods and the introduction of automatic machinery.

"Sous le signe d'Esculape"

(Under the Sign of Aesculapus)

Pro Films, AG

- A review of the development of pharmacy as a profession showing the comparisons between a pharmacist today and 100 years ago.

"Huter unserer Sicherheit"

(Guardians of our Safety)

Condor Films AG

- The film deals with an institution founded to fight against accidents due to electric apparatus, by testing equipment and requiring all which does not meet the required standard to be returned to the manufacturer for rectification or withdrawal from the market.

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Ronald Reagan tells with complete conviction the hazards of espionage, with the "TARGET YOU!"

Historic documentary footage adds impact.

17 minutes, in 16mm sound and color, "TARGET YOU!" was produced for The Martin Marietta Corporation by F.K. Rockett Productions. It was awarded the Chris Certificate at the 1963 Columbus Film Festival.

By special arrangement with the sponsor, prints are now offered for general use, and are available from the producer at \$135.00 each, plus shipping charge.

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Borden and Busse Return in a New Dartnell Sales Film

Long favorite "role players" for salesmen and their managers, the familiar figures of Richard C. Borden and Alvin C. Busse return to the screen in a new 30-minute sound motion picture titled *How to Make an Effective Sales Presentation*. The film is the latest addition to the library of the Dartnell Corporation, of Chicago, an international source of sales training and management media.

This latest Dartnell offering gets to the heart of this significant question:

What is the *critical moment* in a sales call? Is it the time when the salesman should ask for the order? Does it come when the prospect



Richard Borden (l) and Alvin Busse (r) are pictured with chart showing four key reactions of prospects as presented in their new Dartnell film.

objects to price? Or is the sale at its critical stage when the decision is apparently being postponed?

The film provides the *answer*. It also shows four key steps which a salesman must take to make his speech click and his presentation *stay presented*. How to plan a "ho hum" crasher is explained. The film shows what happens when the salesman fails to build his benefit-bridge soon enough.

Busse is pictured using closing techniques in a series of calls involving a group decision and Borden utilizes the complete "four-step formula" in a speech to sell a political audience. The pair demonstrate in a hilarious scene what happens when a salesman doesn't group his benefits into an orderly sequence.

This film tool for sales meetings, sales conventions and sales training programs is available for purchase (up to December 31, 1963) on a Charter Subscription basis. *How to Make an Effective Sales Presentation* may also be rented (\$1 per person, minimum \$40) for each showing. Address The Dartnell Corporation, 4660 Ravenswood Avenue, Chicago 60640 for an order form and a

what's new in pictures

copy of the latest Dartnell Film Catalog. Mention BUSINESS SCREEN.

* * *

"Decision for Mercy" to Aid Chicago's Welfare Fund Drive

For the fourth consecutive year, Chicago's annual city-wide Community Fund Drive motion picture has been produced by Fred A. Niles Communications Centers, Inc. The 1963 film, *Decision for Mercy*, will spearhead the fall Crusade of Mercy campaign.

Decision presents a new approach to employee-giving motivation. With a majority of Crusade of Mercy showings made in large plants, offices, etc., this year's film theme is that of an employee-solicitor who seeks help in his assignment from an old friend. The excuses for not giving are presented and skillfully answered in a most human and understandable fashion.

Another unusual aspect of this year's Crusade film is the dual purpose it serves. In past years, two pictures were produced: one for solicitor training and another for direct showing to givers. This serves the combined purposes.

The 14-minute black & white film features two character actors

A scene in "Decision for Mercy"



for its leading roles. They are Tom Erhart of the local Second City theater cast and Dick Schaal of Playwrights' Theater.

Extensive showings are being arranged by Crusade of Mercy officials. Operators and equipment are provided when not available.

* * *

Slidefilm Helps Instruct Men Who Deliver the Phone Books

☆ The Reuben H. Donnelly Company is a co-sponsor, with the New York Telephone Company, of another of its instructional sound slidefilms which aid *both* firms at a critical point: the effective, efficient delivery of telephone directories to myriads of subscribers.

How to Deliver Telephone Books, a 16-minute color slidefilm, was produced by Rossmore Productions. There are some interesting facets behind the continuing use of audio-visuals in this area:

Telephone books are delivered by independent contractors who undertake to place a copy in the hands of every subscriber on their routes. They have been remarkably effective, considering that many of them do it as a side-line and are not experienced at the job.

One reason these contractors are effective is because of a training period in which the exact specifications of the job are spelled out — they are shown how to make the delivery, what to do if the subscriber has moved away or is not at home, and even how to get paid when the job is done.

The film points out that contractors have an important job to do, especially since it often happens that they are the only contact between the company and its customers. Although a great majority

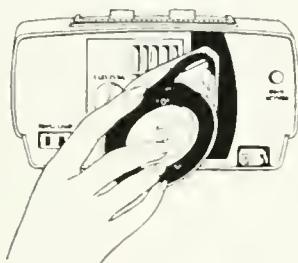
(CONTINUED ON PAGE 68)

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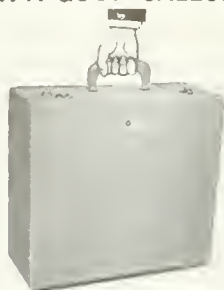
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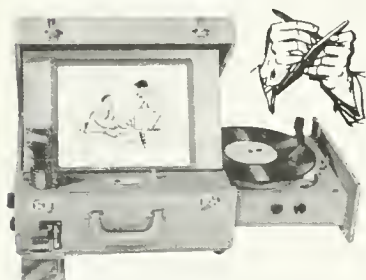
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The Sight and Sound of the News

They're talking about: the "blue ribbon" list of judges who are
looking at entries to the Third International Film Festival,
being held in conjunction with the Industrial Film and Audio-
Visual Exhibition (October 8-10) at the Barbizon Plaza Hotel
in New York. We still don't have the complete list but the
names to date look impressive, though only one or two are film-
oriented. Results in these pages next month!

☆ The irritating frequency of television commercials is being
hit hard by the FCC Chairman and by LeRoy Collins, president
of the National Association of Broadcasters. The former Florida
governor is asking local stations for greater improvement in the
form and content of commercial announcements, realistic limita-
tions on program interruptions and more effective means for
assuring in advance the truth of advertising claims.

☆ There's excitement out in Hollywood about those plans which
evangelist Billy Graham is making to build his own motion pic-
ture studio. Films play a tremendous part in the Graham pro-
gram and the talk underscores the importance which his group
assigns to 16mm.

☆ The long-heralded Panacolor film printing process, which
turns out color motion picture release prints on black-and-white
positive film stock, made its 35mm debut in September when
the Sidney Pink feature (for Warner Bros.) titled *The Castilian*
showed the process to theater-goers nationwide. News of a new
motion picture (cartridge-type) projector (being made in
Europe) was also disclosed by board chairman Harry Harris of
Panacolor, Inc. No word about 16mm printing developments but
they're imminent, according to insiders. . .

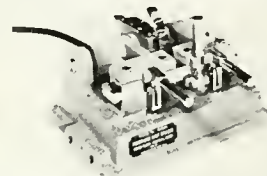
☆ Winners of 1963 National Safety Film Awards will receive
their bronze plaques on October 28th in Chicago. Presentation
ceremony will be a highlight of the National Safety Congress
and takes place at 7:30 p.m. in the Grand Ballroom of the Con-
rad Hilton Hotel. We rate this awards program No. 1 in the
nation for the quality of judging and the top-level handling of
these hard-won honors in an extremely vital field of education.

☆ Kudos to Eastman Kodak for that "Youth Achievement"
Award presented on September 18th at the 7th Annual Youth
Market Clinic in New York City. This international company
sponsors America's Junior Miss and the All-American Football
Team, the Kodak Scholastic Photo Awards, gives photographic
support to the Boy Scouts of America and 4-H Clubs.

In addition, Kodak has a program of financial aid to higher
education, offers student tours of its plants, school services and
program materials for teachers. An example: the Kodak infor-
mational film, *Camera and Careers*, which was produced in
cooperation with the American Personnel and Guidance Asso-
ciation. It has been viewed by more than 100,000 students in
Los Angeles alone; by tens of thousands of other young people
throughout the U. S., plus other showings abroad.

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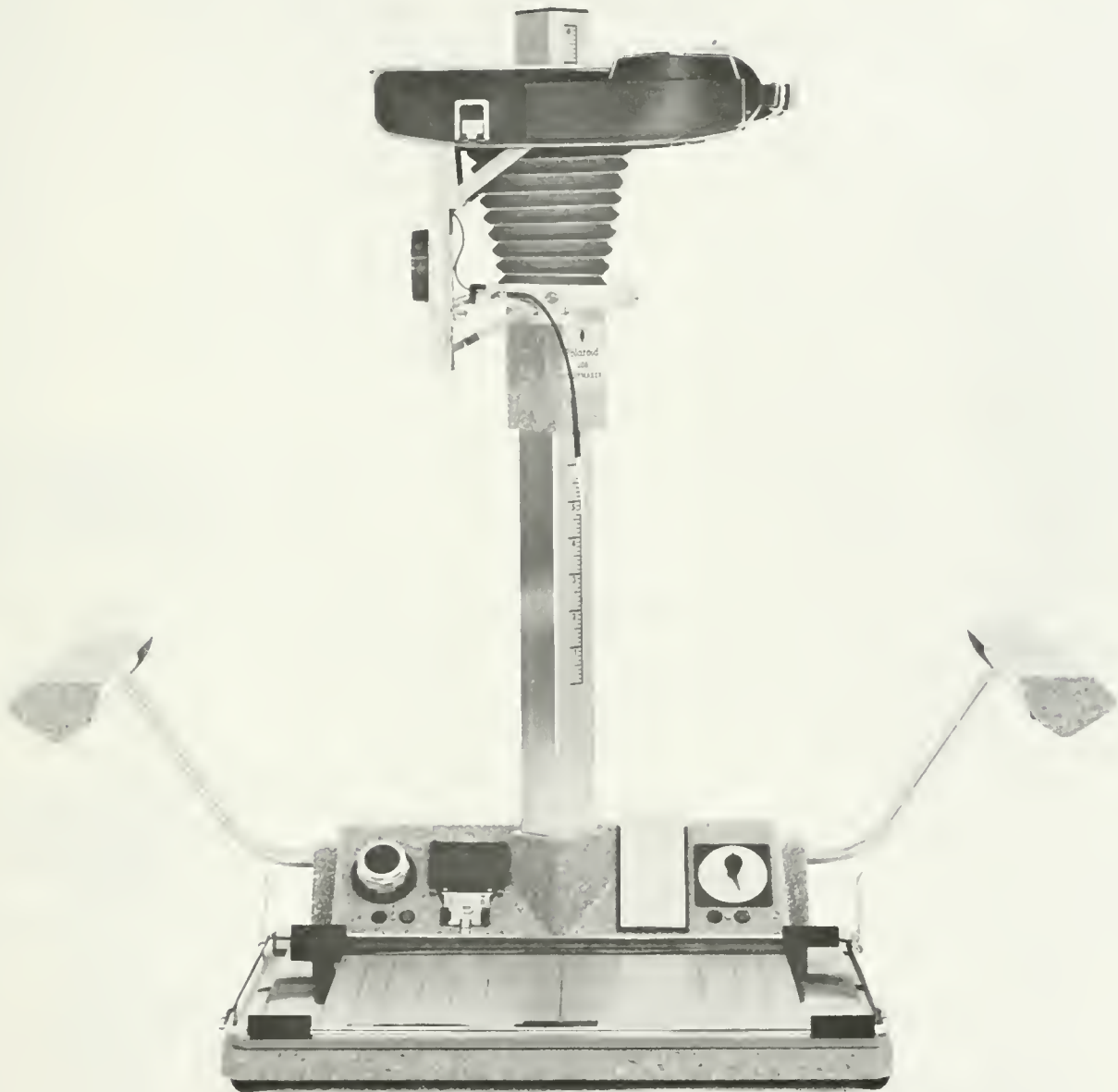
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THE LATEST in employee communications films from BNA Incorporated stars Wally Cox in a light-hearted, but effective, explanation of the American free enterprise system, appropriately titled *The Marvelous Mousetrap*. In this 25-minute color picture, Wally becomes a better worker on the mousetrap assembly line when he learns how important he is to his company's profits and how important profits are to his own security.

The television star skillfully portrays three key roles in the story. For further background see these columns next month and, meanwhile, write BNA Incorporated, 1231 24th Street, N. W., Washington, D. C. 20037 for print purchase, preview and rental terms.

* * *

Employee's Impact on Attitude of Public Explained in Depth in "I Just Work Here"

Why does each individual employee have so much impact on the public's attitude toward an organization? Answering this question is a 17½-minute sound film, *I Just Work Here*, just completed by Roundtable Productions.

This latest in Roundtable's growing library of useful human relations films explores a number of everyday experiences to show how employees can make their own jobs more rewarding, while doing a better job for their companies. The story is well told.

For preview terms write the producer at 275 S. Beverly Drive, Beverly Hills, Calif.

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SPRINGFIELD 2, MASSACHUSETTS

May 21, 1963

Mr. Oeveste Granducci
c/o General Delivery
St. Thomas, U. S. Virgin Islands

Dear Mr. Granducci:

Despite what seemed to be almost a comedy of obstacles during the last couple of months, the prints of our movie, "Credit Where Credit Is Due", are now going forward. Yours should arrive shortly.

The three groups that have seen the movie are uniformly pleased as is the movie committee and myself personally. We believe we were very fortunate in our choice of the script writer and are particularly happy over the fine working relations that developed between you and the committee and most particularly between you, Giff Hoag, Ben Sunbury, and Bill Snyder.

The committee is recommending to the Banks that we do not let the momentum of our entry into the movie business slow down and that the Banks seriously consider additional productions.

Again many thanks to you for your work.

Sincerely yours,

President

For results, get the script first!

Oeveste Granducci

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238 "Chris" Awards at Columbus Festival

Film Council and Chamber of Commerce
Co-Sponsor 11th Annual Award Program

UNIQUE AND DEDICATED are words that best describe the annual Columbus, Ohio Film Festival and its devoted adherents in this Athenian city of Midwest America. Countless hours of previewing and final judgment by community leaders, local businessmen, educators and professional men and women preceded the 11th annual Chris Awards Banquet held on Friday evening, September 27th, at the Christopher Inn.

Highest honor of these Columbus awards programs are the "Chris" statuettes, a reproduction in miniature of the 20-foot bronze statue of Christopher Columbus which graces the entrance to City Hall. A total of 17 "Chris" statuettes were bestowed on 15 business and educational motion pictures and two filmstrips selected by Columbus jurors as the best of several hundred entries.

Robert Yung Addresses Awards Banquet

Another 221 Chris Certificate Awards, made possible by the Columbus Area Chamber of Commerce, a co-sponsor of the Festival, went to 193 motion pictures and 28 other filmstrips cited for this honor. Principal sponsor of the event is The Film Council of Greater Columbus, headed by president Daniel F. Prugh. Principal speaker at the Awards Banquet was Robert Yung, vice-president of Elektra Studios of New York City. Mr. Yung has recently returned from a location assignment in Japan where he directed and co-produced a NASA film with Astronaut John Glenn, Jr.

Winners of the Chris Statuette in the "Business and Industry" film category were: *The Cattle Carters*, sponsored by British Petroleum (North America) Limited, and *The State of Enchantment*, sponsored by the State of North Carolina. "Information and Education" motion picture statuettes were shared by *Hailstones* and *Halibut Bones*, a Sterling Educational Films' production and *Mahanni*, a National Film Board of Canada film.

In the category "Travel, U. S. and Foreign" Chris statuettes went to *Amazon Family*, pro-



"The Warning Bell" won a Chris statuette for producer Wilding, Inc. and its sponsor, the Nationwide Insurance Company, at the Columbus Festival.

duced by Julien Bryan for the International Film Foundation; *France — With a French Accent*, produced by Coleman Productions for the French Government Tourist Office; *Mexican Boy*, *Story of Pablo*, produced by William Deneen; and *Unique Petite Belgique*, produced by Robert Davis Productions.

Statuettes to Safety and Health Films

Winners of Chris statuettes in the important field of "Safety, Health and Mental Health" films were: *Children of the Silent Night*, produced by Campbell Films; *Pulse of Life*, a Pyramid Film production; *Steel Jungle*, produced by WBNS-TV (Columbus) and *The Warning Bell*, produced by Wilding, Inc. for Nationwide Insurance, in cooperation with the National Safety Council. *The Warning Bell* will also receive the top plaque award of the National Committee on Films for Safety as the best general safety motion picture of the year. This award will be made at the forthcoming National Safety Congress convening in Chicago in mid-October.

"Special Fields" honors went to a biographical film, *George Bernard Shaw*, produced by Wolper Productions, Inc. and the other Chris statuette in this category went to *The John Glenn Story*, produced by Warner Bros. and the Department of the Navy for the National Aeronautics and Space Administration.

Moody's "City of the Bees" a Winner

The Moody Science Film program was the sole other recipient of a Chris statuette when *City of the Bees* was selected by Columbus jurors as the best "Religious" film entered. (CONTINUED ON THE FOLLOWING PAGE 66)

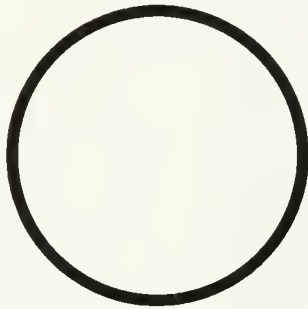
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- Film the waltzers of New York State
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George Toker, *Government Bureau*

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38 Films Explain Communism: Myth v.s. Reality

Southern California's Research Institute on Communist Strategy and Propaganda Is Host as Leading Authorities on Many Aspects of Ideology Present Views for Televised Series

by Rodger Swearingen, Institute Director

FOR YEARS, two of the most powerful media available anywhere — television and motion pictures — have been allowed to idle while many teachers, the youth of the nation, business organizations, and the public at large remain uninformed and confused about the aims and nature of Communism.

The television treatment of Communism for educational and informational purposes has tended to fall into one of two types: First, educational TV, too often characterized by the single lecturer, lecturing into a single camera from a prepared manuscript.

This approach while, at best, offering virtues of authority and conciseness, has two obvious shortcomings: (a) One half hour of straight lecture on television, however stimulating the lecturer or the subject matter, inevitably taxes beyond the attention span all but the most interested or avid viewer; and (b) equally serious is the fact that such programs, which have characteristically appeared on educational TV stations, usually have a relatively small audience rating.

Entertainment Skims Facts

The other type of program on Communism is more familiar to the average viewer and may be characterized as the Hollywood extravaganza. This approach has the virtue of skillful writing, professional production and interesting presentation. Its shortcoming has often been that the flashy presentation has had little relationship to historical fact or to the nature of the real issue at stake.

The question which has to be answered is this: Is it possible to combine the best aspects of both approaches, that is, can the authenticity, objectivity and perspective of the traditional educational TV program be wedded to the production techniques, facilities, talents and visual quality of the commercial television program?

The Origin of This Series

To explore the possibility of combining academic and governmental resources with those of the TV industry to produce a substantial documentary, educational series on Communism — about a year ago the Director of the Research Institute on Communist Strategy and Propaganda, University of Southern California, approached CBS-KNXT in Hollywood with an idea.

This idea was to combine the resources of recognized academic

institutions, responsible government specialists on Communism and experienced foreign correspondents with the best available documentary film, television facilities, techniques and talent.

Combined Production Effort

The result was a decision to go ahead with production of a 38-week TV and 16mm film series, *Communism: Myth vs Reality*, to be joint production responsibility of the University of Southern California and KNXT.

To handle the documentary film aspects and much of the writing of the basic scripts, the Institute added to its staff last year a specialist with a combination background and experience abroad in International Relations and TV-film work. With the co-operation of its senior specialists on Communist affairs and with that of the guest authorities, the Institute has, we think, been able to attain both subject matter authenticity and technical quality.

Objective View of Subject

The series treats the broad subject of World Communism objectively in its many aspects, starting with the ideological and historical origins of Marxism-Leninism-Maoism; encompassing the Soviet and Chinese Communist systems and practice, and then going on to Sino-Soviet foreign policy, strategy and tactics in the free world.

Each program has a similar format. Roughly the first half of the

program is devoted to examination of the particular topic through the medium of documentary film with appropriate background narration. This is followed by a question and answer segment during which the program host and a guest authority analyze the topic in greater detail.

Documentary film, both motion picture and still, has been acquired from 22 sources, including locations within the Communist orbit, important newsreel coverages of the past 50 years, captured Nazi and Japanese footage of World War II, and U.S. Government and private film collections. Hundreds of thousands of film feet have been culled to select the choice 150,000 feet of 16mm film from which the series, to date, has been created.

Experts Analyze Each Aspect

It has been the intent of the Institute to bring before the TV camera the top academic, governmental and news media authorities each analyzing an aspect of Communism in depth.

Major universities in the United States, U.S. Government Departments, the Council on Foreign Relations, the RAND Corporation, newspapers with foreign correspondents, and several foreign institutions all contributed one or more guest specialists to the series. In this sense, the series represents a consensus of expert analyses and opinion on Communist theory and practice.

A review of the 38 programs by

Dr. Swearingen introduces a program against background scene of Kremlin.



Dr. Leon Herman (right) specialist on Soviet economic development, The Library of Congress, with host of series, Dr. Rodger Swearingen.

topic, specialist and institution is perhaps the best way to convey the comprehensive nature and approach of this series. The summary of titles which accompanies this article may also help to answer the many requests we have had to furnish more detailed information on the project.

The West Lacks Experience

The value of a visualized presentation, illustrated with the most informative motion picture footage, is of extreme importance with the topic of Communism. Communism is being experienced by about one billion living human beings. However, in the West and particularly the United States, Communism is a subject largely of preconceived notions limited, in many cases, to the personal experience of individuals far distant from the actual existence of Communism. As a consequence, there is a natural tendency to relate communism, in an abstract sense, with personal experience.

To aid in overcoming this limitation, film presents an image, stimulates thought, and in a polite, observable way, urges the viewer to draw his own conclusions from that which he sees without accepting solely the opinion of others.

A skillful, well researched, presentation on film makes possible the unfolding of the topic of communism in the relationship of its theory, doctrine, history, growth, goals — and practice. This painstaking approach to the topic enhances the audience ability to

COMMUNISM: MYTH V.S. REALITY

cope with some of the more complex, and interrelated, phenomena of communism. Too often there is a tendency for the uninformed to be drawn to isolated examples of flamboyant, controversial, and emotionally exciting aspects of the topic.

Lack Experience, Background

The scattered reaction within the West to the topic of Communism is largely occasioned by these two problems of lack of experience and lack of authoritative background knowledge.

A highly detailed film presentation that can tackle, in a visual way, these problems upgrades an audience awareness so rapidly and in a broad manner, as to then enable a really fruitful analysis of the topic. Organizations, government agencies, school systems, public service groups and companies that deal with the public, the government, and with interna-



Alexander Dallin, director of Columbia Univ. Russian Institute, (right) with Dr. Swearingen and (center) producer James Cook.

tional markets have frequently been aware of the need for a rapid, compelling educational tool to enhance the level of sophistication of their members.

Fact v. s. "Visual Appeal"

The visual can be vivid, especially when focused on such a pro-

vocative topic as Communism. However, the Institute has also insisted on another important factor that takes precedence over use of dramatic and striking film. There is a natural tendency among film makers to let their preference be swayed by pictures and footage that inspires a response more visceral than analytically factual.

Therefore, the Institute has placed the priority of "fact" over "visual appeal" as the criterion upon which the series has been created. Footage was sought to substantiate fact, and the tendency to succumb to solely dramatic footage was minimized.

Since much footage about the Communist orbit is rare and difficult to obtain, there is very little leeway in finding that which achieves visual and technical perfection. But, when the Institute located footage which substantiated an important fact, regardless of photographic quality, this film was used.

This reliance on documentary,

newsreel, and candid material rather than carefully created dramatic material has been of extreme value in maintaining the level of authenticity. The audience is presented with a feeling of immediacy, reality, and candid insight.

A Corps of Serious Students

Besides the documentary footage portions of each film, the technique of presenting the topic of Communism by motion picture has opened up another, and equally important facet of the problem. There is a small but respected corps of highly skilled professionals who have devoted their occupational lives to a serious study of Communism.

Significantly, they are not to be found among the extremists, nor are they individuals who have pursued the topic for purposes of personal notoriety. These professionals — professors, researchers, government specialists and foreign correspondents — are well known among their colleagues, frequently have important influence on national and international policy, and are well read in the scientific and scholarly community.

Present Views to the Layman

However, the layman seldom has the opportunity to assess the observations and opinions of these experts unless he is a close follower of research about Communism. By "freezing them on film" their comments can then be made available to the public at the convenience of the audience's time schedule.

The technique of question and answer presentation has been employed in drawing out the observations of the guest authorities. Questions of controversy, which often capture the attention of the public, serve as the vehicle for exploring the topic and likewise minimize the debilitating effect of a monotone presentation.

Shown by Five CBS Stations

The series started on Channel 2 CBS-KNXT, Hollywood, during the fall of last year. In April of this year 20 of the 39 programs began running on the other four major CBS owned stations: in New York, Chicago, Philadelphia and St. Louis. Armed Services TV scheduled the series to start July 1 on 32 stations abroad.

The series has already earned three awards. The Ohio State Institute for Education by Radio-Television judged 74 entries from networks and commercial stations and awarded a commendation equivalent to between a fourth

(CONTINUED ON PAGE 48)

THE SEVEN GROUPS OF 38 FILMED TV PROGRAMS AND THEIR GUEST SPECIALISTS

BACKGROUND AND IDEOLOGY

1. Perspective Norman Topping (President, U.S.C.)
Robert Jenkins (Superintendent of Schools, Pasadena)
2. The Russian Revolution Donald Treadgold (University of Washington)
Gerhart Niemeyer (Notre Dame)
3. Marxism
4. Leninism-Stalinism-Khrushchevism Leo Grulow (Editor, *Current Digest of the Soviet Press*)
5. Maoism and Titoism Howard Boorman (Columbia)
Norman Fertig (U.S.C.)
6. World Communism H. H. Fisher (Mills College)
7. Communist Front Organizations Oliver Carlson, Ede Pfeiffer (Los Angeles)

THE SOVIET SYSTEM

8. The Soviet One-Party Government Howard Swearer (U.C.L.A.)
Carlton Rodee (U.S.C.)
9. The Planned Economy Leon Herman (The Library of Congress)
Alec Nove (University of Kansas)
10. Soviet Agriculture
11. Soviet Science and Technology John Turkevich (Princeton)
12. The Military Establishment Bernard Brodie (the RAND Corp.)

LIFE IN THE SOVIET UNION

13. Life in the Soviet Union Albert Parry (Colgate University)
14. Education in the Soviet Union Richard Renfield (National Education Association)
15. Religion in the Soviet Union Paul B. Anderson (National Council of Churches)
16. Race and Nationality in the USSR Richard Pipes (Harvard)
17. Soviet Arts and Letters David Burg (Former Soviet student of Literature at Moscow University)

COMMUNISM IN CHINA

18. How Communism Came to China Harold Hinton (Trinity College, Washington, D.C.)
19. Communism in China—The First Decade Plus Richard Walker (University of South Carolina)

20. The Government of Communist China

Theodore H. E. Chen (U.S.C.)

21. The Chinese Communist Industrial Economy

Alexander Eckstein (University of Michigan)

22. Agriculture in Communist China

Li Choh-ming (University of California, Berkeley)

EASTERN EUROPE UNDER COMMUNISM

23. East Europe Under Communism

John C. Campbell (Council on Foreign Relations, New York)

24. Case Study: Poland

Richard F. Staar (Emory University)

25. Divided Berlin

Hans Speier (the RAND Corp.)

26. Tito's Yugoslavia

Milorad Drachkovitch (Hoover Institution)

MOSCOW-PEKING FOREIGN POLICIES

27. Soviet Foreign Policy

Alexander Dallin (Columbia University)

28. U.S.-Soviet Relations

Marshal Shulman (Fletcher School of Law and Diplomacy)

29. Negotiating with the Communists

Philip E. Mosely (Council on Foreign Relations, New York)

30. The Communists, Peace and Disarmament

Charles Malamuth (U.S.C.)

31. The Neutralists and the Communists

V. P. Dutt (Indian School of International Studies, New Delhi)

32. Moscow-Peking Relations

Robert North (Stanford University)

33. The Foreign Policy of Communist China

Doak Barnett (Columbia University)

34. The Communist Economic Offensive

Hans Heymann, Jr. (the RAND Corp.)

35. The Communist Propaganda Machine

Frederick Barghoorn (Yale University)

36. Communism in Southeast Asia

Keyes Beech (Far East Correspondent, Chicago Daily News)

COMMUNISM IN THE AMERICAS

37. Communism in Latin America

Rollie E. Poppino (University of California, Davis)

38. Communism in the United States

William C. Sullivan (Assistant Director, F.B.I.)

FOR AMERICAN BUSINESSMEN TODAY, Western Europe offers prospects not unlike the New World once held for their mercantile ancestors. The Common Market, the Trade Expansion Act, and Europe's spiralling standard of living have done much to set the winds for profitable American ventures overseas.

Yet, the United States continues to export only about half as much of its gross national product as European countries . . . in spite of intense domestic competition, and all-out government encouragement.

An unfavorable balance of payments, shrinking gold reserves, lagging growth of industrial productivity are among the well-known results. Now, a new picture . . . titled *We'll Talk About It in the Morning* . . . comes forcefully to grips with some less well-recognized causes.

Produced for Pan American Airways by Henry Strauss & Co., of New York, *We'll Talk About It in the Morning* deals with traditional American attitudes that are in direct conflict with our equally traditional philosophy of aggressive, enterprising business practice.

Introduced by Secretary of Commerce

It does so with an effectiveness that induced Commerce Secretary Luther Hodges to appear in the film's opening sequence . . . to endorse its message as one "that will capture the imagination" of American businessmen, and move them to get into world trade. The Commerce Department sponsored nation-wide showings as part of World Trade Week; and the film was presented before key legislative and executive leaders at a private Washington screening.

Industry sponsored films are a fairly common vehicle for public information. But this picture has much that's unique in concept . . . approach . . . and technique.

From their first discussion of the project, Strauss and Pan Am set a specific objective . . . stimulating businessmen to take active, concrete steps toward overseas marketing. They realized that most businessmen were aware of basic facts about such developments as the Common Market. What was needed was a new viewpoint on those facts that would counteract fears of the unknown.

Frank Appraisal of Negative Factors

Research showed there were many negative factors to be dealt with. A significant number of businessmen for whom overseas marketing might have offered real and attractive potential held back because of concern over competition from low foreign wage scales . . . fear that any operation they built might collapse with the fall of a government . . . or unwillingness to tackle what they saw as ultra-complex problems of foreign promotion, distribution, manufacturing, licensing, and credit.

Other than purely logical forces also were revealed as playing a part. As one of the film's main characters puts it:

"Go over there!! How can you go over there? You don't speak the language! You don't read it. You don't even know anybody over there. There's no guide-book that tells you how to look at an industry."

This expression of simple human anxiety capsules the unusual approach of *We'll Talk About*



Two American businessmen on their voyage of exploration to uncover markets abroad.



Pan Am Explores New World Trade Horizons

"We'll Talk About It In the Morning" Deals With the Economic Potential of Marketing Abroad While It Delves Into the Human Side of the Problem

It in the Morning. Like most effective motivational films, this is a story unfolding problems in terms of people.

Two Partners in Search of Markets

The basic plot is quickly told. Two partners who have built a successful manufacturing enterprise by healthy aggressive drive, arrive at a crossroad common to many such businesses. Do you take up arms against a spreading sea of competition by consolidating present markets . . . or by looking for new ones? If the latter, where . . . and how?

A scouting expedition to New England reveals that foreign firms have already established a surprising beach-head virtually in their own backyard; and this leads the partners (one of them much against his better judgement) to a voyage of exploration, like two Marco Polos in reverse.

We follow them to Milan; and as they visit banks, street markets, an ultra-modern shopping center, an American consular office, an Italian manufacturing plant, we also follow the broadening road of their understanding and outlook.

We watch them move, half afraid of their own daring, from the idea that overseas marketing might possibly provide a "hedge" against the future, to the point where they are ready to try it as aggressively and with the same long-range hopes, as they would domestic expansion.

What emerges is no "preachy" or unrealistic conclusion . . . but a somber presentation of

possibilities that indicate several worthwhile avenues for personal investigation.

Much of the credit for this must be given to the film techniques utilized in this Pan-Am film. The Strauss organization was convinced that the only way to help overcome fear of the unfamiliar was to show (not merely state or argue) how close it actually is to much with which American businessmen are familiar.

Film Actual Conditions on Location

Accordingly, the film's live sequences were photographed on location in Milan . . . providing the opportunity to visualize actual conditions overseas with realism no one could seriously question.

To give added "true-to-lifeness" much of the story was shot in streets and byways; restaurants and stores; from moving cars and a sightseeing tower . . . with the obviously authentic sight and sound and "feel" of the city that only such a technique could provide.

The contrast between reality and the businessman's "preconceptions" is made to stand out even more sharply by a sequence, early in the film, employing art-work vignettes that illustrate the reluctant partner's mental concepts of Italy as a far-too-alien place.

The impact of this unusual motion picture can be judged by the extraordinarily large number of showings requested by business groups and others interested in the subject. It is also being effectively used within Pan American to provide members of the company's air cargo sales staff with background information. ☐

Right: Secretary of Commerce Luther Hodges pictured with director Robert Wilnot (left) and producer Henry Strauss (right) at a private screening in Washington where Pan Am's picture was presented to key legislators and members of the executive branch of the government.



The New Look in Mobile Homes

Art Baker Introduces a Retired Couple to a Colorful
"Design for Modern Living" That's a Pleasure to See

SPONSOR: Trailer Coach Association.

TITLE: *Design for Modern Living*, 27½ min., color, produced by F. K. Rockett Productions; distributed by Modern Talking Picture Service.

When one of every nine new housing starts today is a mobile home, when more than four million Americans are finding a new pursuit of happiness in traveling about the country in comfort and style, yet quickly making themselves at home in a real home and finding themselves in a community which gives them a feeling of belonging, there must, indeed, be something to this new *Design for Modern Living* based on mobile homes.

Art Baker's "Notebook", a radio favorite for many years, provides the framework for exploring this new way of life as, on film, he turns the pages of his notebook to discover some of the things which are touched with the whole range of human emotion.

Discover a New Way of Life

Within the "Notebook" context, a pleasant retired couple, John and Margaret Innis (played by Hardie Albright and Claire Carleton) get their first real close-up of mobile home living. In the process they undoubtedly take many of the audience for a first view too.

The situation is typical: Family grown, house too big, free time. With a travel trailer, they set out to see the country, fish, have fun, relax. It's fine for a while, but it has its drawbacks: it's not home, there's no opportunity to make any lasting friends, there's no sense of belonging anywhere.

Spotting what at first looks like

a country club, Margaret discovers a mobile home park, one of 10,000 built as planned communities throughout the land. Here the friendliness of the people in this setting far removed from any look of "camping out" gets them an inside view. Tony Fallon (played by Tom Moroney) takes them in tow



Art Baker's popular "Notebook..." framework helps audience discover this new way of mobile living.

for a tour of the park, and into his mobile home where his wife, Betty (Mona Knox), plays the gracious hostess in showing off a movable residence larger than many a four-room apartment, purchased already furnished with a striking interior plan.

A Revelation in Economics

The fact that such a dwelling—and many of them are expandable—costs half as much and upkeep a quarter that of fixed housing of comparable size is a revelation to the Innises. And Tony notes that not by any means are all the residents retirees; many with a good many years of employment still



"On location" at a Palm Springs Mobile Home Park with Art Baker.

ahead have deliberately chosen this sort of housing.

The comfort, thinks Margaret, is wonderful, but there ought to be something more in life, and there is. Host Tony provides the clincher by showing them the recreation area, a handsome structure providing activities of all kinds, so that residents may be gregarious or have privacy as they choose. The Innises succumb to the charm and delight of this new way of life, as doubtless many in the audience would like to do, and buy their own mobile home.

A Tuneful Production Number

Baker skillfully bridges the whole flow of action which includes a colorful production number with song-



Camera action as Tony Fallon welcomes Innises to mobile home.

stress and orchestra at the recreation center. A neat small touch which couples reality and make-believe, lending a good note of sincerity to the film, is an opening and close filmed in "the TV studio" with technicians cueing the narrator in.

Initial use of the film is to be on television, for which it is cleared, in the public service area, with showings to other non-theatrical audiences to follow.

Stanton Webb was producer; John J. Hennessy, the executive producer for F. K. Rockett Productions, and Joseph P. Denove directed. Script was written by Arnold Leo and Stanley Silverman. Music was created by Ed Norton.

IBM Data Control for "a better way"

Western Region's "One-Shot" Film Becomes a Field Tool
When Five "Case Histories" are Presented at Premiere

SPONSOR: International Business Machines Corporation, Western Region.

TITLE: *a better way*, 29 min., color, produced by Hollywood Animators.

☆ In a West Coast shipbuilding yard the long-used, laborious handmade mockup for a new vessel is replaced by IBM Numerical Control, with tapes directing the cutting of steel for much greater speed and far more accuracy, while IBM computers plan for cable and pipe installation . . . *a better way*.

Common to most small businesses, an even flow of working capital poses a problem for a firm near California's Half Moon Bay, where 1200 different styles of decorative candles are produced. IBM Inventory Control gives a major assist to stock turnover, and has the effect of stretching dollars so that each one does the work of two . . . *a better way*.

In a Los Angeles supermarket, IBM Telecredit provides automated check-cashing protection;

fast feedback of price and other information aids materially in competitive marketing; and in a service station chain, phone-line data transmission provides badly-needed controls on all stages of operation *"a better way."*

In a Texas hospital, where anaesthesiologists and other doctors seek answers to how to adapt man for better possibilities of survival during surgery, IBM Electronic Patient-Monitoring yields a physiological profile to predict re-

Electronic memory drum catches a check forger in *"a better way."*



Pictured on one of nine sets in which actual coach interiors are shown are (l to r) producer Stan Webb, director Joe Denove, narrator Baker.



actions, and this on-line medical tool becomes . . . a better way.

Intended for Single Showing

The five situations depicting "people with ideas and imagination, finding ways to make life more useful, finding a better way," were chosen for a film intended only for a single showing on March 19.

The objective was to inspire some 1200 members of the 100% Club, IBM Western Region personnel eligible to attend the annual conference on market development by having met or exceeded quotas in the previous year. The reception in the packed convention hall at San Francisco's Fairmont Hotel was literally tumultuous. More than one person attending said it was "like a Saturday afternoon kid's matinee."

56 Prints Already in Use

A. L. Williams, IBM president, promptly asked the men if they'd like to have the film as a sales tool, and the answer was a same-day order for 26 prints. Thirty more have been ordered since then, primarily for Western Region use.



Design automation is helping to speed shipbuilding, reducing costs, including showings at service clubs and for similar audiences. The head of IBM World Trade also requested a print with Spanish track, which was used in April at a conference of IBM personnel in South America. Expectation is that a better way will be listed in IBM's next film catalog for national distribution, and that versions in other languages will be prepared.

In its fine technical qualities, the picture uses tight closeups and dramatic lighting. Derived from the producer's 3-D stop-motion work, back- and cross-lighting with gels over the sources create a dramatic effect without distorting the truth of the scenes.

Initiated by Sheldon Eglash

Sheldon P. Eglash, then promotion and advertising manager for IBM's Western Region, headquartered in Los Angeles, initiated the (CONTINUED ON PAGE 48)

THE NATION'S DOCTORS entered the political arena throughout the country in 1962, helping to defeat programs for socialized medicine, including Federal medical care for the aged. They're back in the ring this year, more militant and better organized through the American Medical Political Action Committee (AMPAC), which aims to improve doctors' political "savvy" as they prepare for the 1964 campaigns.

The American Medical Association, representing some 200,000 U. S. physicians, supports AMPAC through contributions permitted this organization for political education. But it is the individual AMPAC member in the profession itself to which this growing organization looks for active participation and dues support.

Keystone of Local Meetings

Assuring that participation on the local and regional level and fortifying its members with understanding-in-depth about their roles in political life, AMPAC turned to a broad-based sight/sound educational program as the keystone of its nationwide membership meetings earlier this year. A three-hour film presentation, well-spaced with personal talks and "breathers" was unveiled when AMPAC's "Barnstormer Course in Political Education" hit the screen some months ago.

Aiding the campaign are a series of eight "Political Education" pamphlets but the "heart" of the program was the audio-visualized "short course" designed for local presentation by a single discussion leader and aimed at strengthening the city and county-by-county AMPAC groups building up across the country.

Course Produced by Parthenon

The "Barnstormer" course was produced by Parthenon Pictures of Hollywood. "Built-in" as a 28-minute segment of the course is a very popular and appropriate film, *Where Were You?* contributed by the Ford Motor Company. 50 prints were loaned to AMPAC for use in this non-partisan political education course.

The Ford film is an early seg-



Victory at the polls is shared by the now-informed "Dr. Gordon" in this scene from "How to Stand Up and Be Counted-On" in Barnstormer course.

The Doctor Studies Politics

Nationwide Groups Applaud Filmed "Barnstormer" Course of Their American Medical Political Action Committee

ment of the "Barnstormer" program and at its close, another film introduces George Gordon, M. D. who has been watching the picture at a civic club meeting. Dr. Gordon's life and hard times in the political field serve as a continuing theme for subsequent films.

The Ineffective "Dr. Gordon"

The second film on the program, a 25-minute subject, shows Dr. Gordon as he tries his hand at politics without knowing exactly how he should go about it. In *How to Stand Up and Not Be Counted* he winds up this brief, unhappy interlude by being very ineffective.

Discussion leader and coffee "breaks" are interspersed between such films until another brief segment of seven minutes presents "The basic structure of the political party" in color film. The mistakes made by Dr. Gordon are recounted in another short film sequence,

followed by a film on the structure of the medical political action movement.

How to Set Up a Committee

A high point in the program is the film introduction of Dr. Edward Annis, president of the American Medical Association, 1963-1964, who explains how to set up a local candidate committee. The final motion picture, 12 minutes in length, returns to Dr. Gordon in *How to Stand Up and Be Counted — On*. Now the good doctor has learned his lesson! Both he and his wife go into politics knowledgeably and they get results.

America's physicians have friends on both sides of the aisles in Congress. Their campaign will serve to awaken a very large segment of "influential" citizens to active participation in every phase of government. Results from the field show extremely large and vocal audiences are using the filmed program. They indicate that the political awakening of the doctors is being widely accomplished.

Techniques Worthy of Note

Behind the production scenes, the Parthenon-produced films contain special techniques worthy of note. The "voice" is "contemporary" (CONTINUED ON PAGE 48)

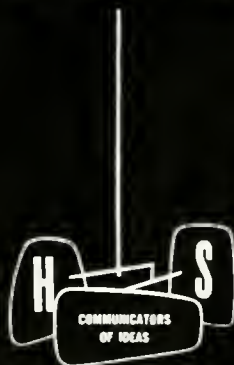


In these pictures: glimpses of the "ambient limbo" backgrounds used to help doctors identify with scenes are visible as (left and above) "Dr. Gordon" turns trials into triumph.

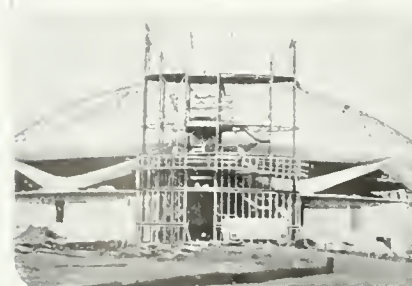




*OUR STUBBORN,
PAINFUL MARCH TOWARD
A COMMON HUMANITY
CAN ONLY BE SUSTAINED
BY A RECOGNITION
THAT ALL MEN
ARE ONE
IN THE ULTIMATE ISSUES*



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World-Wide Audience Will See Third
in Series of Official Fair Pictures

THE THIRD IN A SERIES of official progress reports on the Fair has just been released. *World's Fair Report with Lowell Thomas* is slated for world-wide distribution in three versions. Two of them, a 28-minute and a 14-minute film, will be distributed by Association Films, Inc. to non-theatrical and television audiences. A nine-minute 35mm version is under preparation for global theatrical showings. It is expected that the audience for the new film will exceed the 14,000,000 persons who are estimated to have viewed the 2nd World's Fair Report. This, and other Fair Progress Report films, are produced by John Campbell Films, Inc.

Lowell Thomas takes the viewer on a trip through the Fair at this stage in its construction. He points out the Hong Kong pavilion, one of 45 foreign exhibits which will be built in the International Area. The new William Shea Stadium adjacent to the Fair will house 55,000 baseball fans for games of the New York Mets. The All-Star Game is also scheduled for this stadium in 1964.

Pierre Salinger, White House Press Secretary, is seen opening the Fair Press Building. He predicts that it will be a World Press Center in 1964-65.

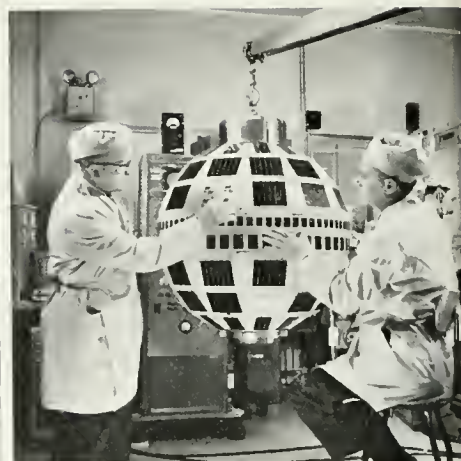
Other features of the big exposition include the amphitheatre in the center of the Lake amusement area, the new arterial approach system, and fanciful and colorful exhibit buildings going up in the Transportation, Sports, Religion, Industrial, Federal and States, International and Lake Amusement areas.

Lowell Thomas interviews Robert Moses, president of the Fair, and scores of models and renderings of finished exhibits are shown. Visitors are seen arriving in New York from abroad by ship and plane, including a typical "Fair Family" that is seen enjoying New York and buying tickets to the Fair.

Some notable shots of the Fair construction site in the film were made from a helicopter. After three years of experimentation, producer John Campbell has worked out a new system of helicopter photography which gives exceptional smooth and visually impressive results. Vibration engineers have designed a special foam rubber seat for the cameraman. The camera, itself, is a modified Bell & Howell 200 attached to a gyro stabilizer. It is possible to reload this camera with 50 foot rolls of film in four seconds.

World's Fair Report with Lowell Thomas is a lively preview of one of the great events of our time. Credits: photography by Michael Livesey, John Sandstone, Ray Long and Julian Townsend; written by John Campbell; directed by Jack Tobin; titles by Visualscope, Inc.; music by E. Robert Velazco; produced by John Campbell Films, Inc.

World's Fair scenes: (top to bottom) as Lowell Thomas narrates. The Unisphere symbolizes the Fair's theme; Thomas interviews Robert Moses; Dedication scene at Press Building; meet the "Fair Family." Bottom: General Electric building.



Bell Lab technicians check Telstar satellite.

The Building of Telstar

A True Record of Scientific Progress
Filmed During Satellite Construction

THE BUILDING OF TELSTAR over a year's time by dedicated engineers and technicians of Bell Telephone Laboratories is the subject of *Inside the Telstar Satellite . . . Reliability in the Making*, a new film just released by the Bell System. The 17-minute color picture was prepared by the Bell Labs' Motion Picture Report Group with MPO Productions, Inc.

The film shows how each piece of the finished satellite was fully "pedigreed" — tested and retested hundreds of times before and after assembly. The designers could reach back to many electronic achievements of the Labs in the past — the transistor, solar cells to provide power, foam encapsulation techniques — but they asked for other scientific breakthroughs in the construction of the satellite and, as the film shows, they got them.

What made the project especially difficult to put on film is that this is the *actual* record of the building of the satellite. Delicate operations taking place are actual scenes, not simulations, shot without hindrance to builders.

The Bell System will show *Inside the Telstar* to engineers of operating companies and of the more than 800 suppliers who provided parts of Telstar. Another use for the film will be in recruitment — attracting top quality young men to careers in the Bell System companies.

The film was a great challenge for the production team: Bell Labs' J. W. Lueddeke, supervisor of the film group; John P. Rimo and Webster J. Van de Mark, who wrote and coordinated the project; and MPO's producer-director Andrew L. Gold; associate producer, Howard Title; and editor Garry Hayes.

At all times, the desire was to come up with more than "just a straight report." Lighting had to be carefully controlled to avoid damage to delicate solar cells; as the satellite was assembled under surgically-clean conditions, the motion picture equipment and cable were constantly treated with alcohol baths and vacuum cleaners. Time, during the assembling of Telstar, was unbelievably valuable. Hours and hours of careful pre-planning and production teamwork went into this rare visual record.

Seminar Program Concepts: Structure and Presentation

by Ted Mills

Creative Director of Mills-Widener, Inc.

A RECENT IN-DEPTH ATTITUDE STUDY with 25 leaders of American industry who had attended the Bell System Business Communications Seminar, revealed that the Seminar was achieving its objectives. It was successfully conveying to top corporate executives the importance to them of sound communications planning and implementation in business today.

The one-day seminar program was created and directed specifically to its "target audience" of presidents, executive vice-presidents, comptrollers, and other top-management executives.

The influence of this direction is evident in several ways. It is reflected in the overall



Symbol of the Business Communications Seminar, seen through main entrance door.

structure of the seven-hour program, as well as the manner in which programming is presented.

First, the "communications story" is told purely in the top manager's frame of reference. It regards communications as he might see it, not as a technical or operating manager might look at it.

Second, because high echelons of management have little *a priori* interest in communications, the Seminar is structured to create such interest.

Third, because industry leaders tend to resist, if not to resent "selling" presentations, the program is factual, objective and informative.

Fourth, the qualitative level of all programmatic ingredients — writing, photography, graphics and other presentation elements — is unusually high, to be consonant with the status of the executive audience in the business community.

Fifth, unusual emphasis was placed on accuracy of research. Hundreds of pages of research, and hundreds of hours of collaboration with both Bell System technical experts and leaders in industry in information sys-



Films projected on screen wall aid quicker comprehension of five basic subjects studied.

THE BELL SYSTEM BUSINESS COMMUNICATIONS SEMINAR

To Show Business the Importance of Sound Communications Planning, Implementation, the Bell System Presents a Seven-Hour Program in This Pace-Setting Chicago Facility

tems, business and corporate planning, computerization and other relevant business areas, went into the program.

As can be seen in the program structure which follows, each and all of these five directional influences are reflected both in the overall structure and in each program element itself.

THE PROGRAM STRUCTURE

The one-day Business Communications Seminar runs approximately seven hours, beginning at 9:30 in the morning, and usually ending shortly after 5:00 P.M. Its actual running time depends on the amount of discus-

sion generated among Seminar conferees during the day.

The day's program consists of nine key elements of subject matter, which range in length from ten minutes to over an hour each. Two of the nine are planned, guided discussion periods, one including all 25 conferees, the other broken up into six small groups. The remaining seven elements are wholly programmed.

The Seminar day opens with an 18-minute color, animated wide-screen film, *The Information Explosion*, which broadly explores the sudden explosion of knowledge since World War II, as it affects all society. Its tone is urgent, even alarmed at the staggering statistics

Following film, Seminar conferees discuss subject in relationship to their own problems.





Seminar manager Mike Garneau (left) and supervisor Dick Trulock. They are assisted by faculty of Bell System communications authorities.

(CONTINUED FROM THE PRECEDING PAGE)
of "man facing an era when there is more to know than he can ever learn."

The computer is introduced as "part villain, part hero" in man's growing struggle to find ways to extract the "golden needles of meaning" from the "data haystack," in time to be meaningful.

The film suggests no solutions, no way out. Its effect is to create uneasiness and a sense of jeopardy to the manager for whom "the 60-second minute will not budge."

Exploring the "Information Explosion"

Now a Seminar Leader — an experienced Bell System communications authority — presents in the theatre itself a fascinating third-dimensional lighted, animated model of a corporation, exploring what the information explosion of the last few years has meant to business. He discusses the mushrooming young science of Information Systems, using the model to illustrate its workings.

This second programmed element, some 15 minutes long, explains the importance of systems planning and shows how such planning, which necessarily includes communications, can discipline information-handling into a key profit function in modern business.

Before he has finished, seven men at a conference table appear on the screen-wall behind him. He introduces them as a panel of nationally-known information experts in an unrehearsed symposium on Information Systems. Edward Bursk, Editor of the *HARVARD BUSINESS REVIEW*, moderates the panel which includes Robert M. Trueblood of Touche, Bailey, Ross; Willis Winn, Dean of Wharton Business School, University of Pennsylvania; Henry M. Boettinger, Assistant Controller, A T & T; Richard Neuschel, a Director of McKinsey & Co.; John Magee, Vice President, Arthur D. Little & Co.; and V. M. Wolontis, Director of Military Communications of Bell Telephone Laboratories.

Significance of the Computer's Impact

With highly-varying opinions, the panel discusses the significance of the computer's impact on the administrative functions of management, and the top manager's relationship to systems and communications planning. The 33-minute *Symposium*, in black-and-white, is a film made from a television recording.

As the *Symposium* ends, conferees form small groups in the lounge where, over coffee, they discuss in a group dynamics session answers to carefully-planned questions posed

THE CONCEPT BEHIND SEMINAR PROGRAMMING

by each Seminar Leader. These questions elicit each manager's own experiences and opinions about the information revolution as it has affected his own business.

Such discussion inevitably proves extraordinarily popular, controversial and voluble. After half-an-hour, the conferees return to the theater where each sub-group chairman reports conclusions of his group. Further full-audience discussion of information-system problems and solutions continues for another half-hour, carefully guided by the Seminar Leader.

It is almost noon. The vividly-colored opening film, the demonstration-lecture on Information Systems, the *Symposium*, and almost an hour of guided discussion have all focussed only on the larger Information System pic-



Special rotating chairs can be moved in any direction to facilitate discussion by conferees.

ture. By now, the manager in the audience feels the alarming velocity, significance, and importance of the technological revolution taking place in information handling in business today.

Communications' Role in "Revolution"

Before lunch, the lights dim as we hear the words "Information is a change of condition . . ." and a three-projector film, *Communications: The Vital Link*, spreads over the entire 34-foot screen-wall to present for the first time the communications part of the "revolution." The larger predicate has been set; the audience is ready to explore this "vital link" of any information system.

In increasingly technical terms, but always comprehensible to the least technical member of the audience, the film explores the nature of information, voice and machine languages, band-width, multiple usage and the nationwide communications network. As *The Vital Link* ends the audience has now seen the crucial importance of communications.

There is, of course, free unguided discussion among conferees at lunch. After lunch, the Seminar now inspects in detail communication's crucial role in information handling. In this fourth fully-programmed element, two Seminar leaders working together introduce the *Seven Criteria* by which communications needs are determined: function, distribution, volume, urgency, message language, accuracy and cost. They illustrate how such needs, properly diagnosed, specify the various serv-



Transmission devices appear through electrical-ly-operated concealed doors under screen wall.

ices and transmission devices available in modern business communications.

Transmission Devices Emerge from Wall

A dimensional display-board, hidden transmission devices which appear one by one out of the wall and documentary case histories of modern communications in action, are all intermixed for variety and optimum impact. Yet they are presented still in the top-manager's frame of reference, and always in relation to the larger "information system" canvas in terms of business use.

The manager sees days cut to hours in order-entry procedures, with the resulting reduction in inventory costs measured in impressive percentages. He sees the simple installation of a data communications device make buying so easy for a customer that purchases by that customer multiplied many times over in a single year.

Film on "Universal Electronics" Corporation

For over an hour after lunch, the theater has been a communications clinic. But now the theater darkens and on the center of the screen-wall appears the story of the *Universal Electronics Corporation*. This 40-minute drama in black-and-white, wide-screen, tells the fictional story of the human and professional motives and conflicts of officers in a major corporation, as they struggle with a need for better information systems and the inevitability of computerization.

The two principal characters of this sixth programmed element are the president of the corporation and a young systems planner to whom he entrusts an almost impossible task. The latter almost fails, but realizes in time that fully effective systems analysis requires inclusion of business machine and communications experts as part of the study team if the right solutions are to be found.

So totally do high-level officers in the audience identify with the fictional president and his problems that the guided discussion of the film is extremely lively. The half-hour allotted to it seems inevitably too short. But the Seminar is approaching its end. The Seminar leader briefly summarizes the day's events.

"Information Is a Change of Condition"

Then the seventh programmed element, the "Finale" film, spans the screen-wall in color, beginning with the same phrase as *The Vital*



Seminar participants relax in lounge area outside of theater. Projection screen is concealed in the wall at right for viewing by guests.



Informal discussion provides opportunity to explore areas of particular interest. Teletypewriter behind window provides the latest news.

Link: "Information is a change of condition." But the change of condition the Finale explores is the rushing change, expansion and growth taking place in every area of business except one: the rate of profit. The film documentarily re-studies the role of communications in speeding up information-flow "to make legroom for profit." It does so in terms of not only today's but tomorrow's communications, ending with the warning that "such is the velocity of change that tomorrow is already here." And the Seminar is over.

It has been suggested that the format of the one-day Seminar resembles a double-ended funnel. The *Information Explosion* opening is almost universal in scope and portents. The "funnel" narrows down to equate the effect of the explosion on business and the brand-new science of Information Systems with its

explosive growth. The focus finally narrows further to the specific role of communications inside the larger frame of information-handling reference.

Funnels to a Larger, Corporate Scope

It stays in this "neck" throughout its detailed inspection of the data transmission services and equipment it provides to information-systems planners. With the dramatic *Universal Electronics* film, it begins to move outward at the lower "mouth of the funnel" to a larger, corporate scope. And in the finale, with its investigation of change in all business, it widens out still farther, back to the dimensions of the beginning.

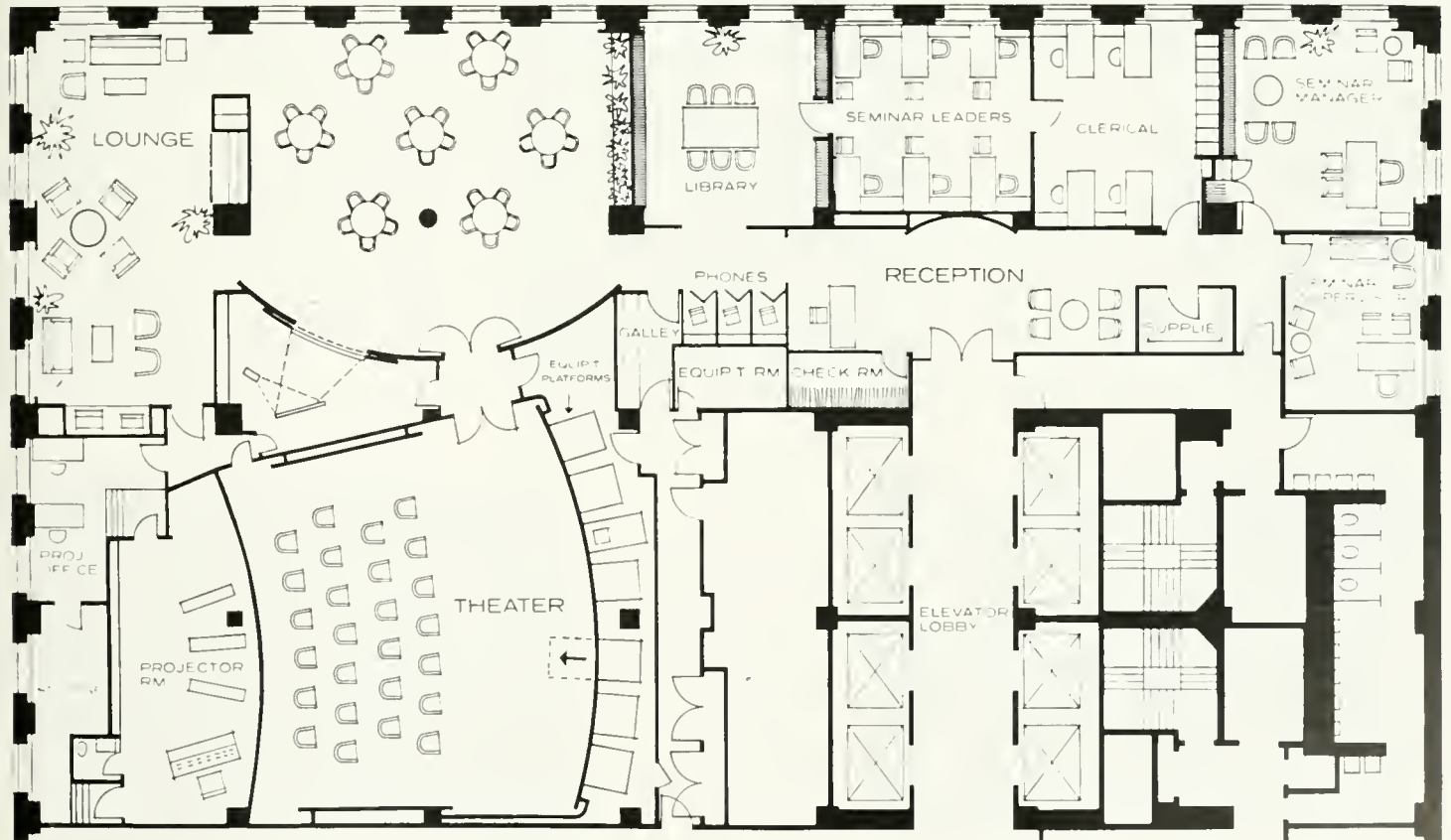
Twelve different information-display tech-

niques are utilized in the seven programmed elements described above. These include techniques ranging from three-screen film animation in color, through "live" demonstration with actual, working communications devices, to one-screen black-and-white projection of a television recording. To achieve constant change-of-pace, no program element utilizes the same presentation technique as that which precedes or follows it.

A glance at the structure further reveals that no two program forms are alike during the day. Some subject matter is presented in filmed documentary form, some through filmed drama, some through "live" demonstration by Seminar leaders, some through "live" slide talks, others through taped sound slidefilms.

Yet, intentionally, no one of the seven pro-

Floor plan of the Seminar Center will help readers to locate facilities pictured here.



SEMINAR PROGRAM:

grammed elements is self-sufficient. Key thematic concepts of importance to the Seminar's "total experience" are carefully woven in and out of *several* elements. As in play-construction, the Seminar is conceived as an integrated whole.

The important Seminar theme of communications planning, for example, appears four separate times prior to its emergence as the basic theme of the dramatic *Universal Electronics* film and is recapitulated in the finale.

The Seminar's nine major program elements, 300-pages of script, its 1100-odd slides, its five major films, its dimensional models and display boards, are all presented essentially as one integrated, single program and not as an assemblage of unrelated parts.

Also valuable to the "total experience" is the Seminar's use of those information-display devices which sting home especially important ideas, moments, and facts, for optimum retention.

Carefully preplanned lighting-changes, controlled use of music and color, a sudden jump from a single projected image on center screen-wall to a 34-foot wide image, the appearance of concealed demonstration devices coming out of the wall, and similar showman-like techniques *inside* various films, contribute to impact when and where needed or required. It is important to note *that only when program and facility are evolved together*, as in Chicago, can such "experience control" be achieved.

Structural Balance for Target Audience

Perhaps the most noteworthy of all the structural characteristics of the seven-hour program is the fact that not until just before lunch is any significant reference made to communications, except as part of a larger whole.

In the Business Communications Seminar, whose evident objective is to tell the communications story, it may seem curious that almost the first 40 percent of the program deals with subjects other than communications.

But it has been so structured for reasons which relate both to the frame of reference of the corporate officers in the audience and the subject matter itself. A brief glance at the essence of the subject matter helps explain why.

Essentially, the entire program day concerns itself with the explosive radical changes taking place in the theory and technology of information-handling in business today, a great many of which have taken place in communications.

Gain Interest and Concern of the Viewer

Yet, since communications is *only a part of the larger information-handling process*, it is important first to gain the interest and concern of the executive for the urgency of the total "information revolution" as it relates to him and his decisions that are essential to corporate survival in the electronic age. For then the communications story derives from the imperatives of the large phenomenon, and is exciting and important in its crucial relationship to that total story. It gains its power from the whole.



Fifteen motorized observation and projection ports are controlled from the master console.

Design & Engineering of the Seminar Center

Physical Planning and Construction of the Communications Center Was Entrusted to a Talented Group of Specialists Whose Joint Effort Created Unique Facility

Technical Background by Barbara Skeeter

MANY DIVERSE TALENTS were combined during the creation and production of the Bell System Business Communications Seminar in Chicago, to achieve the objective set forth by Bell.

The audience: top executives of major corporations. The function: to serve the increasing importance of communications in the operation and management of business.

An Example Worthy of Careful Study

The accomplishments of this select group have become a milestone in the field of small audience communications, and worthy of careful study. Simultaneous accomplishments by Bell System's own staff and their effective use of the Center's broad capability are another story, and, one that will be most valuable to those whose primary concern is the utilization of modern group communications media.

The Bell System Center, on the 39th floor of the new United of America Building at One East Wacker Drive, in Chicago, is truly the product of joint effort.

Widener and his associates defined the basic plan, and guided Becker & Becker Associates, Inc., the designers; Reevesound Company, Inc., motion picture and sound system specialists; and Sol Weinrich & Associates, designers and manufacturers of special machinery in a fully-coordinated effort. The Center opened in the spring of 1963 and has been in regular operation since that time.

Through ingenious utilization of motion picture technology, communications programming, and design, the Center aims to show the busi-

ness executives how modern communications can help them contribute more effectively to corporate planning, growth, and, profit.

Newly-Developed A-V Techniques Used

Through the Center's continuing seminar program, both broad and specific implications of the communications challenge in relation to the information explosion are inspected and solutions now being applied are studied. Newly developed techniques in audio-visual presentations are used to illustrate rapidly changing concepts in business communication.

Designed to give management executives a capsuled examination of new developments in business communication and data transmission systems, the program goes a step further, looking toward a clearer understanding of the interaction of man, communications and the machine.

Designed to Reach Well-Defined Goal

Physical planning and construction of the Bell System Center is as unique as the idea concept which gave it birth. It is the first facility of its kind in the country to be conceived, designed, and, engineered to suit such a precisely defined single purpose, i.e., to condense and present factually, forcefully, and, attractively, the vastly complex problems of business communication, information handling, and, their possible solutions.

The creator-producer team, architects, industrial designers, and, motion picture engineering specialists, worked closely from initial planning to completion to be certain that



View of the seating arrangement and projection ports (open for action) in the Seminar theater.



Projection room has 35mm professional projection.

each facet of the Center and its program integrated effectively with the overall plan.

System an Example of Best in Technology

The Center's motion picture system designed by the technical staff of Reevesound Company, is a fine example of the effective utilization of motion picture technology for the display and presentation of business information.

The system provides motion picture, sound, and control capability of high professional quality and maximum reliability, giving to the informational purposes of the Center, the best features that can be derived from today's entertainment motion picture technology.

A somewhat complex Reevesound system serves the theatre with its 34-foot screen-wall of white acoustical plaster that is unframed and slightly curved.

Screen Wall Receives Three 11' x 6' Images

The screen-wall receives three 11' x 6' motion picture images, spaced six inches apart, projected from three 35mm Norelco Model FP20S shutterless projectors, electrically interlocked to provide frame-for-frame operation.

Norelco Pulse-Lite lamps used on the three projectors permit great flexibility in system de-

sign and operation. The light sources are water cooled, short-arc mercury tubes pulsed 72 times per second by a synchronizing signal from the film advance mechanism of the projector.

Light output with color correcting filters is able to produce 23 foot candles incident bright-

ness at the screen. Color, brightness and light distribution are sufficiently uniform to meet the firm requirements of multi-image presentation, and the 72 flashes each second exceed the flicker response characteristic of the eye so that image forming light appears visually continuous.

The mercury tubes are water cooled, making it unnecessary to vent the lamps to the outdoors, and they are mounted in pairs within the lamphouse water jacket with automatic, virtually instantaneous, changeover in the event of burnout, so that long film programs can be scheduled routinely. This "continuous running" capability permits the use of 6,000-foot reels and enables the programming staff to count on a full hour's operation of all three machines.

Four Random-Access Slide Projectors

Three 8' 10" x 6' picture images are shown from four 2" by 2" slide projectors, the center picture coming from either of a pair of slide projectors having double dissolve capability. The machines used are TelePrompter random access models, each with 100-slide capacity, giving 200-slide capacity for the center pair.

In a cove facing the unframed presentation

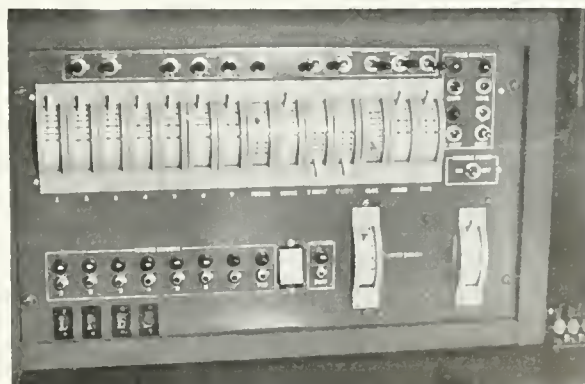


Complex Reevesound master control console is operated by Al Robel, shown checking cues.



Complex Controls on Master Console

Left: controls for motion picture projectors, stereo tape decks and random-access slide projectors. At right: a battery of controls for image brightness, theater lighting and operation of the drawers which house moveable transmission devices for use in Bell Seminar programs at the center.



DESIGN AND CONSTRUCTION OF THE FACILITY

screen, three sets of dimmable cold cathode lamps provide not only room illumination to establish feeling and mood but are used also to "wash" the screen. These blue, yellow and pink lights provide a soft white light when mixed together.

Lights Over Each of 26 Audience Chairs

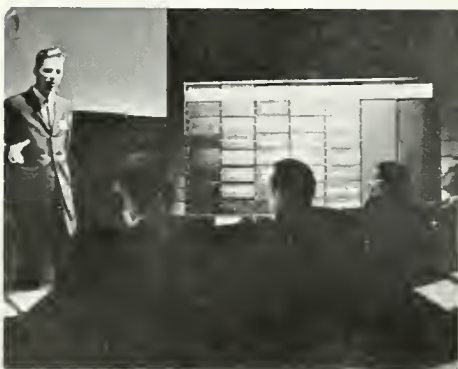
Down lights, also located above, illuminate each of 26 audience chairs. Just forward of the viewers, between the screen and the audience seating area, seven pairs of accent lights provide individual illumination for a series of seven clever display drawers concealed in the wood paneling of the forward walls beneath the screen.

These unusual drawers contain actual working equipment described in the seminar presentations. The equipment illustrates points made during the seminar's program. Of the seven such drawers in the main lecture room, six are for products and the seventh carries the speaker's lectern.

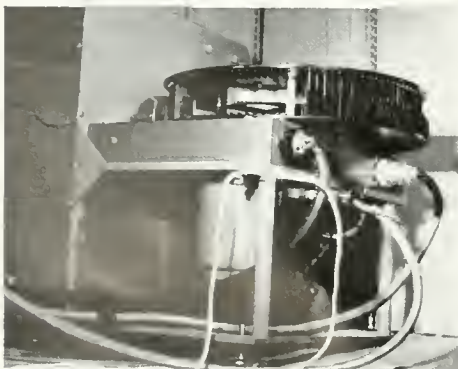
Seek Maximum of Intelligible Speech

Lewis S. Goodfriend & Associates, consulting engineers in acoustics, functioning as an extension of Reevesound's technical department, determined the listening character of the Center theatre and provided its acoustic design.

The objective of the design, which was to provide a high level of speech intelligibility, was achieved in several ways but mainly through the use of sound distributing and sound diffusing materials on appropriate surfaces. Extensive use was made, for instance, of the reflective surface of plaster and wood.

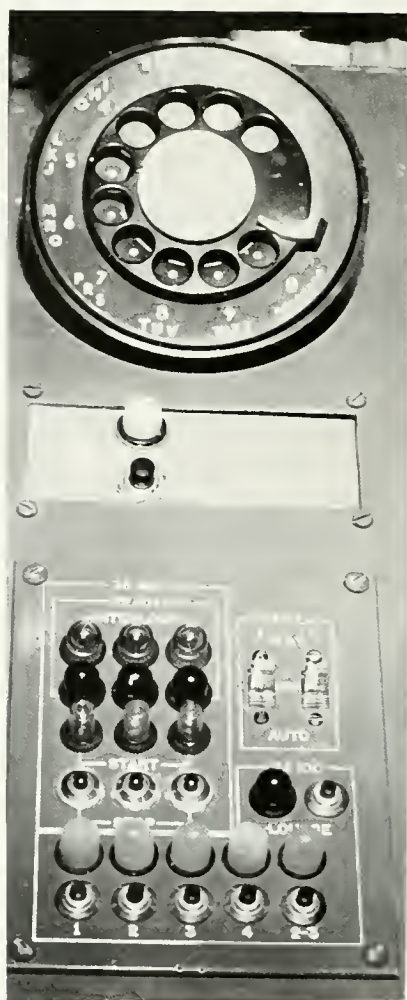


Above: use of special visual aids simplifies study. Below: one of four 100-slide capacity random-access slide projectors which provides 8' 10" x 6' picture images on the theater screen wall.



The sound absorbing qualities of carpet and the avoidance of echo producing shapes in construction, provided additional sound control.

An open-weave fabric used to cover chairs in the auditorium allows seating to absorb sound, thereby increasing the degree of sound control in the room. Since there is no noticeable variation in sound absorption whether the



Section of Reevesound-designed master console at Center shows controls for motion picture and slide projector, stereo tape deck.

chairs are occupied or not, the room may be set up for operation when empty with the assurance that the desired acoustical quality will be maintained when it is filled.

The full cooperation that Goodfriend and Reevesound received from architects and designers working on the Center has been cited as one of the prime factors in the creation of such an exceptionally proficient acoustical system.

Sound Installation for the Theater

Sound in the main lecture room is provided by four loudspeakers: three Altec 605A speakers, situated at center, right and left, beneath the formal presentation screen; and one 755C Altec at the rear. Two Altec 686 mikes sus-

pended above can be used for sound reinforcement or program recording.

An unusual master console, designed by Reevesound engineers, provides audio, projection and lighting control throughout the Center's main lecture auditorium and in an adjoining informal presentation room.

Bearing in one section an array of 50 separate audio control switches, the console provides for the following:

1. Volume control of motion picture optical sound track from each of the three 35mm Nor-elco motion picture projectors. Master control for starting and stopping each machine drive motor independently, or to interlock, start and stop all three or any two together.

2. Slide selection and on-off control of four TelePrompter random access slide projectors, including forward or reverse pulsing of projectors, each independently, or any two, three, or four together; activating automatic dissolve between two center units permitting them to act as one projector of 200-slide capacity; and random access slide selection control for each of the four machines independently.

3. Channel select control of 3-channel theater sound.

4. Level and channel select control of two Viking Model 95 stereo tape decks which provide commentary for slide presentations as well as background music.

These machines also may be switched for stereo recording from the auditorium. The Viking Model 95, as modified, also provides for automatic cueing from the master console position.

Additionally, the operator at the master console controls: (1) theater lighting dimmers:



Above: Viking Model 95 stereo tape deck was modified to provide automatic cueing from a master control position. Below: a close-up of the stereo tape deck's control panel.



(2) six pairs of spots used as equipment lighting dimmers to illuminate the product drawers; (3) a podium dimmer with six selector switches; (4) special activator controls for remote opening and closing of product drawers, position control of the seminar's leader's lectern and, open and close controls for all projection ports; (5) control for the lounge re-cap random access projector and sound.

The console includes bridging and outlets for all controls to permit later remoting of any equipment for manual remote operation or for control by automated program units.

Lecturer Has Auxiliary Control Panel

Auxiliary controls at the speaker's lectern operate a seminar leader's reading lamp and lectern sound reinforcement microphone; random access slide projectors; an additional lectern "out" and "in" control; indicator light controls to the master control console; and a two-way intercom telephone to the master control console.

Only one man is needed to operate the master console which consists of two six-foot racks placed side by side, a desk with a 27-inch work top and 45-degree wedge plus a 21" x 15" desk cabinet.

In addition to the unusual design of the equipment in the main lecture room, there are several other unique features apparent.

Ports Conceal Projectors and Displays

Fifteen motorized observation and projection ports are concealed in the room decor, including: (1) an observation port for the program controller; (2) six projection and observation ports for 35mm equipment; (3) eight projection ports for random access slide and other projectors.

Motorized devices to open and close these ports, the product drawers and an informal presentation screen covering in the lounge were designed by Sol Weinrich & Associates. Reevesound Company designed and engineered the control system for the Center.

Rear Projection Screen in the Lounge

Adjacent to the main lecture room is a lounge which is used for informal presentations and discussions. The room features a framed Translux "Luxchrome 50" 6' x 4' rear projection screen with two Altec 601A speakers situated above it. The screen, concealed in the wall decor when not in use, has motorized open and close devices that are controlled from two locations. Slides are shown in the area with a TelePrompTer 100-slide random access projector.

Every engineering decision Reevesound made in developing the projection and acoustic systems was coordinated with Widener's planning group. Specifically, the motion picture and slide presentations, created by Ted Mills, were designed to produce certain emotional and intellectual reactions.

Provides Integrated "Total Experience"

The coordination of these impact objectives set forth by the producers and the Reevesound specifications and engineering resulted in an integrated "total experience" for the audience that makes the seminar program unique in industry.

As significant as the Bell System communi-



Reevesound drive modification provided frame-for-frame interlock for 35mm.



Closeup of drive modification used on all three of 35mm Norelco FP20S projectors.

cations story itself is in business, just as outstanding is the Seminar program. In itself, it is a major advance by a major corporation in telling its own communications story to the business community. The coordinated planning

and implementation by the many diverse talents assembled has produced an unique presentation and facility that can well provide a goal for other companies who have important stories to tell.

Companies Whose Specialized Talents Helped Create the Bell Seminar Center

MILLS-WIDENER, INC.
Concept, Program and Direction
* * *
BECKER & BECKER ASSOCIATES, INC.
Interior Planning and Design

REEVESOUND COMPANY, INC.
Projection, Acoustics and Control
* * *
JENS RISOM DESIGN, INC.
Furniture Design and Manufacture

Projection, Sound, Control and Acoustics Were Szabo's Responsibility

REEVESOUND COMPANY's participation in the creation of the Bell System's Communications Seminar Center was under the direction of William Szabo, the

Meet Bill Szabo, planner and supervisor of Reevesound installations at Center —

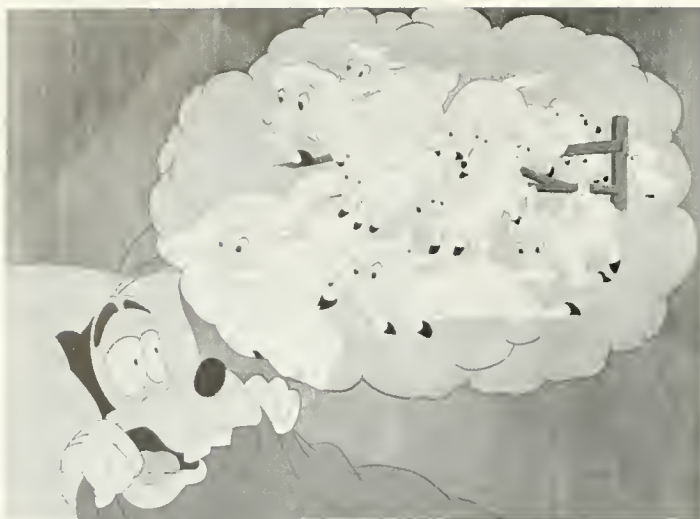


firm's vice-president for contract operations and construction.

After providing original design plans, Mr. Szabo supervised Reevesound's technical staff in the creation of the Center's complex motion picture projection, sound, control and acoustical systems.

Working closely with Chicago Local 110 of the Moving Picture Machine Operator's Union, the registered professional engineer personally guided the installation and initial operation of the Reevesound systems at the Center. Jim Starbuck, a member of Local 110, was in charge of equipment installation, while Al Robel, also of Local 110, assumed supervision of equipment operations following the installation.

The Chicago projectionists, who currently operate the Reevesound systems at the Center, were trained by William Nafash of the staff of New York City's Radio City Music Hall. Mr. Nafash, a well-known motion picture engineer, participated in the project as a special Reevesound consultant for the Center.



Disney's "How to Sleep" cartoon was "built in" the Sealy film program.

Whimsy Helps SELL for Sealy

Millions of Viewers Reached During Six Successful Years of Distribution Make "Sleep" Picture a Good Investment

AT SEALY, we're convinced that to get people to sleep on properly-designed bedding, you've first got to wake them up to the benefits.

We believe we found an entertaining way to do this through our film, *Sleep — It's Wonderful*, now in its sixth year of distribution. In that time, more than 1½-million people have seen this 19-minute color film in 29,000 showings within schools, clubs, and churches, via Modern Talking Picture Service.

Putting Audience to Sleep?

A film about sleep and sleep equipment could easily be ponderous and uninteresting, guaranteed to put the audience to sleep at just the wrong time, from our point of view. To eliminate this hazard, we wanted to employ a "light" touch and successfully negotiated with Walt Disney Productions to incorporate in the film their hilarious cartoon titled *How to Sleep*, starring "Goofy."

The use of the Disney cartoon, a "first" for a business-sponsored film, gave us just the right combination of whimsy and authenticity to help us tell our story in a palatable, entertaining manner.

Tribulations of a Weary Man

Sleep — It's Wonderful depicts the plight of a weary television announcer whose sleeplessness results from a too-soft mattress, and who believes the solution lies in a rock-hard mattress — an idea strongly disputed by his wife.

With the "live action" stage thus

set, the Disney cartoon segment is inserted to trace in humorous fashion the development of sleep equipment since caveman days, and to spoof the efforts of scientists to aid and abet sleep through a wild variety of methods, up to and including the use of a mallet on the insomniac cartoon hero, "Goofy."

The "live action" portion then resumes to explode some widely-held myths about sleep, and to explain the findings of scientific studies on how to relax physically and mentally before going to bed. The disadvantages of both too-hard and too-soft mattresses are visually contrasted with bedding which provides both proper support and comfort for the most refreshing rest. We show the viewer how to choose a mattress, too, by taking the haggard announcer and his wife on a shopping trip which ends with the purchase of a new mattress, resolving their argument and bringing him to work bright-eyed and refreshed.

Approach is Non-Commercial

We feel that in this one film we've been able to subtly sell both the "sizzle and the steak" of properly-designed bedding to our audiences. To enhance the acceptance of *Sleep — It's Wonderful* by a non-commercial approach, Sealy is mentioned only in opening and closing title credits. The only visual identification of our product is the company name on the border of the mattress used to demonstrate how modern bedding should support the body of the sleeper.

Production, with radio-TV star

by Gerald C. Shappell
Advertising Manager, Sealy, Inc.

Peter Donald as narrator, was completed late in 1956, and the film first was utilized by Sealy plants as a "pepper-upper" for dealer sales meetings. It still is used for this purpose as new dealers take on the Sealy line.

Popular in Schools, Clubs

Since its national debut in 1957, the film has been especially popular with high school home economics and health and hygiene classes, as well as reaching women's groups, clubs, and church organizations, through Modern exchanges. Many of our plants work with various groups to introduce the film to their membership, to answer questions following showings, and to provide explanatory literature about bedding.

Audience comments, such as "very colorful and effective," "delightful, yet instructive," and "entertaining and informative," certainly are most gratifying to us, and represent confirmation of the

benefits of combining film fantasy with fact to hold an audience.

Factors Make Good Investment

The film's long life and comparatively modest production costs have made *Sleep — It's Wonderful* a good investment. We're dealing with some basic principles of sleep and sleep equipment, so the story never really will become dated in the usual sense. The only limitation is the physical life of the prints themselves.

Adding to the film's success story is a 13½ minute television version, also distributed by Modern, which also incorporates a "light touch" cartoon segment. Modern has delivered more than 850 telecasts of this subject to an estimated audience of more than 25 million since 1957.

Aid to Industry Education

Sleep — It's Wonderful, probably the only film of its kind sponsored by an individual bedding manufacturer, has supplemented the consumer education efforts of the National Association of Bedding Manufacturers.

Alta-Dena's Picture of Health

A 15-Minute Sound Slidefilm, Shown to Adults at "Milk Parties," Has Helped West Coast Dairy to Widen Market

TITLE: *The Picture of Health.*

SPONSOR: Alta-Dena Dairy, 15 min. color sound filmstrip, produced by Sonafilm Productions.

The several Stueve Brothers who own and operate 15-year-old Alta-Dena Dairy, headquartered near Los Angeles in the City of Industry, there was some reluctance to put money into audio-visual material. It wasn't as though they had a giant business, or lacked promotion, or weren't growing.

After all, they always took exhibit space at medical and dental conventions in the area; they had occasional plant tours; door-to-door salesmen averaged two to three new customers each eight-hour day; and there were indications that word-of-mouth advertising was going for them.

Resistance to the Product

Still, it was conceded, there was resistance to certified raw milk. A continuing prejudice held that this was the "old" sort of milk people had to put up with before the marvel of pasteurization made it safe.

And though they produce pasteurized and homogenized milk and other dairy products as well, the Stueve Brothers have one of



These winsome youngsters enjoy their share of the dairy host's healthful and certified raw milk.

only two certified raw milk dairies west of the Mississippi; they have good reason for pride in the product, its production under conditions of maximum cleanliness with supervision by a Medical Milk Commission, and their delivery to the customer of a completely pure, entirely safe beverage offering more healthful qualities than "ordinary" milk.

Sonafilm Creates a "Package"

Finally the decision was "go," and Harold and Ed Stueve, working with the account supervisor for Sonafilm Productions, came up with a package which combined a 15-minute color and sound filmstrip, new literature, a "milk par-

ty" plan, and other public relations ingredients.

The party concept isn't new, of course. Starting in the early thirties, or perhaps even before that, it has been used to sell cookware, introduce cosmetics, and demonstrate foods and other items. So far as anyone knows, however, it hadn't been used before for dairy items. Arranged by six trained representatives, the parties are held in homes, in churches and other community centers. Usually there are 20 to 30 in the audience — sometimes just housewives, sometimes mixed. Invariably the response is enthusiastic.

Brief Talk Follows Showing

Several ice-breaker games are played, and after the third one the film is presented. This is followed by a short lecture, a demonstration, and an open session where people can ask questions not readily answerable in door-to-door solicitation. No high-pressure is used, and the windup of Alta-Dena Dairy refreshments lets everyone leave with a good taste.

As befits its title, *The Picture of Health* opens with illustrations of the picture-as-communication idea, and a good deal of striking scenic material is used to make its points. Subject content covers children's need for certain foods for growth and proper nutrition. Milk is pointed up as the best of seven basic food substances, with maximum value in the certified raw product.

Total sanitary conditions in the dairy, the care of doctors in production of the product, the process of "cow to cooler to bottle to you, untouched by hand," the regular health checks for each cow, each employee, and the milk itself, all are shown in clear and appealing

A typical California community audience watches showing of Alta-Dena's sound slidefilm during one of the company's neighborhood "milk parties."



ways. A handsome portrait ends the film on the note that good health makes good sense.

The slidefilm was released in the fall of 1962 for showings at medical and dental conventions and at the starting-point of plant tours. The milk party program began in January of this year.

A Factor in Company Growth

While no one claims the milk parties and the film's six prints, in use for only a short period, deserve all the credit for company growth, the impact is clear. An average of 8 out of 10 families represented at each milk party orders at least a trial of the dairy's certified raw milk, and most stay with it. Sale of other products is up. Two new dairies have been acquired.

The marketing area has spread across the Los Angeles basin, except for the San Fernando Valley which hasn't yet been touched, into Riverside and San Bernardino Counties. Cash and carry sales through health stores has increased significantly. And several super-market giants, which previously wouldn't consider raw milk now are looking at it voluntarily and with at least some favor.

Los Angeles City and County Boards of Education, after seeing the original, have asked for a version to use in schools. Though there is no Alta-Dena commercial in the present filmstrip — omission made it suitable for service club and other presentations — a new script will gear it even more suitable to educational needs.

Phil Stuart supervised and directed for Sonafilm Productions. Script was written by John Green. Earl Scott had the photographic assignment. Narration was by Marvin Miller.



Film shows Federal Open Market Committee at meeting in Washington where vital monetary policies of nation are reviewed every three weeks.

"Fed" Has Money on the Move

People and Functions of Federal Reserve System Banks Are Brought to Screen in Highly-Instructive New Film

THE MAJOR FUNCTIONS of the Federal Reserve Banks are explained in a 27-minute color film, *Money on the Move*, recently completed by the Craven Film Corporation for the Federal Reserve System. A highlight of the picture is a rare sequence on the Federal Open Market Committee pictured at a meeting in Washington where vital monetary policy for the nation is reviewed every three weeks.

Setting the scene with the skyline of Manhattan and the story of the island's purchase for \$24 worth of trinkets from the Algonquin Indian Nation — in contrast to the billions of dollars and the complex banking activity which would be required for such a transaction today, — the film launches into close-ups of the ways in which the "Fed" affects the daily lives of all of us.

Emphasis Is On the People

The human side of this vast banking system is emphasized in every district as Federal Reserve personnel perform their own jobs throughout all 12 banks. Professional actors have only minor roles in the large cast. This inside tour of the nation's central banking system begins at the Cleveland "Fed" where the camera catches a college economics class participating in discussions on the history and structure of the System under the direction of the Bank's economist.

The Boston Federal Reserve Bank was chosen to relate the story of how the nation's cash is

issued, inspected and destroyed when worn out. Viewers will get a sense of incredulity as thousands of dollars of cancelled currency go up in flames. The Dallas and San Francisco districts were visited to show the System's check clearing through which 16 million personal checks are processed each day.

Center of Telegraph Network

At another stop, the Richmond "Fed" is pictured as headquarters of the nationwide telegraphic network which is used for confidential communication and quick transfer of huge sums of money by the Federal Reserve District and Branch Banks, and the Board of Governors in Washington.

Other services performed by Federal Reserve Banks as fiscal agents for the U. S. Government are shown in scenes at the Philadelphia Reserve and at a commercial bank in Allentown, Pa. More than a million government checks each day, totaling more than a hundred billion dollars annually, are handled by Federal Reserve Banks.

Mechanized Tools of Banking

Data computers and other mechanized skills of modern banking are very much in evidence as the cameras move behind the imposing walls of the 12 banks and several of the 24 branches, recording the complex activities of the "Fed" as it keeps the nation's supply of cash and credit in balance, helping to harmonize the conflicting interests of a free

(CONTINUED ON PAGE 48)



Scene in production of AEG's prize-winning nuclear power film, "Kahl."

AEG: Power in the 8th Decade

Allgemeine Elektrizitäts-Gesellschaft, Leading Builder of Electrical Products, Knows Value of Film Medium

IN THE EIGHTH DECADE of its history. The Allgemeine Elektrizitäts-Gesellschaft has progressed in audio-visual communication from the technological and documentary silent films which this West German leader in the electrical manufacturing industry first began using in the mid-twenties to the international award-winning sound and color motion pictures of 1963.

Today, motion pictures enjoy widespread acceptance in the industrial sector of public relations in West Germany. Their contribution has been carefully developed by key industries and leading companies. Historic antecedents are well-established among such well-known companies as Krupp and Siemens, both of whom have long made good use of the cine-camera as a diligent interpreter of engineering processes and products.

45 Films in Catalog of 20's

Few engineers need convincing that illustration imparts the information they seek better than the printed word. An early appreciation of this vital interest factor has lead AEG from its modest

45-film catalog of the mid-twenties to the more sophisticated technical and scientific films of today.

These earlier black and white silent films were, however, just as exciting and nearly as informative to an earlier engineering generation as are today's colorful animated sequences, lucid sound tracks and live-action scenes on processes of nuclear fission and self-locking electronic gates.

Early Look at Automation

One of our early films, *Automatic Power Stations*, explained the generating of electric current, showed how the prime movers' steam supply is self-controlled by changes in demand for electricity; diagrams made clear the "automatic" firing of boilers, in preference to manual control which was expensive in terms of fuel reliability. Germany's leading engineering journal, V. D. I.—NACHRICHTEN, cited this film as "in the forefront of its age."

The making and laying of underground power cables; the processes of manufacturing (by moving belt) of vacuum cleaners; and a visualization of AEG research work (including high-voltage lab-

— by Dr. Hans Schaller, head of audio-visual activities for the huge industrial complex of AEG.

oratories) were among other early AEG film subjects. The latter utilized slow-motion techniques to explain processes which could only be seen at 80,000 frames per second.

The use of films as "lecture aids" became popular at AEG well over 30 years ago. These step-by-step, informative films have since advanced to their present role as accepted teaching aids in all types of schools, facilitating understanding of many special subjects. Such AEG films are distributed, as in the U.S., on a free-loan basis and we find this pays off.

Workers View "After Hours"

Today's AEG and the films of other sources (i.e. marketing or production themes) are attracting "after hours" audiences among our people. Both staff and production line workers are eager to learn more, to orient their jobs within the full scope of the economy in our time.

The crucial point in the creation of any technological film subject is at the converging point of two streams of know-how. A large company such as ours, producing a multitude of engineering apparatus and appliances, has its public relations and films specialist who meets and has to collaborate with an ever-changing team of sales and production engineers. In this brief period of partnership, each team may have a different concept for presenting the theme or subject involved.

Arbiter of Clarity and Quality

Given a complex theme, where the film's mission is to convey technical information rather than to promote a certain product, the film man's guiding hand should have a comparatively "light touch." In this "give and take," the Press and Film Department must always remain the arbiter of clarity and quality of presentation. Conversely, when the accent is on public promotion and product sales, the technical adviser must be guided by the film man.

The early era of AEG technical and product "documentaries" which began so auspiciously was chilled by the period of war, followed by a prolonged seller's market. By 1954, however, a new effort was underway. The writer recalls taping a sound track in an effort to integrate disjointed film sequences showing applications of electricity for a farm show.

To make up for the lack of ap-

plause which greeted this effort on its first showing at AEG headquarters, we received plenty of good advice and unflagging encouragement in later months. The Documentary Film Section of the AEG Press Department was set in motion.

Cinemas Show News Reports

An early step forward came with the production of news films for public cinema theater presentation, showing facets of our engineering progress and new plant developments. The best of these releases were assembled into composite progress reports for special, private showings. Such films proved their value in helping build the company's public image. These 10 to 12-minute AEG "report-ages" were narrated in the principal world languages for showing by our agencies abroad.

By coincidence, a farm subject which followed that earlier crude tape-sound effort became our first "self-contained" color documentary. *Die vom Mertenhof* was premiered in Kassel late in 1955.

This 20-minute color film shows the organization of work in and around the farm house, implemented by modern appliances. We found a waiting audience nearly everywhere; many power companies requested their own prints to promote appliance sales in rural Germany. The company organized an AEG Film Distribution Service to serve growing audiences, handling some 2,000 prints which move to commercial and institutional distributors and to our own home and foreign agencies.

New Emphasis on Engineering

A wave of heavy engineering subjects followed this rebirth of AEG film activity. Mining operations were covered in a film picturing a giant opencut excavator (*Gigant der Technik*) and in a film on pit shaft haulage, *Foerdermaschine fuer Bergwerk Walsum*.

Another 20-minute film publicized a seaworthy oil drilling platform powered by electricity. *Adma Enterprise* was produced in collaboration with the BP oil company, a colorful report on a marine venture which led our film publicity people to the combined animation and live action "travelog" sequences of *Wappen von Hamburg*, showing the newly-commissioned diesel-electric ship built for ocean travel. AEG built the propulsion machinery and a multitude of electro-technical labor-saving and ca-

(CONTINUED ON PAGE 62)

IFPA JOURNAL

INDUSTRY FILM PRODUCERS ASSOCIATION, INC.

The Script Writer's Responsibility in Military Public Information Films

By Walter Wise

THERE IS A RATHER interesting question that the motion picture industry has been trying to answer for years. "Since it can be assumed that everybody starts out to make a good picture, how come there are so many bad ones?"

Almost thirty years ago Samuel Goldwyn offered his opinion when he stated, "There is nothing wrong with pictures that good stories won't solve."

To even a casual observer, that statement is just as basic a truth as it was in the nineteen thirties. It applies equally to theatrical, TV and industrial films. To my knowledge a good film has never been made from a bad script. A writer's responsibility cannot be lightly written off.

Does It Achieve the Purpose?

In the specialized field of military public relations films, (or, for that matter, public relations films of any kind), there is only one criterion for that elusive friend of ours, the "good film" — does it achieve the purpose for which it is intended? Entertainment values, professional photography and creative editing all help make a picture "show well." But the responsibility for achieving the film's basic purpose rests on what is down on paper.

The first responsibility of a writer, therefore, logically becomes a clear-cut understanding of what his client wants the picture to accomplish in his behalf, of what the client wants the audience to feel after they have seen the film on the screen. Only after a firm determination of the film's objective has been achieved can a writer proceed with the next usual step, research in depth.

Report Films Are Different

In developing military public relations films, there is always a relative of the family looking over the writer's shoulder, the familiar "Report Film." If we compare the actually more familiar Report Film

with a PR film, some interesting differences as to writer responsibility become immediately evident.

In a Report Film the writer has both relatively limited responsibilities and problems. Technical sources for research and approval are usually available locally. Continuity is usually "built-in," being based on chronological events over



Screen writer Walter Wise shared the experience of many years in this IFPA Conference paper.

3 months, 6 months or 12-month periods. Report Films sometimes become routine operations. If they are a little duller or more formulaized than they have to be, if the narrative has a little more stilted technical terminology than necessary, the overall loss in effectiveness is not critical. The target audience is technically oriented and limited. The life of the film is limited.

Long Life, Larger Audiences

In its military public relations cousin, however, the audience is large and not technically inclined. The life of the film is long. The mission is not only to report, but to explain. The contents of a Report Film are required to explain what, when and where. It is required of a PR film, however, to add one more ingredient. "WHY." Case in point . . .

If we make a film about reliability, stressing the need for reliability, it can be superfluous. Who is in

favor of or preaches "unreliability"? The problem, the "why," is not based on lack of desire or lack of interest. It is rooted in human nature. A very close parallel can be found in safe driving campaigns. Traffic fatalities are not kept at race suicide levels because of a hit and run lobby. The "why" is not in failure to understand, but rather in overall public refusal to identify.

Determining the correct and applicable "why" is inherent in writer responsibility.

Research Effort Is Essential

Research in depth is also an integral part of writer responsibility. In a PR film research goes beyond purely technical requirements to include the philosophy of the sponsoring company, the military and the Department of Defense.

There must be a complete understanding of attitudes and policies, not only of the sponsor but also of the Department of Defense. Congressional attitudes and the attitude of the public cannot be regarded lightly in fulfilling the basic responsibility. Compared to a Report Film, research for a PR film goes far deeper even though the subject matter is handled in a manner much less technical.

Two Tools Are Ideas & Words

Once his basic facts are set in concrete the writer can push ahead using his two basic tools — ideas and words. We all know that words do not take the place of ideas. But the right words properly used are necessary for clear and concise communication of ideas.

The importance of "words properly used" is highlighted by the experience of two young Episcopal ministers. Both of them smoked cigarettes, but they were not at all sure that it was the correct thing for them to do. To satisfy themselves on the matter they decided to write to their bishop and accept his opinion. They both wrote on the same day and two days later they got their replies. The one who opened his letter first was obviously disappointed.

"The bishop said I shouldn't smoke," the first young minister told the other.

"That's strange," his friend said, "the bishop told me I can smoke. What did you write?"

"I merely asked if I could smoke while I was praying and the bishop said no," the first replied.

"Oh," said the other. "You see, I asked if I could pray while I was smoking, and he said yes!"

It becomes the writer's respon- (CONTINUED ON PAGE 48)

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The Script Writer's Responsibility: Wise

(CONTINUED FROM PAGE 47) sibility to use words that will make target audiences say "yes."

In the specific area of military public relations films I do not personally believe that fiction in the form of a dramatic story should be used. This story form always makes me look for a certain line in microscopic type, "This is a dramatization." A PR assignment does not add to a writer's chores or responsibility the obligation to propagandize.

Revision May Be Necessary

A writer's responsibility starts with the script but, as I see it, it does not end when the shooting script is approved. Even though the script is completed, before the film itself is completed much creative work remains to be done — direction, photography, editing, musical background.

Though it may seem strange for someone who is a writer to say it, a script is not a Bible. An approved script is not Scripture. It is a railing, not a crutch; it is a direction, not a confining rut in the road. It seems only reasonable that a writer's responsibility should include adjusting and revising the script to take best advantage of all the creative work contributed during actual production.

Great Talent or Good Picture?

During an assignment abroad I was asked why, in spite of top talent, their public relations films just did not seem to be successful. Answering a question like that honestly can make you just about as popular as a parent at a teenage party. But life is made up of taking chances. So I explained that it seemed as if everybody was out to prove how good they were, rather than prove how good a film they could make.

The writer wrote to prove how good a writer he is. The director had to assert his skill. The cameraman wanted no doubt in anyone's mind about his knowledge of effect angles, forced perspective and zoom lenses. The editor did not intend to have his techniques of shock cuts and montages overshadowed. The musical director made certain that his music would be heard.

The Key Word is "Integrity"

Everybody was a success but the picture died. Cause of death was described as lack of cohesive-

ness. Cohesion is part of the producer's responsibility. It is also part of the writer's.

It has been part of my personal credo that a writer should be paid more for the words he does not write than the words he puts down on paper. Brevity is not only the soul of wit, it is also the soul of all communication. The heart of communication, however, is integrity.

Integrity must be more to a writer than a responsibility. Lack of integrity can be sensed even by an audience of 10-year olds. Audiences are never really fooled. They may be persuaded. They may even be forced into a way of thought. But they are never really fooled. If an audience feels the integrity of the script, and an audience can feel it, the largest percentage of the problems of achieving a good film have been overcome.

He Should Analyze His Work

Part of a writer's integrity involves analyzing his own work. Other people may criticize or praise a particular script effort. But nobody except the writer really knows if it is the best he can do. Only the writer knows if he has said "yes" too often or not often enough. Did he accept the first idea to pop into his head or did he reach beyond the obvious or the complicated or the typical formula to come up with a fresh approach. Only the writer knows.

Ideas and words are a writer's tools. He has many responsibilities. Of these integrity is the most important.

COMMUNISM SERIES:

(CONTINUED FROM PAGE 30)

and a seventh place. The National Association for Better Radio and Television, consistently a proponent to the FCC of better public affairs programming, is honoring the series. The California Federation of Women's Clubs made their first award in two years for the category in which *Communism: Myth vs Reality* was judged.

Both Neilson and ARB ratings for Southern California indicated that 65,000 to 75,000 homes (100,000 to 140,000 viewers) watched each episode despite a Sunday afternoon scheduling that competed with sports events.

The vast amount of detailed



James Cook (left) producer of the USC series, directs narration.

factual material in the films and the provocative challenges inherent in the topic of Communism, combines to stimulate an informed articulate audience. Many organizations may wish to provide this opportunity to their employees and their business community to become better informed on this threat to our way of life through acquisition of the series, now available on 16mm film.

IBM'S "BETTER WAY"

(CONTINUED FROM PAGE 33)

film and provided the script. His reward from IBM was a three-week vacation and a promotion to the post of manager of data processing in the Long Beach District.

Ezra Stone, who had been retained by IBM to stage-manage the San Francisco conference, was assigned as director of the film. Glenn Grossman of Pacific Productions did the photography and editing. Narration, in crisp, purposeful manner, was done by Gary Merrill.

Only the Telecredit scenes involved lip-synchronization, but effective documentary work creates the feeling that much more of the footage involved live sound. Music came from the Capitol Hi-Q Library.

One insert was used, with miniature figures recreating an historical scene for the medical sequence. Forty-one calendar days were used in doing the complete film.

Hollywood Animators, the producing firm, was started seven years ago in "half a garage" by William F. and Jean Selleck, still its owners. Their initial purpose was to supply "economy animation" for local and regional TV advertisers. After going on to develop stop-motion paper sculpture work to a high degree, the Sellecks moved into live action.

Doctors in Politics:

(CONTINUED FROM PAGE 33)

ized Pete Smith," where *one voice* works in "psuedo-synch" to carry the voices and thoughts of *all* the characters. Music is not background scoring, in the conventional sense, but a musical "commentary."

Another technique, which Parthenon calls "Ambient Limbo," is a *principal* production asset. The visual "mounting" of scenes is impressionistic, with only the foreground and characters played with realism. Instead of contributing "fantasy" the effect is *sharp* and *contemporary*. Basic reason for this treatment was to help *thousands* of doctors to identify with the *one* doctor's office, *his* home.

Effective Use of Humor

Humor is used sparingly. It was essential to show the "mistakes" of the inept Dr. Gordon, to get the "criticism" accepted by doctors at large. All in all, the "Barnstormer" course could well be studied as an example of a highly effective "short course" which might serve other vital public information fields.

MONEY ON THE MOVE:

(CONTINUED FROM PAGE 45)

economy while maintaining the nation's economic health.

Of special interest to bankers and economic and financial people are the seldom-photographed scenes in the Washington Board Room and in the Securities Exchange Room at New York.

The work of collecting widely-diversified information, while keeping in touch with local economic developments through community business leaders (as the "Fed" does in every district) is illustrated through sequences shot in the Atlanta and Chicago banks, pointing up how these statistics are then used in money and credit decisions which affect us all.

Transfer of Funds by Wire

Traveling several hundred miles down the Mississippi, Craven units then lensed the highlights of a commercial business transaction which involved the quick transfer of funds by wire between the "Fed" banks of St. Louis and Kansas City as these institutions help businessmen close an important sale.

Money on the Move is being distributed on a free-loan basis by the 12 Federal Reserve Banks and their Branches to schools, colleges, professional groups, community and business organizations and television stations.



this movie projector will probably never have a sound breakdown

There are no tubes.

There's no photocell.

There are, instead, transistors and a silicon solar cell, printed circuitry and silicon rectifiers—all of which last such a long, long time they cease to be of concern.

You can forget about other problems, too.

No hazard if you forget to carry spare exciter lamps. The one we've put into this machine is rated at so much higher power than the power fed into it that it should last the life of the projector.

You don't have to remember how to attach parts when you set up this projector. Its reel arms are permanently attached. You unfold them.

Thread this KODAK PAGEANT Projector once, and you'll never forget how to thread it again. It's as easy as following a red line.

Misplace your extension cord? Forget it. You get a long-reaching 12-foot electric cord with this one, permanently attached so it can't disappear.

You won't ever be able to forget how easily this projector starts and

stops. One button for sound. One big lever for everything else. No switches for anything. No fumbling embarrassment.

No need for special speaker placement for audibility. This powerful sound system can reproduce all the sound it is possible to record on film. And it can project that sound at full amplifier power without overloading its big, 11" x 6" baffled speaker. Place the speaker near the projector, or move it up behind the screen; or plug auditorium public address system speakers directly into this machine. In any case, everyone will hear, and the sound will be crisp, clear and true.

You don't have to remember anything you're *not* supposed to do with this Kodak projector, either. It has no tricky operating instructions. No booby traps. You can throw the master control from full speed forward to full speed in reverse. Nothing will break. No film damage. Go ahead and rewind in a hurry. You won't break anything. Kids can play with the "go" lever, and they can

punch the button and twist the dials all day. No harm done. And the biggest reels of film won't fall off even if you tilt this projector.

We have no warnings, no special do's and don'ts, no special operating advice, no projectionist secrets to share. Nothing for you to remember about this projector except its good performance. And that, you'll find, is hard to forget. If you'd like to see and hear it work, or read illustrated literature about it, write your name and address here:

.....
.....
.....

Then send it back to us at the address below.

Check this box ☐ and we'll have a Kodak dealer call you to arrange for a convenient demonstration. No obligation, of course.

10-47

KODAK PAGEANT Projector
EASTMAN KODAK COMPANY
Dept. 8-V, Rochester 4, N.Y.



SUBSTANTIAL ADVERTISING and sales promotional values are possible through the increased use of U. S. business films when foreign-language versions can be made. These values are in addition to the original functions of the pictures. This article discusses current recommendations on making translations.

Thoughtless waste of a valuable film asset may occur after background sound effects and music are mixed with the voice track of a motion picture if the original separate effects are then discarded. This is often the practice of business-films producers. Foreign-language versions are immediately handicapped, and much of the value to the sponsoring organization for international markets is thrown away. This loss is totally unnecessary.

Government Agencies Can Help

Efforts of the U.S. government to stimulate exports can often be furthered by the free projection abroad of sponsored films. If the product advertising is restrained, our diplomatic, commercial and other federal representatives overseas are normally delighted to have prints to show.

The O.E.C.D.* welcomes prints for screening and possible listing for distribution among its 20 member countries. Commercial distributing agencies both at home and abroad can often arrange to book documentaries in the theaters of many countries. Even films in English are sometimes acceptable.

Showings by TV Stations Abroad

Many foreign television stations are hungry for suitable sponsored films. Free films will often be telecast on free time if the subject matter is informative and inoffensive, provided the advertising is restrained. (Suggestions are available upon request for "Criteria for Sponsored Films" from the Association of National Advertisers, Inc., 155 East 44th St., New York 17, N.Y.)

Perhaps it is only upon receipt of a print overseas that a decision can be made there to seek acceptance by a local TV studio for eventual broadcast. Length of film is important. The TV station may accept a film which runs 27 minutes and will refuse one running 32 minutes.

Language may also be important. If the English language is not acceptable, a decision must be made whether or not the prepara-

FILMS' USEFUL ROLE IN EXPANDING FOREIGN TRADE

Adapt Business Films for Selling Abroad Through Advance Planning. Eye to Quality

by Robert M. Gordon, Sr.

tion of a foreign-language version is justifiable. This is largely a matter of cost.

Advertising agencies and audio-visual experts are agreed that movies and TV are often the cheapest communication media on a cost-per-person basis. In practice, reasonable expenses incurred in making other-language editions will probably be justified if the final pictures are broadcast on TV.

Dubbing An Important Asset

As pointed out in the March issue of BUSINESS SCREEN (Cf. "Translate Your Film To Win Friends Abroad".) dubbing is however needed if the film is to influence the "man in the street". Films using voice-over are relatively easy to reproduce in a foreign language. Here we are speaking of "off-screen" voices; no lip-synchronization is involved.

Business executives experienced in international marketing are aware of the existence of American movies with dubbed-in foreign voices. It sounds very simple to do. They may be surprised at the high cost, but they will hit the ceiling if told dubbing is impossible with their company's pictures because the separate records of music and effects were thrown away after mixing with voice.

Consider Overseas Use Early

Frequently it happens that the sponsor has no intention of showing his picture abroad. This is usually the case before the picture

is made. If it turns out to be a good picture, he will almost certainly receive foreign requests for it; and a year or more after its initial release he will decide he wants to do a translation.

It's a little embarrassing to say, "Sorry," when this can be so easily avoided. The only requirement is to keep and store the unmixed music and effects tracks for, say, two years. The cost is infinitesimal; the rewards can be munificent.

Lip-synchronization is desirable whenever a translation is to be made of the voice of a person shown talking on the screen. This is difficult to accomplish, but it is being done with considerable success for theaters and television abroad. The rather high cost is justified by the large audience reached.

Keep Music, Effects Separate

The technique often requires professional actors to speak the parts, and the matching of foreign words to lip movements on the screen is now something of an art. Companies have been organized to do just this specialized job. Many rehearsals and some editorial cutting may be needed. Desirable in every case will be the background music and effects unmixed with any voice.

An interesting description of the dubbing process in Mexico City and some amusing sidelights appeared in the Latin-American edition of TIME (Feb. 8, 1963). The

Recording foreign narration as screen reflects original images. In "homemade" versions avoid misinterpretation of important phases in the picture.



About the Author: Robert M. Gordon, Sr., is in the export sales department, Eastman Kodak Company. Joining the company in 1927, he served abroad as a manager and technical advisor in the Philippines, Peru, China and Hong Kong. Rejoining the export department in Rochester in 1955, he was named editor of the Kodak Export Newsletter for overseas dealers, salesmen in 1958.

article. "They Went Thataway, Amigo," pointed out that most Spanish translations of TV westerns and other popular American TV shows are now being made in that city where both the talent and the tools have been developed.

Obtain the International Rights

A little thought about the sound before a picture is produced may also greatly facilitate its use abroad later. This means immediately obtaining international rights to the music, voices and actors' appearances. It is almost impossible to go back later to tie up these loose ends.

Sometimes world rights are prohibitively expensive and must be ruled out. But let's not leave them out through our oversight.

The question of rights for TV and theaters must be checked before any approach is made to a local TV station. A knowledge of, and operation within the scope of, signed TV rights is essential respecting each picture.

Costs Depend on Length, Etc.

Cost of a non-English edition of a business film will probably vary from \$100 to \$1,000 more. The length of a picture (its running time) and the amount of narrative and dialogue will be important factors. This article is not intended to imply that the original background sound tracks are essential. They are not necessary, and "homemade" translation with local voice and local music may (CONTINUED ON PAGE 52)

* Organization for Economic Cooperation and Development, 1346 Connecticut Ave., N. W., Washington 6, D. C.



Only an overhead projector that's made as good as this one,

(cast aluminum for both lightness and rigidity) . . .

that's designed as good as this one,

(takes a 500, 750, 1000 and an exclusive 1200 watt lamp—yet stays cool) . . .

that shows as good as this one,

(projects colors in full brilliance in undarkened areas) . . .

with features as good as this one,

(positions any size transparency. Image range up to 200" x 200") . . .

should cost a little more than other projectors.

(It does!)

New Porta Lite "100" by GAF Audio/Visual

unquestionably a superior overhead projector.

Call your GAF Audio/Visual Dealer for a demonstration . . . ask the price . . . then compare. We're sure you'll agree it's worth the difference. Or write: GAF Audio/Visual, Dept. 281, Binghamton, New York.

GAF AUDIO/VISUAL
GENERAL ANILINE & FILM CORPORATION
BINGHAMTON NEW YORK

USING FILMS FOR OVERSEAS SALES

(CONTINUED FROM PAGE 50)
be recorded at low cost in many cases. The quality cannot, however, be expected to be suitable for broadcast.

Leave Job to the Professional

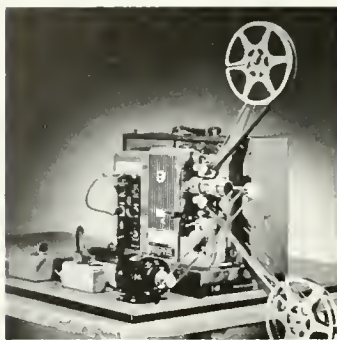
The actual preparation of non-English versions should be left to professionals if TV broadcast is contemplated. Experience has shown that an acceptable standard of quality for public performance can rarely be achieved by those not regularly engaged in such work. Higher quality is expected in anything made for mass media. "Homemade" versions may be entirely satisfactory for many purposes, but not for TV, large conventions, etc.

In most countries only optical sound projectors are commonly available. Magnetic tracks therefore have limited usefulness. If it is desired to make lip-sync photographic prints, experience indicates that a voice track magnetically recorded abroad on 16mm magnetic film can however be mixed and a final print made in this country if desired. A photographic sound release print is deemed essential for telecast purposes, not only because of standards of quality, but also because few TV studios have magnetic projectors.

Three Forms for Voice Tracks

Professional help in making a lip-sync non-English voice track to be mixed and printed in this country will usually be found necessary to produce good results. The voice track may preferably be sent here in one or the other of the following forms:

FIRST CHOICE: 16mm single-perforated magnetic film coated full



Synchronous motor attached to projector (at lower left above) will help maintain constant recording speed.

width and synchronously recorded using a 200-mil (5.08mm) recording on one edge. If the 200-mil recording is not available, 100-mil (2.54mm) can be used.

SECOND CHOICE: 16mm direct positive variable-area photographic track of playback density.

Here's Outline of Procedure

1. Translate the English script. Sentence by sentence, it must not exceed the English in running time.

2. Record professionally, matching foreign words to lip movements as closely as possible. Cue marks must be indicated on both an un-assembled picture film and the voice track.

3. Send the voice track and the picture film to the U.S. marked properly for editorial synchronous reference (i.e., for side-by-side editing or synchronizer equipment). A letter of transmittal is essential.

4. At the same time, send a copy of Releases signed by all persons whose voices are heard. If a similar Release is available for any local music, send that also. Re-

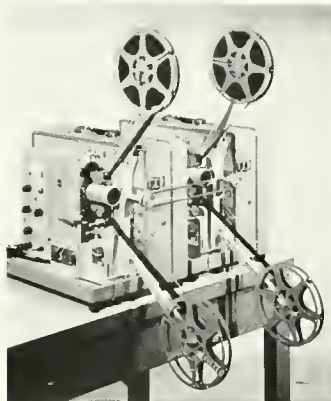
leases should legally permit reproduction and performance in any other country. Theatrical performance (where an admission fee is involved) may however be excluded.

Translate for Best Results!

The infinitely greater impact of seeing a film in one's own language makes translation increasingly desirable for every film which may possibly ever represent the U.S. abroad. A "Golden Eagle"



Locally-filmed sequences, added to overseas version, can help to provide "feed back" and add interest.



Transferring sound in sync. Interlocking of two projectors avoids unevenness, adds smoothness to track.

winner** capable of multiple translations becomes indeed an important ambassador abroad for his country and his sponsor.

In the opinion of this writer the U.S. business films industry can serve its national and its sponsor's best interests by simply preserving separately for two years the background effects and music tracks for all its future productions. The follow-up will come naturally.

**Annual prize-winners selected by the Committee for Non-Theatrical Events (CINE) for screening at one or more foreign film festivals

PICTURE PARADE

Bob Preston Narrates Federal Services Joint Crusade Film

☆ Robert Preston has recorded the narration of the 1963-64 Federal Services Joint Crusade film, *The Strongest Bridge in the World*. Under the chairmanship of Secretary of the Treasury C. Douglas Dillon, the Federal Services Joint Crusade seeks contributions from approximately five million federal employees located in the domestic U. S.

All funds are used to promote health, welfare and freedom-building programs in foreign lands, through CARE, The American Korean Foundation, Radio Free Europe and Project Hope. Preston, who donated his time and talent, joins such previous FSJC film narrators as Bob Hope, Arthur Godfrey and Chet Huntley in aiding this program.

The Strongest Bridge . . . was produced in the New York studios of Fred A. Niles Communications Centers, Inc. and directed by Charles Ticho. The 16mm black & white, 13½-minute film relates the work of the four agencies in the FSJC campaign. Secretary Dillon also appears in the film, endorsing the program and reading President Kennedy's appeal for funds.

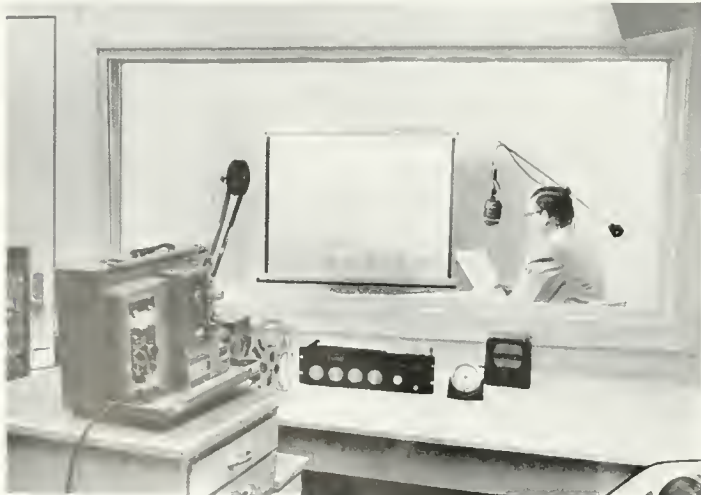
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Film of "New York Standard" Sponsored by Uni-Serv Corp.

THE NEW YORK STANDARD, interim newspaper that filled part of the void when New Yorkers were left newsless during last winter's blackout, is the subject of *The 77 Days*, a 23-minute documentary film. Originated, financed and published by Uni-Serv, the story dramatizes the birth, struggles, triumphs and finally the death of a unique feat in journalism. Vernon Delston was the producer.

Delston's camera crews picked up the principal elements of the on-the-spot scenes as they occurred. The urgency of getting out a paper whose life span was measured in moments is captured in this documentary; authenticity and drama, present at all times, created the "you are there" quality.

The cast, consisting primarily of the STANDARD staff, will never be nominated for an academy award; however, in the field of journalism it reads like "Who's Who". Top newspaper men from most of the striking New York dailies worked side by side in getting out the paper. It was team



effort whereby a DAILY NEWS reporter and a NEW YORK TIMES editor became STANDARD colleagues.

Uni-Serv Corporation is a credit card organization widely known in New York City as Uni-Card. The film will be shown to television and non-theatrical audiences.

"Sports Thrills of 1962" Are Reviewed in New Miller Film

Capsule accounts of five of 1962's most stirring sports events are provided in a new 16mm film, *Sports Thrills of 1962*, just added to the Miller Brewing Company's 185-film library.

The Milwaukee brewer's film leads off with the 68th renewal of the famed Penn Relays, with a slow-motion segment showing how the new and controversial fiberglass pole reacts to the weight of the vaulter during competition.

The wizardry of professional basketball is next seen as the Boston Celtics meet the Philadelphia Warriors in the 1962 championship playoff. The 88th running of the Kentucky Derby and Decidedly's victory at Churchill Downs is followed by scenes of the Milwaukee Jaycee Open golf tournament in which a top-flight field of professional women golfers participated.

Topping off the action in *Sports Thrills* is the National Football League's pro championship game between the New York Giants and the defending NFL champs, the Green Bay Packers. Miller sports films can be obtained on free loan from the company's Film Section, Public Relations Dept., 4000 West State, Milwaukee 1, Wisconsin.

Sign Vision for Dental Picture

The American Dental Association has chosen Vision Associates to make an educational, public information motion picture on the subject of fluoridation.

The film is designed for distribution through television and through non-theatrical channels and will be a straightforward documentary presentation of the facts on fluoridation and will avoid an argumentative position on the subject widely-publicized.



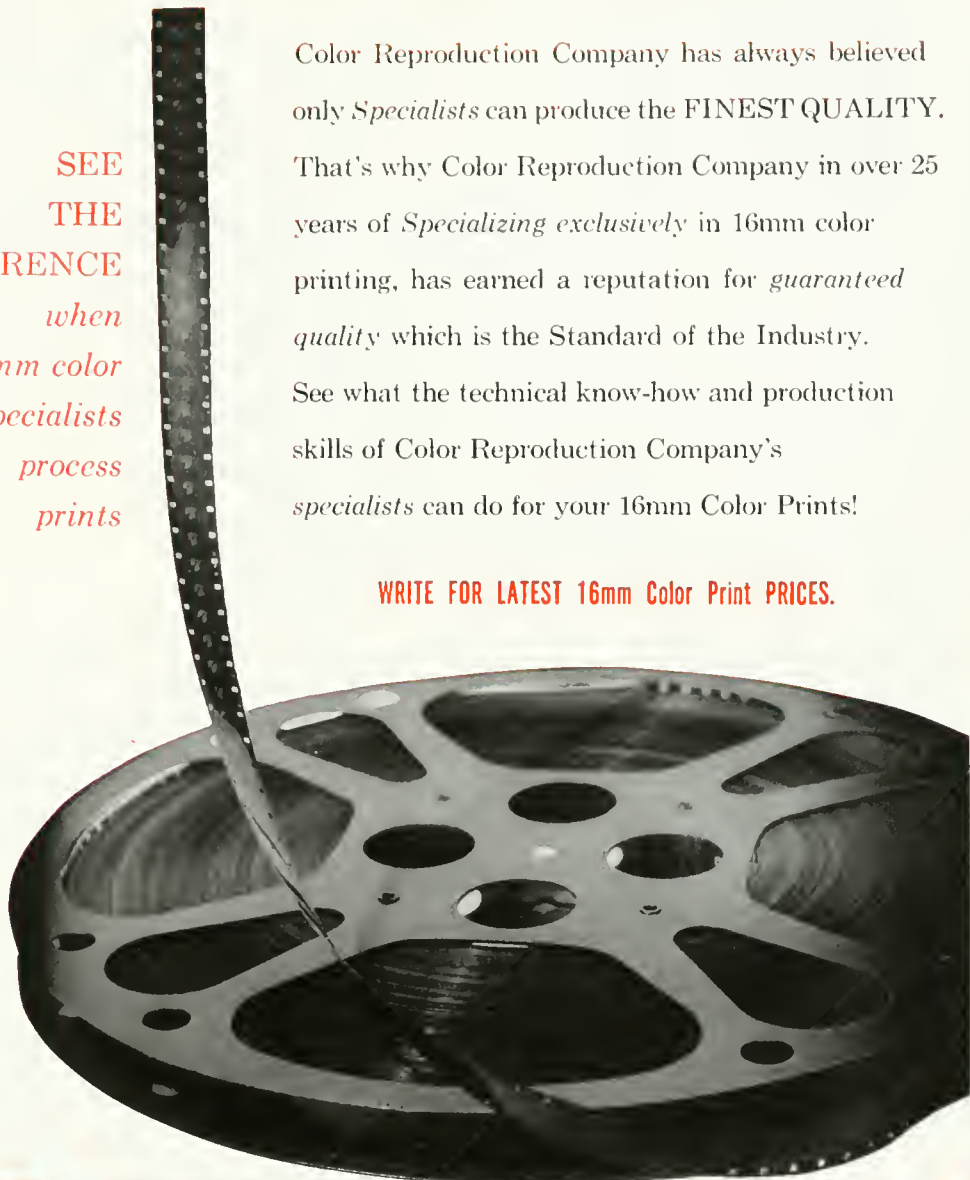
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- Heavy steel corners for added protection
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- Sizes from 400' to 2000'

OTHER "QUALITY-BILT" ITEMS:

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(for Transcriptions & Filmstrips)
2" x 2" Glass Slide Cases
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Write direct to
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BLACK & WHITE PRINTS ONLY

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ESPECIALLY FAST SERVICE

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Hollywood 4-7293

FILM INDUSTRY GROWTH CREATED NEED FOR STORAGE

Bekins' Business Is "Moving" Pictures

The Man Behind Big Film Service Center is Nicholas Muskey

WHAT ROLE has a world-wide moving and storage company in film business? When it's Bekins — plenty, though probably not in the way an outsider might expect.

Bekins, often referred to as "the Cadillac" of the moving and storage industry, has housed negatives and prints in quarters in Hollywood since the early twenties in rental rooms and nitrate vaults, but it was on a pretty passive basis: there they were, and if you had film and wanted to store it, OK.

Business swelled after World War II with the advent of television, and then one day a frustrated film-storage client asked a company records storage executive, "Why don't you store film for us so we can get it?"

Film Service Center is Born

That was the turning point from which Bekins Film Service Center emerged. An alert management recognized this as a real need, though they were aware that customers weren't all standing in line waiting for it. The concept proposed was one of storage with an important "plus" which would take considerable planning, careful organization, and some uncommon management skills.

They found their man in Nicholas C. Muskey. Film background? From the age of five he literally was brought up in a projection room. Breadth of experience? He'd worked in radio, photography and related communications fields. Organizing ability? He had an excellent record as a Marine Corps officer and organizer, and he still holds a Reserve appointment. And where was Muskey? He'd gotten tired of the sameness and lack of challenge in what he'd been doing previously, and for four years he'd been prospecting and mining in Death Valley.

Surveyed the Whole Field

Agreeing to look the situation over, Muskey took two weeks to appraise the field. He talked to old friends in the industry, went from front to back of the studios, explored the laboratories. Though he'd anticipated it, this experience confirmed the fact that in all its years Hollywood never had been blessed with a center providing all the inter-related film services of storing, cleaning, repairing, ship-

ping, cataloging and otherwise handling film for the benefit of its owners.

In October 1958 he and Bekins executives reached a quick agreement on the value of the project. It was understood that Muskey was the operating head, with full responsibility and authority, and so long as he was confident that it was necessary and justified, he could have whatever he needed.

Ninth Floor an Ideal Site

His first need was the ninth floor of the storage building at 1025 North Highland in Hollywood. Studying the whole of the sturdy concrete building, he'd discovered that through some natural phenomenon this particular floor was much like a cave in having a natural, constant, even, year-round temperature and humidity. The floor just above, and the one beneath, were also desirably close to the optimum and will be added as needed.

Muskey designed a new type of film storage rack, built on the old "Erector set" principle and providing maximum flexibility of use in a thoroughly efficient use of space. He worked out a pricing schedule far lower than anyone's expectations yet still showing the company a satisfactory profit, and including provisions for customer property insurance which meant real savings to them. He designed the necessary forms. He called on

Thousands of film cans, many containing priceless originals, are housed under ideal storage conditions at Bekins' Hollywood-based film service center.



Nicholas C. Muskey heads up the Bekins' Film Service Center.

prospective clients. Whatever needed doing, Muskey did, because he was the whole "division".

In December 1958 he got his first account. Within less than five years the number has grown to more than 300, and a good-sized staff now services business film producers, business firms, educational institutions and associations and advertising agencies based in the east and midwest as well as in Hollywood and the west.

Serves Film, Television Clients

Major entertainment film studios, an impressive list of independent producers, television commercial producers, the three major radio-television networks and some of the recording studios are among clients here, storing tapes and masters as well as such associated materials as scripts, cels and

title cards, properties and other valuable items.

Bekins Film Service Center is a depository for film material related to Federal court cases, for the State of California, and for prized material which U. C. L. A. won't trust to its own cinema department vaults. Many individually-owned film collections are here, including everything filmed by and about Ozzie and Harriet Nelson, and probably more footage of Woodrow Wilson and his period than can be found anywhere else.

15 Nitrate Vaults Are Full
To the nine nitrate film vaults in use when Muskey joined Bekins, six more have been added, and all are filled. They hold the history of Hollywood, a "who's who" of the industry. Material which will go into the still-building Hollywood Film Museum is here, its safe-keeping a company contribution to the project. Muskey himself is a member of the Film Museum Associates and is on the public relations cabinet.

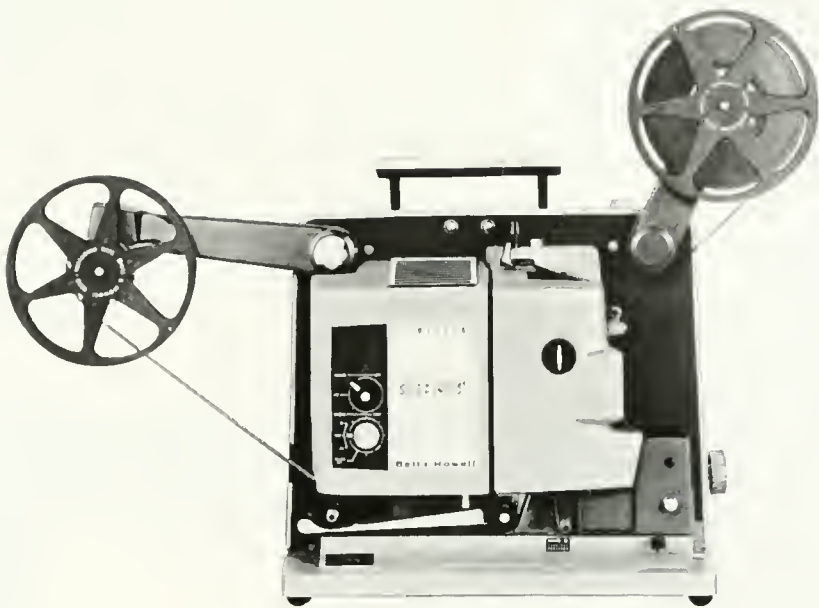
Certified storage service remains the foundation of the Center, of course, and a single can is as welcome as a million feet of film, tape or recording. Whatever the owner's intent, all material is given "live storage" treatment as a matter of policy. With a system of careful coding, not only the Center's personnel but the customer, from his records, knows at any time the exact location of the material. Bank vault security is provided for original color negatives and other material requiring maximum protection and the most desirable storage conditions humanly possible to provide.

Certify Inspection of Films
In a complete service package with no "hidden charges", certified film inspection is available. No machines are used, and operators grade film visually to the highest industry standards. Wet cleaning of both sides of the film is supplied using a special formulation which also preserves, lubricates and toughens the film, reducing scratches, eliminating static, dust and dirt, and lengthening its life generally.

The service extends to checking out answer prints, print ordering, inspection, maintenance and replacement of damaged footage, breaking down of commercials, packaging.

Quick access is an important service element. Film stored at the Bekins Center is as close as the
(CONCLUDED ON NEXT PAGE)

(DO YOUR MEN HATE TO SHOW YOUR 16MM SOUND FILMS)



NEW WAY FOR YOU TO GET THE WORLD'S ONLY COMPLETELY
AUTOMATIC-THREADING 16MM SOUND PROJECTOR...

LEASE IT FOR ONLY \$24 A MONTH!

Ever had the feeling your sound films aren't getting seen? Could be your men have been embarrassed by outdated equipment that's hard to work, makes them (and your company) look bad. Here's how to settle that problem, for good.

Ask for a demonstration of the new Bell & Howell 550 Specialist AUTOLOAD Filmosound . . . the one and only

sound projector anywhere to thread itself completely . . . automatically. Even better, the AUTOLOAD watches every inch of film during projection. You'll never lose your audience because of garbled sound or pictures. Sound system is full-range . . . engineered to handle the largest theater, the smallest conference.

LEASE THE AUTOLOAD...BENEFIT STILL MORE WAYS!

- Benefit from FREE maintenance. FREE delivery anywhere in the United States. You just replace projection lamps, tubes. That's absolutely all.
- You take on no capital investment. What's more, you'll find leasing the AUTOLOAD may easily cost you less than you've been spending on rentals.

Fill out the coupon, ask for a demonstration of the world's only completely automatic-threading 16mm sound projector. Your film messages are expertly done . . . the AUTOLOAD will help add to their effectiveness . . . automatically.

Bell & Howell

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Dear Sirs: Send me details of your special Bell & Howell 550 Specialist AUTOLOAD Filmosound Lease Plan.

___ Send me information about 24-month lease plan.
(12-month plan also available)

___ Arrange for a demonstration as soon as possible.

NAME _____

POSITION _____

COMPANY _____

CITY _____ STATE _____ ZONE _____

Bekins Moves Film:

(CONTINUED FROM PAGE 55)

owner's telephone, and immediately accessible. A call from any authorized person speeds it on its way in minutes via uniformed messenger using radio-controlled cars, to local delivery or dispatch point for anywhere. Need to know whether a certain scene is in place? The same service will check it and report back right away.

Traffic service has become a large element in the program. Like storage and related activities, in which Bekins figuratively becomes an "arm" of the client, shipping is done for him as though by his own department — though with even a little more care, if possible, than his own employees might give. Booking orders are all confirmed, schedules are met, and followups prevent late return. Even weather conditions are anticipated to insure meeting screening dates. Only postage or shipping charges are added to the all-inclusive service price.

Out-of-state storage is provided at a branch in Phoenix, controlled from the Hollywood headquarters, with overnight service available to virtually any point.

Plans are now developing for opening similar Bekins Film Service Centers in the New York and Chicago areas, and further extensions of service are under consideration.

The whole Bekins story won't be told for a long time. Nick Muskey is a man of vision, backed by executives with equal vision, and he's writing new chapters constantly. ☐

* * *

Kodak Increases Prices of Professional Color Negatives

☆ Price of professional color motion picture negative film was increased by approximately 12 percent effective July 15, the Eastman Kodak Company has announced. Price increase will affect Eastman Color Negative, Eastman Color Internegative and Eastman Color Intermediate Films, products primarily used by professional motion picture producers.

The price increase is the first applied to Eastman color negative professional motion picture films since introduction 13 years ago. ☐

* * *

Carousel Productions Formed

☆ Carousel Productions has been formed at 17 E. 48th Street, New York. Executive producer and head of the firm is George Roberts, a former producer-director with Graphic Varieties and Gotham Recording Corporation. ☐

along production lines

Larger Quarters, New Lab for Eastman's Midwest Film Sales

☆ New, larger facilities on the 24th floor of Chicago's Prudential Building now house the Midwest Division of Eastman Kodak Company's motion picture products sales department.

Headed by Midwest manager Ken Mason, the Division unit now occupies 3,000 square feet. Included are a business office, chemistry laboratory, conference facilities and display areas. The lab will aid film processors in quality control, testing and inspection procedures. Professional motion picture films accounted for about 8 percent of Kodak's U. S. sales of \$1.056 million in 1962. ☐

Cameron Film Productions Add Staff in New Seattle Studio

☆ Cameron Film Productions, formerly Forde Motion Picture Productions, is now established in new offices at 314 Fairview Avenue North, Seattle, Washington.

In addition to the new firm name, Producer Richard W. Cameron has added staff and facilities to meet the growing demand in the Pacific Northwest for business films and television commercials.

New sound mixing and dubbing equipment, interlock projection, and client viewing room make Cameron Films a completely independent film production facility.

Recently completed were two historical films for the Seattle

World's Fair Commission, three films for the Boeing Company, and a medical film for the Washington State Department of Labor and Industries.

Two other Cameron productions have been recent award winners. The film *Thursday's Child* received the Gold Medal Award of the Seattle Art Director's Society. A television commercial for Northwest



Producer Cameron (l) accepts trophy for Ford spot from Seattle Academy president Robert Carlevitz.

Ford Dealers (J. Walter Thompson Agency) was chosen the best television commercial produced in Seattle; the selection was made by the Seattle Chapter, Academy of Television Arts and Sciences.

"We have changed more than our name," Cameron said. "With our enlarged facilities and staff we can give our clients the special attention so necessary to the production of motion pictures of the highest quality." ☐

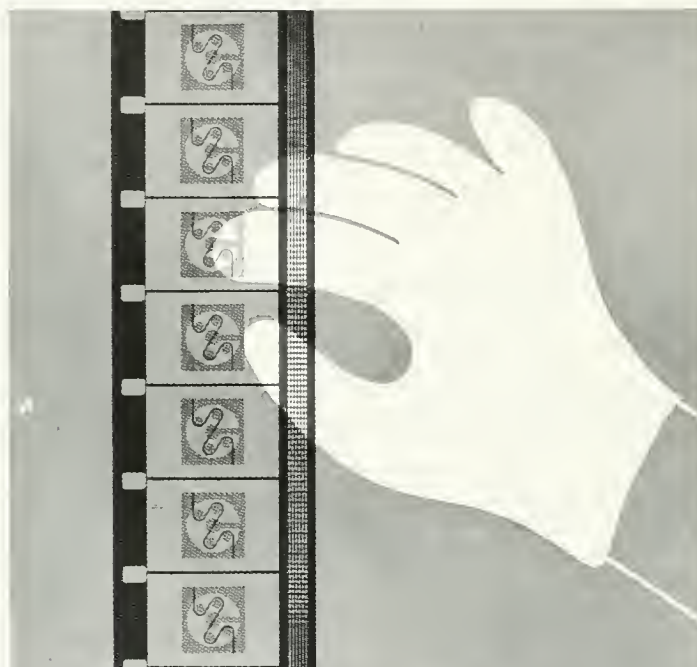
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Association Films to Handle Sears Roebuck's Film Library

☆ Sears, Roebuck and Company's extensive film library is now being distributed by Association Films, Inc. Subject matter includes colorful films on batting, duck hunting and tarpon fishing with Ted Williams, pictures on lawn care and power tools, and the latest in the series, *Come Camping in Alaska*.

The latter, 33 min., color, is a camera tour of our 49th state with Sir Edmund Hillary (the conqueror of Mt. Everest), his wife and three children. There are breathtaking views of Mt. McKinley National Park, crystal clear lakes and unposed, unrehearsed shots of animals in their natural habitat.

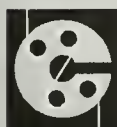
Sir Edmund proves to be the perfect companion on a camping trip - knowledgeable, handy with camp-out equipment, and a man with a true love of the great outdoors, which he imparts to his family, and the motion picture audience. ☐



THE WHITE GLOVE TREATMENT

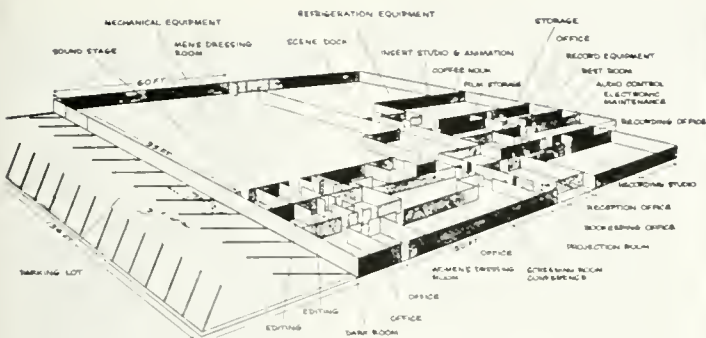
You and your film always receive "The White Glove Treatment" at the Geo. W. Colburn Laboratory.

You'll find this type of personal care and handling in each and every service performed at Colburns.



GEO. W. COLBURN LABORATORY, INC.
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COMPLETE LABORATORY SERVICE FOR 16MM / EDITING / RECORDING / WORK PRINTING / 8MM & 16MM RELEASE PRINTING / TITLING / 35MM SLIDE & FILMSTRIP SERVICE



Architectural sketch of new studio facilities for Canyon Films in Arizona.

New Sound Stage, Scene Dock for Canyon Films of Arizona as Western-Based Film Producer Completes New Facilities

Noteworthy progress in physical plant for specialized film production is being made by Canyon Films of Arizona, Phoenix, Arizona, with the construction of a new 60 by 90-foot sound stage and a 40-foot square scene dock. The studio will retain its two present facilities as insert stages and is building a new parking lot to accommodate 30 cars. When expansion work is completed, total area of this Southwestern plant will be 12,500 square feet.

"Our new sound stage," says Canyon president Raymond Boley, "actually opens up a new era of production for us. We can film interior scenes involving large trucks; there is ample capacity for several sets, increasing our efficiency and speeding up production. We think we're extremely fortunate to achieve this kind of expansion in our present downtown Phoenix location."

Canyon Films is a closely-held corporation whose owners, in addition to Boley, are David H. Burch, vice-president and Robert J. Allen, secretary-treasurer.

"We're particularly proud of our new sound system," Allen says. "It is being custom-built and completely DC-interlocked, with construction and installation by Magnasync, making available up to five dubbing channels. The

sound stage will have 1,600 amps available for lighting and will be completely air-conditioned."

Phil Murphy Forms Company to Prepare Film Promotion

An experienced film promotion man has set up his own shop and announced that he will specialize in the preparation of collateral materials such as discussion guides, audience handout pieces and posters.

He is Philip Murphy, who before the move was promotion manager for Modern Talking Picture Service. He was with that film distribution concern for 10 years. He is doing business now as Philip Murphy Associates at 663 Fifth Avenue, New York 22, N. Y.

"As BUSINESS SCREEN said in its second issue this year, collateral materials 'are all too often neglected by film sponsors,'" Murphy says. "They can add an extra dimension to a film at little cost. They can gain closer attention to the film — make it the center of a real program — and leave the viewers with a lasting reminder of the sponsor and his message. The advance announcement of such materials may also help the sponsor get his films to the audiences he wants, which is becoming a more competitive situation all the time."

ELEKTRA

Studios Incorporated 33 West 46th Street New York 36, New York JUdson 2-3606

BUHL KOOLITE



NEW BUDGET PRICED COMPACT PROJECTOR GIVES YOU "BIG MACHINE" FEATURES

Buhl designed the Koolite Budgeteer to sell on its merits! You deserve to discover its many superior advantages. Detailed descriptive literature is ready. Let us rush you your free copy now. Please write!

Net user price of
the Buhl Budgeteer
Model 90-C is merely

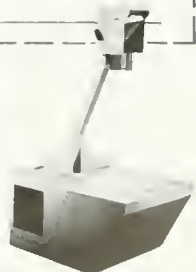
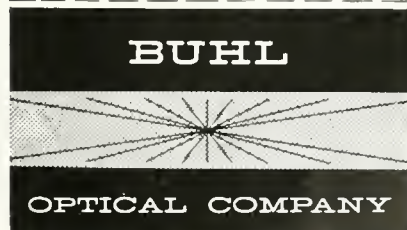
\$185

BUHL OPTICAL CO.

1009 Beach Avenue, ED-4
Pittsburgh, Pa. 15233

Please rush detailed literature describing the new Buhl Koolite Budgeteer projector.

Name _____
Title _____
Company _____
Address _____
City _____ State _____





Sales exec: Charles Seager

Seager Heads National Sales for General Aniline Division

Charles W. Seager has been appointed national sales manager of Professional and Industrial Products for the Photo & Repro Division of General Aniline & Film Corporation. Norbert F. Rincker, general sales manager for the Division, made the announcement.

Seager, who joined the company in 1946, will temporarily continue his duties as manager of Federal and Contract Sales. He is a native of Cleveland, Ohio, and a graduate of North Central College, later doing graduate work at Rutgers. □

Peter Elgar Named Executive Producer at MPO Videotronics

Peter Elgar, former president of Peter Elgar Productions, has joined MPO Videotronics, Inc. He will serve the film production company as an executive producer and director.

Mr. Elgar is widely acknowledged as one of the leading directors of television commercials. He has had over 30 years of experience in the film business, primarily in the industrial, documentary and commercials fields.

Born in Vienna and educated abroad, Mr. Elgar holds Ph.D. degrees from three continental universities. He was associate producer and director of the famous *Madchen in Uniform*, one of the all-time great films. He founded his own studio in 1951 and has produced hundreds of commercials and sponsored films.

Mr. Elgar will make his headquarters at the MPO Videotronics Center in New York. □

Ray-Eye Productions Appoints Huffman Sales Vice-President

Ray-Eye Productions, Inc., has named William W. Huffman as vice-president for sales. He is

BUSINESS SCREEN EXECUTIVE

NEWS OF STAFF APPOINTMENTS AND BUSINESS FILM INDUSTRY DEVELOPMENTS

the former manager of Video Recording Sales for NBC in Chicago.

optics and audio-visual fields. He has been active in the development of high-speed projection

Fred Aufhauser to Management of the Keystone View Company

Management of the Keystone View Company, Meadville, Pa., has been assumed by Fred E. Aufhauser, recently resigned president of Vicom, Inc., Rochester, N. Y. Keystone, a 72-year old pioneer in the manufacture of instruments and programs for the ophthalmic, educational and entertainment field, is a subsidiary of Mast Development Company, Davenport, Iowa.

With his entry into the management consulting field, Aufhauser brings the group extensive experience in the projection-



Fred Aufhauser: to Keystone

lenses, anamorphic lenses, overhead and opaque projectors and 8mm sound motion picture equipment. □



Niles chief Charles Ticho

Ticho Named General Manager of Niles' New York Studios

The new general manager of the New York studios of Fred A. Niles Communications Centers, Inc. is Charles Ticho. A veteran in the film production field, Ticho began his career with the Niles organization eight years ago at the Chicago studios.

He has been associated with Niles' New York activity since the Eastern studio was opened in 1961 and holds numerous awards for direction. Several current productions for New York World's Fair exhibition are under way in New York as well as a heavy schedule of television commercials. □

Capparos to Lens Commercials at Rose-Magwood Productions

Ernesto Caparros is the new director of photography at Rose-Magwood Productions, Inc., New York. His cinematic background includes the Academy Award-winning *Miracle Worker*, starring Anne Bancroft. For television, Caparros has lensed such audience favorites as *Naked City* and *Route 66*. At Rose-Magwood he will exclusively handle TV commercials, remaining available for features and television series. □

Lowry Named Filmex Producer

Hank Lowry, a location specialist and production coordinator in Miami for five years and recently active among New York advertising agencies on their film requirements, has joined Filmex, Inc., in Manhattan, as a producer. □

Joins Productions Unlimited

Syd Folberg is the new vice-president of Productions Unlimited in charge of 16mm non-theatrical sales. He was previously associated with United Artists Associated where he was general manager in their 8mm division. □

every
discriminating
producer seeks...
MECCA*



Quality black-and-white
laboratory service
35mm and 16mm
Since 1937

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FILM LABORATORIES CORP.

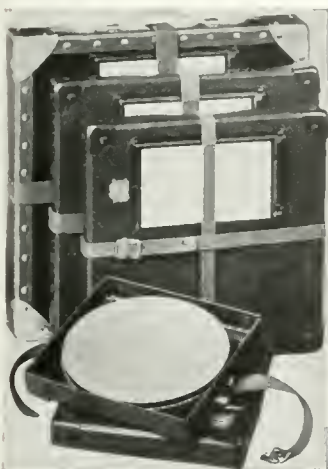
Film Center Building, 630 Ninth Avenue, New York 36, N.Y. • COLUMBUS 5-7676
Affiliated with BYRON MOTION PICTURES, Washington 7, D. C.



Graflex exec: Don Calver

Calver to Head Product Plans, Promotion for Graflex, Inc.

Now heading up product planning and promotion at Graflex, Inc. is Donald R. Calver who was recently named director of these activities by Robert L. Rice, president of the Rochester-based subsidiary of General Precision Equipment Corporation.



For 16mm. Film — 400' to 2000' Reels
Protect your films
Ship in FIBERBILT CASES
Sold at leading dealers

Only original
Fiberbilt
Cases



bear
this
TRADE
MARK

PROFESSIONAL TITLE Typographers and Hot-press Craftsmen SINCE 1938

Write for FREE type chart



KNIGHT TITLE SERVICE
145 West 45th St., New York, N.Y.

Baigelman to Direct Midwest Sales for Technicolor Branch

Newly-appointed Midwest regional manager for the Technicolor Corporation's Commercial & Educational Branch is Jack J. Baigelman. He will work out of the Chicago office at 333 N. Michigan Avenue. Baigelman was previously regional sales manager of the Consumer Products Division in Chicago and is a former vice-president of the Global Trading Corp., New York City. He is now a resident of Skokie, Illinois.

* * *

Davis to Kalvar Corporation as Manager of Western Sales

Harry B. Davis, former national sales manager for professional and industrial products of Anasco, has been appointed western regional sales manager for the Kalvar Corporation, New Orleans. Kalvar manufactures dry-process, heat-developed photographic films and paper for both microfilm and motion picture application.

Davis will headquarter at Kalvar's Engineering Division, Campbell, California and direct sales activities in 11 Western states.

* * *

Rawlings Joins Camera Mart's Rental and Sales Department

Walter E. Rawlings has joined the Rental and Sales Department of The Camera Mart, Inc., New York.

Prior to his joining the firm, Mr. Rawlings was employed by Associated British Cinemas (in England) for over six years. He was associated with S.O.S. Photo Cine Optics for five years, and with Fordel Films during the past year.

* * *

Sponsors Film Service V. P.

Robert W. Rawson has been appointed executive vice-president of Sponsors Film Service Advertising Radio & Television Services, Inc. He will assume overall management responsibility for print procurement and distribution operation.

* * *

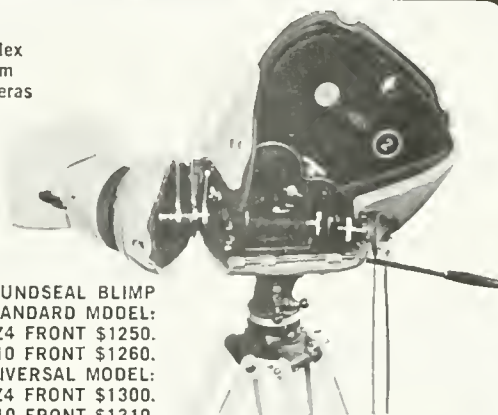
Low to Direct Sales at Gordon

Alan Gordon, president of Gordon Enterprises has announced the appointment of Roy R. Low as sales manager of that specialized photographic equipment company in North Hollywood, Cal.

A former Royal Canadian Air Force pilot, Low has been with Gordon since 1952 and for the past six years has been assistant sales manager.

New SOS SoundSeal Blimp

for
Arriflex
16mm
Cameras



S.O.S. SOUNDSEAL BLIMP
STANDARD MODEL:
TYPE F OR Z4 FRONT \$1250.
TYPE Z10 FRONT \$1260.
UNIVERSAL MODEL:
TYPE F OR Z4 FRONT \$1300.
TYPE Z10 FRONT \$1310.

Perfectly Quiet Sync-Sound Close-ups!

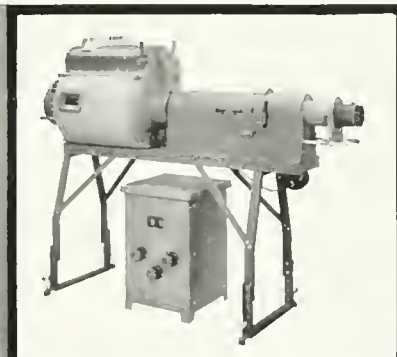
Our new SoundSeal Blimp fits your Arri 16 like a second skin, holds it steady, seals out sound—for perfect Sync-Sound shots. Only 13 lbs. of laminated glass fibre, lined with rubber-bonded nylon, it'll cut costs, go anywhere, last nearly forever. Many plus-features; please write us for complete brochure.

SOS
SOS PHOTO-CINE-OPTICS, INC.

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new york 19, n. y. • 212-PL-7-0440
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NEW SLIDE PROJECTOR SETS NEW STANDARDS



Employs the newly developed highly efficient Xenon light source—

THE **Strong UNIVERSAL**
8000 to 9000 lumens of evenly distributed snow-white light—

PROJECTS 3 1/4" x 4", AND 2" x 2" SLIDES ON SCREENS UP
TO 35 FEET WIDE, PICTURES FULL OF DETAIL NEVER NOTICED
ON SMALL SCREENS.

Associated rectifier operates on 220-volt AC. Ideal for schools, sales meetings, technical conferences, conventions and lectures. The light is of approximately 6000° K, ideal for vivid projection of colored slides.

The light source, on arc enclosed in a quartz globe, possesses the great advantage of cleanliness.

Operation is simple. Just push a button. Choice of objective lens in the range of 6 1/2 to 26 inches inclusive. Push-button controlled electric changer holding 70 3 1/4" x 4" slides available.

For literature, address a request to—

THE **Strong** **ELECTRIC CORPORATION**

39 CITY PARK AVENUE

TOLEDO 1, OHIO

Capitol Library Service Has New "Production Music Series"

A new background library for film and broadcast use, the Production Music Series (PMS) has been announced by Capitol Library Services, Hollywood. PMS offers music classified by category, rather than by the usual system of individual titling. All of the subjects were especially written and arranged for the Service.

PMS is set up in the following categorical selections: sports and metro; sports and news; news and industrial; fast activities; show bus-



Radio personality Jack Wagner is pictured using the Capitol Production Music series for his syndicated program.

iness; documentary marches; scenes; light and happy; comedy and cartoon; kiddie show; fashion show melodies; "important" melodies (documentary); plain melodies; production melodies; dramatic music; short title music (open and close); percussion effects; dramatic statements, etc.

The new Capitol service is offered on 14 LP, 33 1/3 double-faced discs, containing 254 different selections and is priced at \$85. There are no leasing fees. The basic series will be added to periodically to maintain a flow of new and timely melodies. Write Capitol Library Services, Hollywood & Vine, Hollywood 28, California for details, mentioning BUSINESS SCREEN.

* * *

A/F Libraries to Distribute 30 Fire Underwriters' Films

☆ Association Films, Inc., has been named distributor of the National Board of Fire Underwriters' film library of more than 30 subjects. These films have become a Fire Prevention Week staple with thousands of schools, industrial plants, businesses, TV stations and fire departments, as well as performing outstanding work in fire prevention consciousness during the other 51 weeks of the year. They focus attention on a vital sector of interest.

The Wide World of Sponsored Pictures



Sterling staff in their new soundproof communications office are (l to r): Sharon Grubler, Lorraine Patterson, Betty Van Bergen, Marie Burgess.

Sterling Movies U. S. A. Opens New Television Booking Center

☆ Sterling Movies U. S. A. has established a new Television Booking Center in a soundproof communications office 36 floors above Park Avenue in New York. Here,

constant long-distance contact is maintained with the country's more than 600 TV stations by Sharon Grubler, Lorraine Patterson, Betty Van Bergen and Marie Burgess.

Each girl maintains a record of

the free-film preferences and current programming habits of each station they service. The records are used as an immediate source of reference during telephone conversations.

* * *

Name "Cast" for Dream Picture Win a "Screening Room" Prize!

☆ The story goes something like this: one evening after a tough day of Rheingold commercials shooting, Don Franz of J. Walter Thompson and Dave Monahan of MPO were having dinner. They were trying to relax but they just couldn't get their minds off film. Out of that conversation came a list of an "ideal" cast and crew of a dream film Franz and Monahan were working on.

It contained names like Morrie Ziduals, the virile leading man; Dolly Inn, the ingenue; 'Arry Flex, an English comic; Otto Focus, the Director of Photography; Marcus Feet, a Shakespearean character actor; Onlo Kayshun, an inarticulate male model; and Otto Sink, the sound man.

There are more, but Franz and Monahan asked for help. So Don Greene, editor of MPO's house publication, *The Screening Room*, decided to run a contest of sorts. Business Screen readers are invited to take part by suggesting film names that will be selected for the final crew and cast. Winners are promised some kind of a prize — maybe a reel of the worst of last-year's out-takes. We'll publish the full winning list of printable names when the contest is over.

The totally biased judge is the editor of *The Screening Room*. All his decisions are final unless his wife overrules him. He'll send everyone who enters a souvenir. No official entry forms — write it on the back of an old script, if you have to. Send your entries to *The Screening Room*, MPO, 222 East 44th Street, New York 17. Contest closes about October 10.

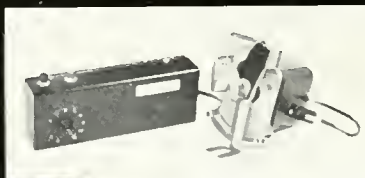
* * *

"Bud" Stone Heads Allservice Film Laboratory in New York

☆ Allservice Film Laboratories, Inc., specializing in black & white processing, has been established at 35 West 45th Street in New York City. Burton "Bud" Stone is president.

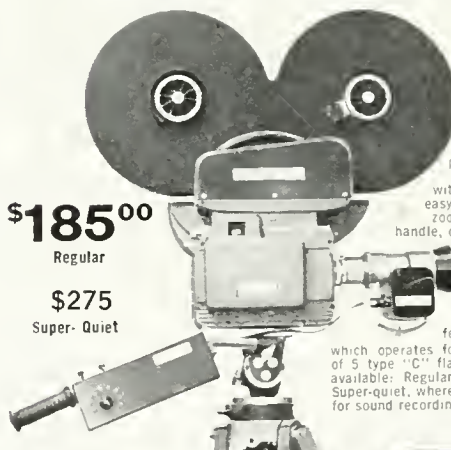
The new lab will offer 35mm and 16mm black & white service for TV and industrial producers and distributors. Dailies, sound tracks, opticals, negatives and release prints are being processed on a round-the-clock basis.

IF YOU OWN A BERTHIOT ZOOM LENS, YOU WILL NEED THIS



F&B TAKES THE WIGGLE OUT OF ZOOMS WITH THE BEELAND ELECTRIC ZOOM CONTROL

Here is a rugged yet light weight control that assures you of smooth zoom action from start to finish of each shot. Mounts directly on the lens barrel, no camera attachments are required. Interchangeable mounting clamps allow the same control to be used for the 17mm to 70mm, and 17mm to 85mm lenses for 16mm cameras, and the 38mm to 150mm lens for 35mm cameras.



\$185⁰⁰
Regular
\$275
Super- Quiet

The cameraman can control the picture size by eye or can pre-set the zoom range by quick-set limit stops on the quadrant. A silicon loaded slip clutch and mechanical limit stops provide precise control of the zoom range. The control box is equipped with instant contact push-buttons for easy finger-tip operation of zoom-in or zoom-out. The box mounts on a tripod handle, or directly on the camera for hand-held operation. It also may be held and operated by an assistant. Speed range is rheostat controlled and adjustable from approximately 2 1/2 seconds to 10 seconds of zoom time. A special feature is the very efficient motor

which operates for hundreds of moves on one set of 5 type "C" flashlight batteries. Two models are available: Regular, where noise is not a problem. Super-quiet, where whisper-quiet operation is needed for sound recording.

- Smooth, quiet zoom action
- Easy finger-tip operation
- Precise zoom range control
- Zoom speeds from 2 1/2 to 10 seconds
- Interchangeable—for 16mm and 35mm cameras.
- Mounts directly on lens barrel
- Uses type "C" flash light batteries

Serving the World's Finest Film Makers

FLORMAN & BABB, INC.

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MU 2-2928



Now it's "Bob Hills' Shows"

Bob Hills, Famed for "Post" Shows, Opens New York Office

Bob Hills, well known for the outstanding editorial promotion shows he has put on for the SATURDAY EVENING POST, has opened a new office at 103 Park Avenue, New York. Using a temporary "working title" of *Bob Hills' Shows*, the new firm will offer creative writing and consultation services as well as Hills' own inimitable presence as "master of ceremonies" for sales and dealer meetings, product introduction shows and other business presentation functions, both large and small.

Hills joined the Post 15 years ago as Editorial Promotion Manager. Almost by chance, in 1951, he was tapped to tell the Post editorial story personally to important individual sales and advertising managers. His talks were so successful that from an introverted writer in a cubby-hole office in Philadelphia, he suddenly found himself acting the part of an extroverted spieler — giving over 500 flip-chart shows to groups of two to five people at a time all over the country.

During the past seven years, Bob Hills has made the big Post presentations for large audiences, which he wrote and conceived, the talk of the industry. He developed such blockbusters as raffling off Stutz Beareats and even a whole town (Ulcer Gulch, in Arizona), while traveling half a million miles, giving 700 performances to an audience of 70,000. At the same time he has been constantly active in preparing small presentations and doing promotion writing for the Post, as well. Hills has most recently been Advertising and Sales Promotion Manager of the weekly magazine.

In expanding and refining his shows over the years, Bob Hills has worked with Visualscope, Inc., the New York film producer, and

Wilcox-Lange, the Chicago audio-visual equipment specialists. With them he pioneered many new facets of programmed presentation. He expects to work with these concerns a great deal in the future on projects of mutual interest. □

* * *

Ruth Ratny Joins Agency as Broadcast Creative Director

Ruth L. Ratny has been named broadcast creative director for Powell, Schoenbrod & Hall Advertising, Inc., of Chicago and New York. The former



Agency exec Ruth Ratny

vice-president and creative director of the Niles Communications Centers for the past nine years, she shared major awards for both TV commercials and business-sponsored films.

From 1945, when she began

her career in advertising, Miss Ratny has been associated with the J. Walter Thompson Company, Foote Cone & Belding and Ruthrauff & Ryan. At R&R she became one of the first in the industry to write both TV commercial and shows.

While in Washington for three

years, prior to her return to Chicago in 1954, Ruth Ratny co-authored "Career Girl," a column for the Washington Times-Herald and was copy chief for Lansburgh's Department Store in charge of all departments except fashions, soft goods and their basement store. □

RPL now offers
16 and 35mm film

sound recording services



RECORDED PUBLICATIONS
LABORATORIES

1565 Pierce Ave., Camden 5, N.J.

Wherever movies are being made today—in Hollywood or NYC, in any business, educational or Government center—the recording of sound is turned over to specialists. The utmost in quality is essential. RPL engineers have many years of experience in top-quality sound recordings on disc, tape and slide film. Now, with newly completed facilities, we are able to extend our recording services to motion picture film.

Our facilities include the latest equipment for 6-channel 16 and 35mm magnetic film, interlock screening, mixing and transfer... a comprehensive library of sound and film scoring music effects... an acoustically perfect screening theater, announcers' booths, and control rooms. We have everything needed to provide highly specialized sound recording services for movie film.

Send us your
script and instructions
for quotation



IN FLORIDA...



- creative productions
- complete producers service
- studio soundrecording
- animation—graphic arts
- still photography
- editing—titling
- complete laboratory
- complete mobile video tape unit with 6 camera chain



REELA FILMS, INC.

A DIVISION OF WOMETCO ENTERPRISES, INC.

17 N.W. Third St., Miami, Florida

Phone: FR 4-2108

(CONTINUED FROM PAGE 46)

tering appliances on board this modern vessel.

Within this past decade, many "workmanlike" AEG films have served us well in delivering information. A few of these merit special mention because of their quality or special content:

Highways of Power was created 10 years ago to introduce a recently well-to-do population to the new AEG plants and their wide range of products for everyday use. We have fostered the AEG brand name abroad through such films as *Between Hamburg and Karachi*, featuring new AEG-built electrical generating and production plants. This film was a cinematic journey around the world which used animated sequences to show the functions and purposes of the many power stations, factories and mines which AEG had installed or helped to equip in worldwide locations since the war.

The home maker was shown *Four Point Housing*, to dramatize the wiring and appliances now available for contemporary housing. It has enjoyed wide acceptance among builders and architects' groups and among building material suppliers as well. We maintained AEG's reputation in the field of industrial design with the 1959 production of *Form and Function*.

Three Prize-Winning Films

Shipbuilding was the subject of *Serial No. S735*, notable for a Berlin Convention music-score award received in 1959; an early color film on *High-Frequency Surface Hardening* won first prize as the best technological film in industry at Turin in the same year. We followed these with a job placement film on trade training selection titled *Fitness for Purpose* which won the Merit rating and Federal Film Premium in 1960.

Other titles which illustrate the scope of our program are: *Women Workers for Easy Hour Shifts*; *Machines With a Memory* and *The Earth-Moving Giant*.

Nominated for Academy Award

A high point in this modern era was attained by *Kahl*, our widely-heralded film on nuclear power, which was given numerous citations in 1961. After receiving the German Film Board's "High Merit" rating two years ago, *Kahl* was the German selection for the San Sebastian Film Festival and was nominated by the Academy of Motion Picture Arts and Sciences in Hollywood for an "Oscar," probably the first German documen-

Films at AEG: Power for Enlightenment

tary films of modern times to be so honored. In 1962, *Kahl* received a gold medal at the 9th International Exhibition of Electronics, Nuclear Physics and Telecommunications held in Rome. This engineering documentation of Federal Germany's first nuclear power station is covered in two color motion pictures, *Kahl* and *Kahl Atomic Power Station*.

When it was determined that this first nuclear power station should have its own fully pictorial "life record," we reviewed other relevant film material. Most of this conveyed too narrow a spectrum of information to hold the interest of a well-informed but non-professional layman. Script writer, producer and cameraman had to do a lot of groundwork until they were able to see the future outlines of the *Kahl* project and shoot the



Dr. Hans Schaller is in charge of audio-visuals at the A. E. G.

first scenes. Two disparate aspects: plant erection and its productive function were resolved by creating

the two separate color films, produced concurrently.

One of these documentaries developed the sequence of events, structural and historical, of station growth. The second feature covered the purpose and function of the nuclear generating plant. *Kahl* tells a straight-forward story, holds the interest of those who desire few technical details; *Atomic Power Station Kahl* serves the technical specialist, provides a wealth of data on nuclear processes of energy transformation.

Results Worthy of Obstacles

Intellectual hurdles were not the only hurdles to be overcome by our working team; space was at a premium within the narrow confines of the reactor vessel and buildings; erection progress could not be hindered by our cameras. But it all seemed more than worthwhile when scenes of the journey of the uranium fuel cells from Rotterdam to the site at *Kahl*, the charging of the reactor and the process which brought it to a "critical" stage were illuminated on the screen.

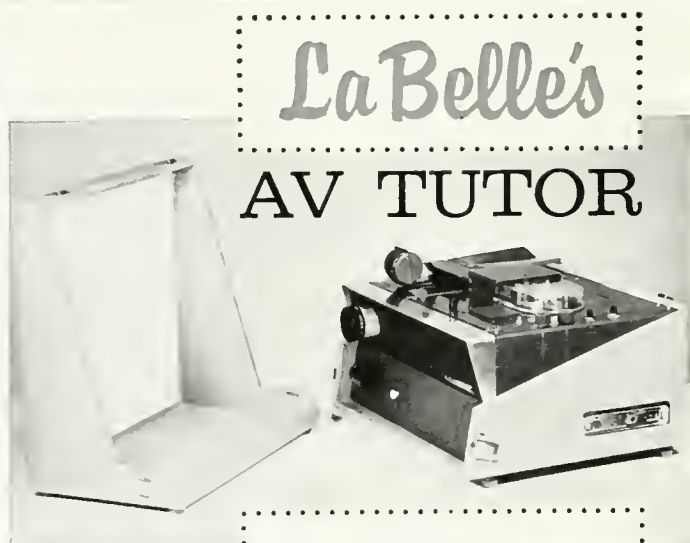
Showings at worldwide engineering gatherings and sizeable purchases of the longer technical version by Governmental nuclear authorities were followed by other purchases by Federal diplomatic agencies and by the German publicity agency, "Inter Nations."

Our recent color film, *Karlsruhe Cyclotron*, carries forward this new tradition of scientific-technical emphasis. It presents the form and function of a new particle accelerating device through both diagrammatic and pictorial scenes. This picture is being widely exhibited in European research and engineering centers.

A New Atomic Power Film

We are completing production of a second effort in the area of nuclear energy films. Gundremmingen, a site on the upper Danube, houses Germany's first large-scale atomic power station project. This record of present-day engineering practice in this advanced field will also feature the joint scientific and engineering progress achieved through our collaboration with American nuclear technologists. The script sets out clearly the opportunity for application of high-precision methods of industrial production, inherent in German workshop practice. We consider this film to be in the category of "general education" despite its advanced theme.

(CONCLUDED IN NEXT ISSUE)



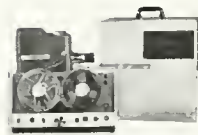
LaBelle's AV TUTOR

Just place the cartridge into the Tutor and you're all set for continuous showing. This dual-track tape player and automatic projector combination is ideally suited for sales work and training.

The sound is perfectly synchronized to the picture by means of a silent signal. The AV Tutor is available with cartridge or conventional reel.

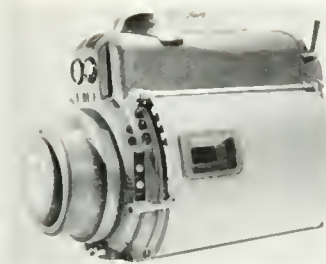
For top performance in desk top or large screen presentation, see and hear the AV Tutor.

Write for complete information



The Maestro II delivers professional results in 35mm taped sound presentations. This one-piece master audio-visual system records, plays back and automatically projects your story.

LaBelle Industries, Inc. Dept. B • OCONOMOWOC, WIS.



Model X-16 Xenon Arc Lamp

Strong X-16, Xenon Arc Lamp, Ready for 16mm Projector Use

Strong Electric Corp. has announced the Strong X-16, a Xenon arc light source for 16mm motion picture projection. The lamp is adaptable to the Eastman arc and incandescent, Bell & Howell, RCA, Graflex, Norelco and Hortson 16mm sound projectors.

Four models are available (450, 900, 1600 and 2500-watt) of this light source, which uses tungsten electrodes to provide an arc in a Xenon gas atmosphere, totally enclosed in a quartz envelope. The maker assures a steady, flickerless, pure white light source with no discoloration, even distribution of light over the total screen area. Write New Products Desk, c/o BUSINESS SCREEN, for additional data on this new product.

Soundseal Blimp for Arri "16" Cameras Is Designed by S.O.S.

Facilitating sync-sound shots is a new S.O.S. Soundseal Blimp, made of laminated glass fibre, lined with rubber-bonded nylon. It was designed especially for Arri-flex 16mm cameras and weighs 13 lbs., camera included. The maker notes that it fits the Arri 16 like a custom-made suit, is "skin-tight."

Cameramen can pan, tilt or angle the camera in any direction; the Soundseal Blimp will not allow rock or vibration. It also makes a shock-proof case for keeping freight charges to a minimum. The Blimp is offered in two models with three alternate front sections, permitting use of different lenses. Four interior lights illuminate the tachometer and

Below: the S.O.S. Soundseal Blimp



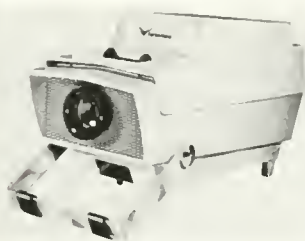
AudioVisual Equipment TradeFair

the latest in tools for film production and for projection

frame counter, the magazine footage counter (automatically), and the camera interior. Write our New Products Desk for additional data on the S. O. S. Soundseal Blimp.

Viewlex Unveils "Little Giant" Slide and Filmstrip Projectors

Unveiled at the 1963 NAVA Trade Show in Chicago was a new line of combination filmstrip and projectors introduced by Viewlex, Inc. The new V-8 (150-watt) and V-83 (300-watt) "Little Giants" offer changeover from



One of Viewlex "Little Giants"

strips to slides in seconds with a simple carrier change.

The V-8 and V-83 models measure only 10" and weigh just five pounds. They feature a high-

precision, three-element optically-balanced lens system with a color-corrected anastigmat lens, either f 3.3" or f 3.2 two-inch lens for wide-angle projection. Filmstrip mechanism features push-in threading, positive framing and continuous click-stop advance from frame-to-frame. Slide carrier has a built-in automatic "shutter" which eliminates glare during slide change.

Requests for detailed literature and prices should be sent to the New Products Desk @ BUSINESS SCREEN, Chicago 26.

Kodak's Heavy-Duty "Carousel"

A heavy-duty model of Kodak's Carousel slide projector, the Model AV-580, is noteworthy. A color-coded panel has been added for projection room operation and a permanently attached three-wire cord adds greater safety; a two-pronged adapter is included for conventional use. There is also a lamp safety switch which shuts off lamp in event of blower failure, protects unit against overheating.

The Carousel has remote slide-change, focussing and interval programming. It uses standard 80-slide Carousel trays.

New Emulsions Enhance Color, Detail in Three Anscochrome Films

The Photo & Repro Division of General Aniline & Film Corporation has announced three new Anscochrome type films for color motion picture production. The new Ansco films, based on new chemical formulations, offer improved color rendition and image sharpness.

Special advantage of the new emulsions is their ability to accurately record fine detail, especially useful for high-speed motion analysis, stress studies and other types of analytical color photography. They are also said to provide full-range recording from delicate values of light pastels to fully-saturated primary reds, blues and greens. Inherently high maximum density produces rich blacks. High resistance to stain and fog results in clean whites and sparkling highlights.

The new Anscochrome films: ANSCOCROME D/100: a day-

light balanced, high-speed (100) color reversal film for brilliant detailed color motion pictures by daylight illumination.

ANSCOCROME T/100: a fast tungsten film balanced for 3200K lamps with a film speed of 100. Brilliant color with maximum rendition of detail.

ANSCOCROME D/200: extremely high-speed (200) daylight-balanced color reversal film for low-light level situations and high-speed studies.

All three films are available in standard lengths of 16mm, 35mm and 70mm widths and all are sold without cost of processing included in the purchase price. They are designed for processing in the Anscochrome 80-degree F process for faster access to the final result. Write: Ansco Professional Motion Picture Products, General Aniline & Film Corp., Binghamton, N. Y. for full details.

For literature on items in these pages write: the New Products Desk at BUSINESS SCREEN, 7064 Sheridan Road, Chicago 26, Ill.



Here's an Electrol screen in use

Da-Lite Reports 230% Surge in Use of Motor-Driven Screens

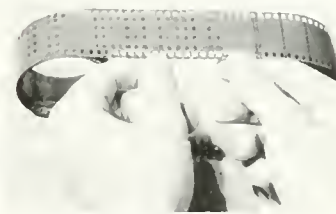
A 230% increase in the use of Da-Lite electrically-operated screens over the past five years is noted by the Da-Lite Screen Company. Awarded U. L. approval, they are designed to stop automatically in the fully opened or closed position at the touch of a switch. Screen is completely out of sight when closed.

All models come complete with hanger bars, can be mounted on wall or recessed in a ceiling. Both Da-Lite Electrol and Cosmopolitan models of electrically-operated screens are available in sizes up to 20 x 20-feet, in a variety of surfaces. A card or letterhead request to our New Products Desk @ BUSINESS SCREEN will bring illustrated literature.

A-V Dealers Stock New Kodak Magnetic Sound Recording Film

Kodak audiovisual dealers are stocking a new high-output magnetic sound-recording film announced by the Eastman Kodak Company. Undistorted output of this greatly-improved Eastman Magnetic Sound Recording Film, Type A704, has been increased 40 percent over old Type A701. Type A704 is also distributed by electronic supply houses.

The new sound recording stock enables sound man to capture all of the impact of the original voice, music or special effects and to



Name identifies Type A704 stock

preserve them faithfully through the many re-recording steps which precede the final print. High-frequency sensitivity has also been substantially upgraded to produce more vibrant highs, more natural balance between highs and lows.



Here's Mast Model 135 Projector

Random Access Slide Projector Locates and Projects in Seconds

A new slide projector which will locate and project within three seconds any slide in its magazine is the Mast Model 135 Random Access Slide Projector, offered by the Mast Development Company.

The Model 135 features a unique, inexpensive digital servo mechanism which translates the digital commands into corresponding positions of the slide tray. Control is effected by a rotary digit switch (optionally installed on the projector or in a remote control unit.) Interchangeable slide magazines have a capacity of 49 slides each, accepting any slide which has a 2 x 2" mount.

A low-voltage, high-ampere lamp produces equivalent of 300-watt illumination, generating considerably less heat. Write: New products Desk, 7064 Sheridan Road, Chicago 26, for detailed literature.

* * *

Light Ampex Portable Videotape Recorder Designed for Mobility

The Ampex VR-660 Videotape portable broadcast television tape recorder, weighing just under 100 pounds, has been priced at \$14,500. It was designed for mobile and studio use and is said to be the only recorder of comparable size which may be used on the air with no additional equipment other than that presently available in most television stations.

The VR-660 (all-transistorized) operates at a tape speed of 3.7 inches per second and can record up to five hours of continuous program material on a single 12 1/2-inch reel of standard two-inch broadcast tape.

* * *

Improved Single-Frame Motor Available for Arri-16 Cameras

An improved single-frame motor is available for all Arriflex-16 cameras, according to the Arriflex Corporation of America. All special requirements for anima-

a-v equipment trade fair

tion and time-lapse work have been carefully tabulated and are now incorporated in the new motor design. It is capable of operation in either single-pulse or double-pulse modes.

Built into the new Arri DOM single-frame motor are an 8-volt DC power supply programmed to control automatically 400-foot magazine film advance and the operation of the Arri Auxiliary, capping shutter. Also included are strobe synchronization; forward-reverse selector switches; frame counter and shutter indicator light.

* * *

New System Helps Technicolor Dealers to Load 8mm Cartridges

Dealers who handle the Technicolor "Instant" 8mm projectors may now load the cartridges under

a new Technicolor system. A new portable cartridge-loading station, which applies wax evenly to both



Portable cartridge loading station for Technicolor 8's

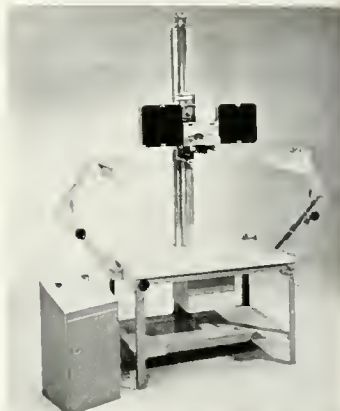
sides of a film, employs rollers like a miniature offset printing press. Chemical and wax are dried in a forced hot-air system.

Film is wound onto the base piece of the plastic cartridge in a continuous motor-driven operation. All the operator needs to do manually is to splice the two ends of the film and seal the top of the cartridge.

Emby-Homrich 35mm Copystand for Slides, Filmstrip Masters

Newest member of the Emby-Homrich product family is a 35mm Copystand, designed as a versatile 35mm production camera. It provides print quantity runs of slides automatically; will create filmstrip masters and can produce motion picture sequences by animation.

The 35mm Copystand has reflex viewing; offers projection focus and framing. It will also handle both single or double-frame



Emby-Homrich 35mm Copystand

material (a switch alters the advance electronically for either single or double rotation of the "geneva star" transport.) Reverse film transport, precise film counter, removable film magazines are other features. The copy table has a built-in 10x10" illuminator and the console accessory compartment has film carriers for 8 x 10 and 5 x 7 as well as a condenser stage for 4 x 5 and a smaller stage for 2 1/4 square or 35mm slides.

An electronic timer with matched resistors is built into the console top. Finest German optics are supplied. Emby-Homrich equipment is a product of Sickles Sales & Service Company. Card or letterhead requests for data to our New Products Desk will receive prompt attention.

* * *

Rol-a-Chart Offers Systematic Control for the Film Producer

For simplified visual control of film production, the Rol-a-chart Division of the William A. Steward Co., P. O. Box 431, Mill Valley, California has some good answers. The Rol-a-chart shows exact status of all key steps.

Provision is made for vertical listing of 40 items in half-inch spaces, on a Mylar-laminated index said to be wear-proof; easily wiped off. A stationery data grid



Only F&B has combined greater durability and eye-appealing lines in the design of an editing table.

F&B engineers skillfully blended steel, Micarta and your favorite shade of green into a form that is both more attractive and more durable.



Table Only (without light box, drawer and rack) \$80.00

Heavy-gauge steel construction. Attractive green hammertone finish. Durable top of light gray Westinghouse Micarta. Spacious 60X28 inch work area. Convenient height — 33 1/2 inches. 9X12 inch light box with diffusion glass. Electrical outlet box and light switch. Back rack with V-shaped shelves. Handy utility drawer.

\$129⁹⁵



F & B FILM EDITING BARRELS



Heavy fibre construction. Hard glaze finish. Top dimensions: 15" x 28". Bottom dimensions: 12" x 24". Depth: 30". Height (with rack & casters): 66". Staggered rack pins make film handling easy. Roll-easy hard rubber casters. Cotton drill liner.

\$43⁷⁵

Extra Liners \$4.00 each
As illus., but without casters \$38.00
Barrel only (without casters, rack & liner) \$18.00

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MU 2-2928



Rol-a-Chart system in use . . .

is calibrated in quarter and half-inch spaces, with alternate tinted horizontal bands for easy reference, plus vertical bands which mark the Saturday-Sunday weekends.

The King-size Rol-a-chart provides 280 half-inch or 560 quarter-inch horizontal spaces; a smaller board offers 84 half-inch; 168 quarter inch horizontal spaces. Marking is done with a special wipe-off marking pencil and/or with magnets on the larger model. All units have welded steel frames and come equipped with wall hangers. Write the manufacturer for details, prices.

Busch Film and Equipment Co. Forms Custom-Design Division

A Special Installations Division has been formed by Busch Film & Equipment Company, Saginaw, Michigan to handle custom-designed and engineered projection systems for its clients.

Noting increasing demand for special and unique projection systems, president Edwin Busch said that the new Division will facilitate the company's work in this field. Special installations have included up to eight 16mm and eight slide units interlocked for simultaneous operation; ceiling projection; automatic and remote continuous projection for exhibits and museums; and built-in systems for training, teaching, briefing and conference rooms, hospitals and others.

Busch is currently installing a

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High fidelity 16 or 35. Quality guaranteed. Complete studio and laboratory services. Color printing and lacquer coating.

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Cleveland 3, Ohio

unit for the Detroit Tank Arsenal which automatically projects continuous 16mm film from the ceiling unto the walls of a saucer-shaped room. Other projects in final stages and in process of installation are at the Pro Football Hall of Fame and at Procter and Gamble.

The company has designed special projectors for the Brussels World's Fair, the Seattle World's Fair and for numerous industrial and retail uses.

Nationwide Projector Leasing Announced by Bell & Howell Co.

A nationwide leasing program for audio-visual equipment has been announced by the Bell & Howell Company. The program will be administered by B&H audio-visual dealers throughout the country. Industrial or commercial organizations may lease five or more Model 550 Specialist Auto-load Filmosound automatic threading 16mm sound projectors for a period of either 12 or 24 months.

Within the 12-month period, monthly cost will be \$35 per machine; \$24 per projector on a 24-month basis. The company will pay all maintenance and service expense, except for tube and lamp replacement, during leasing period.

Xenon Projection at Movielab

The first and only commercial screening theater in the East to offer its clients Xenon projection lamp facilities is that of Movielab, Inc., at 619 West 54th Street, in New York City.



NOW, whoever that was who said that Frank Willard is an eccentric must have been jealous of the fact that Mr. W. has built the South's most modern film studio by producing some of the most imaginative and effective motion pictures that ever copped a clack of awards. So there.

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Feature attraction in next month's issue: The Annual Buyer's Guide to Film Production Services and Production Equipment . . . another 25th Anniversary Year service to our readers from the oldest, largest magazine covering business a-v communication!

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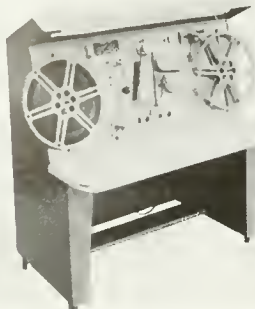
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COLUMBUS FILM FESTIVAL:

(CONTINUED FROM THE PRECEDING PAGE 26)

Two filmstrips, *Communism: What You Should Know About It*, produced by University Films and *Our American Heritage of Folk Music*, produced by Burt Munk and Company, also received Chris statuettes.

Most-Honored Producers and Sponsors

Notable among multiple Chris Certificate award winners were such producing companies as Audio Productions, Centron Corporation, Bay State Film Productions, Inc., Dynamic Films, Inc., Gil Altschul Productions, Inc., The Jam Handy Organization, Inc., Parthenon Pictures, The F. K. Rockett Company, Henry Strauss & Company, and Wilding, Inc.

Sponsors identified as Certificate winners were the Bell System, Pan American Airways, American Cyanamid Company, and British Overseas Airways Corporation, all of whom received two or more awards. Government film production was ably represented by Certificate winners from the U. S. Department of Agriculture, NASA, and the National Film Board of Canada.

Health groups were represented in the Certi-



"France, With a French Accent" was awarded a statuette as the best travel picture. It was produced by Coleman Productions of New York City.

ficate winners-circle by the American Heart Association, the National Tuberculosis Association and the Mental Health Film Board.

Awards Are Presented by Civic Leaders

Presentation of awards honors at the Chris banquet was shared by Daniel M. Porter, assistant director of the Ohio Historical Society, who presented "Information & Education" certificates; by Galvy Gordon, public relations director of the Columbus Public Library, who made the "Business & Industrial" presentations; and by Dr. Peter Volpe, director of regional hospital planning of the Columbus Hospital Federation, who cited the winning "Health and Mental Health" film winners.

Banquet speaker Yung was introduced by Kenneth B. Hobbs of the Battelle Memorial Institute. No stranger to film awards, Mr. Yung's Elektra studio has won honors on 55 occasions, both at U. S. and overseas festivals. He is currently the director of programs for the American Society of Magazine Photographers and arranging the presentation of 64 "Photographs in Motion."

Born in Shanghai, China, where he was edu-



"City of the Bees," produced by Moody Institute of Science, was judged the best of religious films. Scene shows a bee with load of pollen on its legs.



"Cattle Carters" was entered by the British Petroleum company (North America) and won a Chris.

cated as an engineer, Bob Yung began his career in films nine years ago, joining Elektra in 1955. Now a vice-president of this New York film company, he has introduced many facets such as the use of still photographs as a form of motion picture expression and full documentary techniques in sponsored films.

Merits Tribute for Years of Service

Officers and trustees of the Greater Columbus Film Council and its Festival co-sponsor, The Columbus Area Chamber of Commerce, have rendered notable service to the field of factual films through their eleven years of consistent sponsorship and hard work on this event. It is a rare tribute to the film medium which merits the appreciative salute and wide cooperation given by the many kinds of organizations who have participated.

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Only Compco offers "a new dimension in quality" recognized and accepted by leaders in the movie making industry. Compco's superiority is attributed to a new, major advance in film reel construction—resulting in truly professional reels that run truer, smoother, providing lifetime protection to valuable film. Compco reels and cans are finished in a scratch-resistant, baked-on enamel, and are available in all 16 mm. sizes—400 ft. thru 2300 ft. For details and prices write to:

COMPCO corporation

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DAMAGED FILM HOSPITAL



Why Junk DAMAGED FILM?

"The Film Doctors" (specialists in the science of film rejuvenation) can restore scratched, brittle, and worn film at a fraction of new print costs. Old, damaged 8, 16, 35mm film can be restored to original screening quality and its life can be prolonged indefinitely.

RAPIDWELD: restores damaged originals, negatives and prints.
RAPIDTREAT: completely protects and prolongs the life of new prints indefinitely.
RAPID FILM SHIPPERS: vault storage, international distribution and inspection facilities.

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FILMS THE SCHOOLS PREFER

Modern Lists Nine Successful Films Being Widely Shown in U. S. Schools

The secret of success for films to be shown in schools is to make one that serves a definite educational need. Films that do serve such a need often are accepted as a regular part of a course of study, and are used year after year.

Modern Talking Picture Service has recently published (in *Modern Memos*) a list of nine particularly successful subjects from its catalog of films for schools. The newest release on the list — *A More Attractive You* — has been in circulation for just two years. *Scrub Game* (re-made two years ago to bring clothing styles up to date) has been in circulation for more than 18 years.

Here are the nine films:

Title, Sponsor, Producer	Shows	Audience
SCRUB GAME Proctor & Gamble Lasky Film Productions	288,794	18,962,532
WHAT MAKES US TICK New York Stock Exchange John Sutherland Productions, Inc.	182,892	8,855,861
WORKING DOLLARS New York Stock Exchange John Sutherland Productions, Inc.	64,809	2,583,567
YOUR SHARE IN TOMORROW New York Stock Exchange Knickerbocker Productions	\$2,528	3,409,696
THE MAYFLOWER STORY Aero Mayflower Transit Company, Inc. Paul Alley Productions	76,981	4,625,775
THE CHOCOLATE TREE The Nestle Company, Inc. United States Productions	60,607	3,232,820
A HAPPY SUMMER EVENING The Chrysler Corporation Atlas Film Productions	11,485	712,879
THE MOTOR MECHANIC United States Army Sidney J. Stiber Productions, Inc.	13,432	450,138
A MORE ATTRACTIVE YOU Knox Gelatine, Inc. Trand Productions, Inc.	38,746	1,463,797

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With 48 years of budget-stretching film experience we'll gladly mull with you... and then... produce!

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PH. 3-4098 Film Productions, Inc.

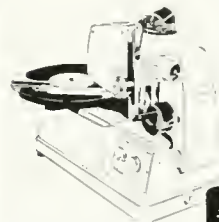
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Sound Filmstrip Projector



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Features unbreakable screen and coated front surface mirror.
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No. 632 GROUPSHOW SENIOR—25" x 25" Screen—\$119.

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• MASSACHUSETTS •

Cinema, Inc., 234 Clarendon St., Boston 16.

• NEW YORK •

Buchan Pictures, 122 W. Chipewa St., Buffalo 2, N. Y.

Crawford, Inmieg and Landis, Inc., 480 Lexington Avenue, New York 17, New York.

The Jam Handy Organization, 1775 Broadway, New York 19.

S. O. S. Photo-Cine Optics, Inc., 602 W. 52nd St., New York 19.

Training Films, Inc., 150 West 54th St., New York 19.

Visual Sciences, 599BS Suffern.

United World Films, Inc., 1445 Park Ave., NY 29, TR 6-5200

• PENNSYLVANIA •

Appel Visual Service, Inc., 963 Liberty Avenue, Pittsburgh 22.

Audio-Visual Center — Rentals, Sales, Repairs. 27 South 17th Street, Philadelphia 3, Pa. Phone: LOcust 3-6872.

Oscar H. Hirt, Inc., 41 N. 11th St., Philadelphia 7, Walnut 3-0650.

James Lett Company, 221 N. Second St., Harrisburg CEDar 3-5651.

J. P. Lilley & Son, Inc., 928 N. Third St., Harrisburg.

The Jam Handy Organization, Pittsburgh. Phone: ZENith 0143.

SOUTHERN STATES

• GEORGIA •

Colonial Films, 71 Walton St., N. W., JA 5-5378, Atlanta.

United World Films, Inc., 287 Techwood Dr., NW., Atlanta.

• LOUISIANA •

Delta Visual Service, Inc., 715 Girod St., New Orleans 12. Phone: JA 5-9061.

• MARYLAND •

Stark-Films (Since 1920), Howard and Centre Sts., Baltimore 1. LE. 9-3391.

MIDWESTERN STATES

• ILLINOIS •

Robt. H. Redfield, Inc., 1020 So. Wabash Ave., Chicago 5.

The Jam Handy Organization, 230 North Michigan Avenue, Chicago 1.

Midwest Visual Equipment Co., 3518 W. Devon Ave., or 27 N. Franklin St., Chicago.

United World Films, Inc., 542 S. Dearborn St., Chicago 5.

• MICHIGAN •

The Jam Handy Organization, 2821 E. Grand Blvd., Detroit Zone 11.

• MISSOURI •

Swank's, Inc., 621 N. Skinker Blvd., St. Louis 30, Mo.

• OHIO •

Academy Film Service, Inc., 2100 Payne Ave., Cleveland 14.

Films Unlimited Productions, 137 Park Avenue, Mansfield.

Fryan Film Service, 2929 Prospect Ave., Cleveland 15.

Sunray Films, Inc., 2005 Chester Ave., Cleveland 14.

Twyman Films, Inc., 329 Salem Ave., Dayton.

LIST SERVICES HERE

Qualified audio-visual dealers are listed in this Directory at \$1.00 per line per issue on annual basis only.

M. H. Martin Company, 1118 Lincoln Way E., Massillon.

WESTERN STATES

• CALIFORNIA •

LOS ANGELES AREA

Coast Visual Education Co., 5620 Hollywood Blvd., Hollywood 28.

The Jam Handy Organization, 305 Taft Building, 1680 N. Vine St., Hollywood 28.

Photo & Sound Company, 5515 Sunset Blvd., Hollywood 28.

Ralke Co., Inc. A-V Center, 849 North Highland Ave., LA 38. HO 4-1147.

S. O. S. Photo-Cine Optics, Inc., 6331 Hollywood Blvd., Hollywood 28.

Spindler & Sauppe, 2201 Beverly Blvd., Los Angeles 57. Phone: DUNKirk 9-1288

United World Films, Inc., 7374 Melrose Ave., Los Angeles 46

SAN FRANCISCO AREA

Photo & Sound Company, 116 Natoma St., San Francisco 5.

Westcoast Films, 255 Minna. San Francisco 3.

• COLORADO •

Cromars' (formerly Audio-Visual Center) 922 Bannock Denver 4

• OREGON •

Moore's Audio-Visual Center, 1201 S. W. Morrison, Portland 5, Oregon.

United World Films, Inc. 5023 NE Sandy Blvd., Portland 13

• TEXAS •

United World Films, Inc., 2227 Bryan St., Dallas 1

• UTAH •

Deseret Book Company, 44 East South Temple St. Salt Lake, 10.

Training Phone Book Crews:

(CONTINUED FROM PAGE 20)

of deliveries are easy and pleasant, the slidefilm shows what to do in more difficult cases: if no one is home, leave the books with a neighbor; don't ever leave a book at a public telephone rack. And be careful on the job.

This latest Rossmore slidefilm contains 74 frames of art and live photography. It carefully goes over each point to be covered and, to insure good retention, repeats the instructions at the end of the program for the trainees.



Production scene during the making of "The Side That Faces Out" in the studios of Fraser Productions.

Kaiser Sales Picture Updates the Story of Aluminum Siding

☆ The "case" for aluminum siding in home construction, proven after more than a decade of successful use under many varied conditions of climate and detail, is well made in *The Side That Faces Out*, an 18-minute color motion picture recently produced for the Kaiser Aluminum & Chemical Corporation by Fraser Productions of San Francisco.

Created for a primary target audience of siding applicators of all degrees of skill and experience, *The Side . . .* reviews some "good practice" points in the application of aluminum siding while, at the same time, emphasizing the importance of the applicator's skill.

Use of the product is explored by an antagonist and a protagonist and proven, in the proper hands, to be a fully feasible system. Following the earlier days, when the prospects of the product were often derided, dissenters are found to be enthusiastic supporters after a decade of successful experience.

The film is especially directed to an industry audience.

* * *

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Henri G. Marescot, General Manager, North, Central American and Caribbean Division, Air France

... STEPS TO THE JETS

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TWO... We select professionals to make our films. One production, **STEPS TO THE JETS**, is a perfect blending of the Air France contribution to aviation and an exciting graphic account of man's conquest of the air.

THREE... Modern was selected to distribute our films because we want professional results in all phases of our public relations program.

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PLUS: THE NATIONAL DIRECTORY OF A-V DEALERS

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Re-Elect Saul Jeffee President of Cinema Lab Association

Saul Jeffee, president of Movie-lab, Inc., of New York City, has been re-elected president of The Association of Cinema Laboratories. His second term in that post was announced at the fall meeting of that group in Boston last month.

Three other top officers of the ACL were also re-elected. Vice president W. E. Gephart, Jr., president of General Film Laboratories, of Hollywood, continues in that post. Louis (Doc) Feldman, Du Art Film Laboratories, New York City, was re-elected treasurer; and Dudley Spruill, Byron Motion Pictures, Washington, D. C., also continues as secretary.

Mr. Jeffee is a 30-year veteran in the motion picture industry. The association which he heads was founded in 1955 and has 42 laboratory members in the U. S. and Canada as well as a number of associate members in the field of processing equipment and materials.

* * *

Alexander Film Co. Acquired by Western Business Group

The 45-year old Alexander Film Company, Colorado Springs, Colo., has been acquired by its president, Keith Munroe and a group of three Western businessmen. Sharing ownership of the 26-acre studio plant and other facilities are Cortlandt S. Dietler, Denver; F. M. Late, San Angelo, Texas; and J. A. Oleson, of Sterling, Colorado. All three men have also been elected directors of the company.

Dietler is the new board chairman and chief executive officer of Alexander. Oleson is executive vice-president; Late a vice-president and F. W. Marting has been named vice-president and controller. Also announced is the formation of a wholly-owned Canadian subsidiary, Alexander Film of Canada, Ltd.

With the exception of Munroe, the buyers have not been previously active in the film business. Dietler has spent his business years in the petroleum industry; Oleson is active in oil and ranching and a partner of Dietler. Late is an oil producer, rancher and one of the largest Chevrolet dealers in the country.

Munroe's introduction to the film business came in 1957 when Fleming, Talbert and Munroe,

Cleveland business consultants, were employed by Alexander. Named president six months later, he brought the company to a leading position in the field of television commercial production. All phases of its activities are now being broadened, according to Munroe, in a concerted effort to offer complete film services. The company employs 200 at the Colorado Springs studio and has staffed sales offices in New York, Chicago, Detroit, St. Louis and San Juan, Puerto Rico.

* * *

Pro Football Title Game to be Lensed by Blair Pictures

☆ Exclusive rights for the production of official films of the National Football League's 1963 and 1964 professional football championship games have been awarded to Blair Motion Pictures, Inc. of Philadelphia. Edwin M. Sabol, Blair president, confirmed the selection made by League Commissioner Pete Rozelle. His company produced the exciting films of the 1962 championship game played between the Green Bay Packers and the New York Giants.

The color film of that contest, produced under the most difficult weather conditions of many decades, was commercially sponsored and is still playing to thousands of groups throughout the country. It is considered a "classic" among sports pictures of this type. Opponents for the 1963 championship game were still undecided at presstime.

* * *

United World to Occupy New, Improved N. Y. Headquarters

☆ Expanding operations of United World Films, Inc. have required the new and larger quarters for its executive and main office personnel which it will soon occupy at 221 Park Avenue South in New York City.

The mid-December move from its present facilities at 1445 Park Avenue was announced by president James M. Franey. Greater internal coordination, made possible by modern communication facilities as well as the latest in film handling, storage, record-keeping and office equipment, is a primary aim of the consolidation.

United also maintains wholly-owned branch offices at Atlanta, Chicago, Dallas, Los Angeles and Portland, Oregon.

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and MPO camera crews go all out to get the picture. For an MPO film, "A Task to Share," for the Agency for International Development, MPO photographed scenes in Washington, D. C., Syracuse, N.Y., Riverside, California, and from 500 feet above Glen Canyon Dam in Arizona. MPO production crews have worked in every state of the union, in nearly every country in the world.

Getting the picture is only one aspect of MPO's in-

depth film service. MPO's unique ability to interpret the client's message and creatively translate it into the film medium has consistently brought more awards to MPO than any other film producer.

Through the years, more and more accounts have found that it costs no more to trust their film projects to a creative, quality producer: MPO. To learn more about MPO's creative staff and new studio facilities, or to arrange a screening of recent MPO productions, call or write Judd Pollock in New York.



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You can lead a man
to a screening, but...

Some people talk about "motivational motion pictures" as though they were a special kind. In business film, what other kinds of pictures are there? Good pictures, that is. Because you can lead a man to a screening, but you can't make him think... unless the picture begins with motivation and is propelled by motivation right down to the residual impression which we're hired to leave.

A picture must accomplish two things: first, pull the target audience into the store; then make them want the merchandise.

When the roomlight fades down and the screen lights up, the Step One audience attitude is, "Why should I bother paying attention?" The surest answer is to establish identification with the viewer. *Con-vair-Astronautics'* picture **LOCKED ON** addressed an audience of cynics, but at the line "I'm a yesterday guy in a tomorrow job and I don't know what the hell to do about it" they identified the happenings on the screen with their personal inner fears, and became willing (motivated) to pay attention to the message-material that followed.

At Step Two — to answer, "What's in this for me?" the motion picture must be audience-oriented. So it sounds obvious, but altogether too many business films are really constructed to make the Sponsor happy — it's the audience that's the Unbeliever, hence should be our target; and the way to the audience member's heart is to figure out honestly what is in this message for him, and why will he profit by going along with us; and then to weave this motivation into our story, subtly or openly in proportion to the intrinsic audience resistance.

The Information Operators in the A T & T film **MAY I HELP YOU?** aren't merely looking up telephone numbers, they're putting people in touch with one another; they're helping people.

Technically, business-film audiences get in free. Actually they are paying us with a most precious commodity, their time; and it is our obligation to deliver them an honest value... to inform them, persuade, inspire or whatever, in their own terms so that they go out of our show feeling, "I'm glad I came"... (because)... "There's really something to think about in that picture." In my book, that's motivation.

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newsreel:

(CONTINUED FROM PAGE SIX)

Kodak Names Thomas Connors to Manage N. Y. Fair Exhibit

As construction nears completion on the Eastman Kodak Pavilion, one of the first major installations to be finished for the 1964-65 New York World's Fair, that company has announced the appointment of Thomas M. Connors as general manager of its Fair exhibit. Roy F. Horne was appointed assistant manager of the Kodak Pavilion.

Lincoln V. Burrows, director of planning for the Pavilion, will continue as co-ordinator of the company's World's Fair plans. Connors has returned from retirement as general manager of the company's Northwestern Sales Division in New York city to assume his World's Fair duties.

Horne, who became assistant to the director of planning for the Pavilion in July of this year, will continue to work at the Kodak Office in Rochester until shortly before the Fair opens in the Spring of 1964.

* * *

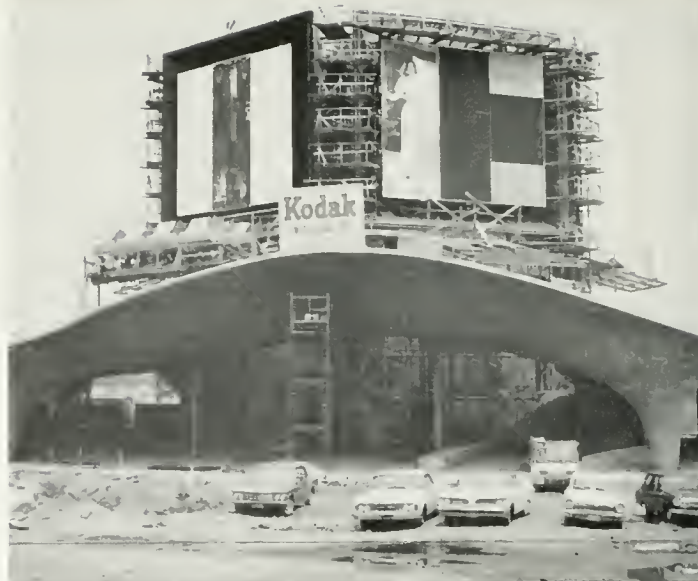
Panacolor Signs Zeiss-Ikon for Cartridge-Load Projector

☆ Panacolor, Inc., formed six years ago to develop a new process for optically printing both color film and sound tracks on black and white film stock, has signed a contract with Zeiss-Ikon AG, West Germany, for the production of a new type of cartridge-loading sound projector.

According to Dr. Leon Wells, vice-president and director of research of Panopix, Inc., a Panacolor subsidiary, the projector (which he designed) will resemble a portable 19-inch television set with a built-in projector screen. The audio-visual "package" is contained in a cartridge measuring 7 x 6 x 3 inches, with a two-hour film capacity. Although the film dimension was not disclosed, the unit will have a built-in adaptor for standard 8mm "home movies."

The Panacolor film cartridge will have optical sound tracks; a 4-watt amplifier is built-in to power the loudspeaker with an adaptor for plugging the unit into an external high-fidelity amplifier.

Weight of the equipment was disclosed as 17 pounds; it will also have automatic focusing for optional use of external screens and provision for handling both



Eastman Kodak Pavilion, pictured above, will be one of first major exhibit buildings to be finished for the 1964-65 New York World's Fair at Flushing Meadows. View shows the southeast corner of the 393-foot long exposition of the contributions of photography and allied products.

magnetic as well as Panacolor optically-printed sound tracks. Speed control may be varied to handle standard 24 frames per second; slow motion, 16 fps and very slow motion, four frames per second.

Although no 16mm or 8mm subjects in the Panacolor process are as yet available for out-of-the-laboratory viewing, the first feature-long 35mm motion picture utilizing the process has been released by Warner Bros. (*The Castilian*) and is now in distribution.

According to Panacolor board chairman Harry Harris, the use of black and white film stock results in significant savings of print cost in all dimensions. The company does all of its processing in the Hollywood laboratory acquired some years ago from the Academy of Motion Picture Arts & Sciences at 6660 Santa Monica Boulevard. Harry Eller is the president of Panacolor, Inc.

Production prototypes of the new Panopix projector are expected to be available from Zeiss-Ikon in January, 1964.

* * *

Britain Hosts 5th International Industrial Film Exhibition

November 2-6, 1964 are the dates and London, England is the site of the Fifth International Industrial Film Festival. British Industry, aided by that country's Industrial Film Association, will host the world's leading a-v communications experts.

Educational Film Librarians Announce 1961 Festival Plans

☆ The Sixth Annual American Film Festival will be held under the auspices of the Educational Film Library Association on April 29-May 2nd at the Biltmore Hotel, New York City. All 16mm motion pictures and 35mm filmstrips which qualify under the Festival's 34 subject categories and were released in the United States during 1963 are eligible for entry. Deadline for the Festival entries is midnight, January 20, 1964.

These plans, together with the announcement of a Film Production Workshop to be sponsored by EFLA in New York on January 30 and 31 and a second Film Evaluation Workshop to be held in Los Angeles in November, 1964, were announced at the Association's annual meeting in October. Frederick A. White, director of the Bureau of Audio-Visual Instruction at the University of Wisconsin, was re-elected to serve a second term as president.

The Association's new vice-president is Sally Clark, film curator at the New Jersey State Museum, Trenton; Iola B. Tryon, director of the Film Department, Russell Library, Middletown, Conn., is EFLA's secretary-elect.

Information about the Festival and entry blanks may be obtained from the Educational Film Library Association, 250 West 57th St., New York, N. Y., 10019.

(ALSO SEE PAGES 17, 25, 30)



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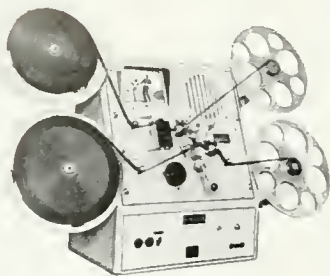


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THE EDITORIAL VIEWPOINT

THE CRISIS IN GOVERNMENT FILMS

IN GOVERNMENT FILM production, the minimum quality standard may spell the difference between life and death in combat. Training failures which result from producer "short cuts" and other "economies" made by today's "low bidders" may imperil millions of dollars worth of complex equipment. The present contract situation clearly demands Congressional investigation.

When motion picture bids from experienced producer-suppliers *average* thousands of dollars above those of *unknown, questionable low bidders* who are assigned these vital jobs by today's arbitrary *price* standards, who protects the national interest? *Has the Federal government now turned its back on the organized crafts within the most experienced segment of this film production industry?* There is absolutely no chance that companies in all major U.S. centers of production can match the "low bid" standards of those who maintain no permanent staffs, own little or no equipment, lack financial stability to assure completion of specific contractual obligations and openly flaunt fair wage standards.

The situation is not restricted to the military. There is evidence of favoritism to former government employees. "We want to help them get started," is the phrase too often heard among contract officers. The one obligation these public servants have is the *fulfillment of film objectives and the best possible work is inseparable from the fairest attainable price.*

The years of experience in military and civilian production by truly qualified companies who now own and operate fully-equipped studios staffed by regularly-employed craftsmen and technicians are a vital national resource in times of peace or war. These are the companies who provided the bulk of such films during World War II. Today, many of them feel they are wasting hundreds of hours of bid estimation time as they see picture after picture going to low bidders whose work would be rejected in private industry.

Distribution service is beginning to follow production into the brambles. A National Aeronautics & Space Administration contract for the national distribution of the excellent *John Glenn Story* finds that picture being handled out across the country by inexperienced housewives and other beginners whose sole "equipment" is a manual rewind. Rejected were *all* national film distribution companies whose branches contain a minimum of \$10,000 to \$50,000 worth of electronic inspection gear, trained film inspectors and handlers. These local people collect \$1.40 for every booking. Is the government contractor capable of assuring the government of print quality under these circumstances?

(CONTINUED ON THE FOLLOWING PAGE 12)

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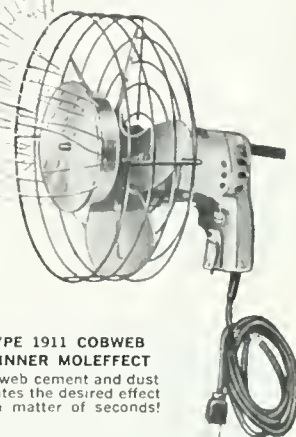
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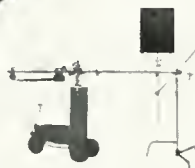
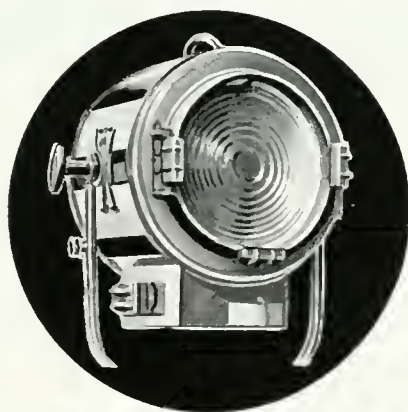
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THE EDITORIAL VIEWPOINT:

(CONTINUED FROM THE PRECEDING PAGE 10)

Public Acquiring 700,000 Color Television

Sets This Year; Future Bright for Color Films

☆ The industry average in sales of color television receivers is 50 per cent over last year with many large retailers reporting increases of 58 to 60 per cent! At least 700,000 new color sets will be sold in 1963, up from 350,000 sold last year. Manufacturer reports confirm a "sold out" prediction before the Christmas holidays. RCA, which makes tubes for all other manufacturers, now has a "bottleneck" situation in that more sets can be sold than available color tubes. Zenith has confirmed that "production is booked to capacity for the rest of the year."

What all this spells for producers of color motion pictures is obvious. Videotape is "holding" at about 10 percent of telecast time, according to a responsible national manufacturer. Color films and color commercials are already experiencing a surge of new business. Color film processing is in for the greatest year in history, carrying through 1964.

Now let quality hold in original production and within the laboratory! Experienced producers and processors know that the stock available to them can provide brilliant, high-fidelity images. Working with television station technicians, they can provide an enthusiastic audience of present and new set owners with a tremendous new experience in viewing. *Prod-*

uct sales dependent on this new dimension can also play a key role in the whole national economy as color helps selling.

* * *

Soviet Union Frees Barghoorn; Featured in Film on "Communist Propaganda Machine"

☆ Yale professor Frederick Barghoorn, just released by the Soviet Union after being held more than two weeks "incommunicado" as a "spy," was one of the 38 experts on Communism who contributed to that important filmed television series featured in our last issue. His subject: "The Communist Propaganda Machine" was not likely to have pleased the Kremlin and the arrival of copies of BUSINESS SCREEN behind the Iron Curtain may not have been well-timed. *The truth hurts* and Professor Barghoorn's casual journey through Russia was quickly interrupted. His safe return allays some anxious moments.

* * *

Makers of Year's Best Safety Pictures

Get Plaques at National Safety Congress

☆ Culminating the 20th Annual National Safety Film Contest, winners of bronze plaques for the outstanding safety films produced in 1962, received their trophies in an impressive ceremony in the Grand Ballroom of the Conrad Hilton Hotel on the evening of October 28th.

Eleven plaques were presented before a sizeable audience attending the National Safety Congress held in Chicago during that period.

W. L. Robinson, chairman of the National Committee on Films for Safety, sponsors of the awards, made the presentations to producers and sponsors of the award-winning films. The committee includes representatives of 25 national service organizations.

The winning films were previously reported in these pages but a summary will be included in the forthcoming issue of BUSINESS SCREEN when "Films of the Year" are reviewed in a round-up of all awards received during 1963. The 21st Annual National Safety Film Contest will close its entry lists on February 15, 1964. For entry forms write to William Englander, secretary, National Committee on Films for Safety, 425 N. Michigan Avenue, Chicago, Illinois 60611.

* * *

CINE Honors Overseas Film Festival Winners at Exhibition on November 21st

☆ The annual Exhibition of Films of Merit, sponsored by the Committee on International Non-Theatrical Events, was held at 7:30 p.m., November 21, in the Auditorium of the National Education Association, Washington, D. C. International awards given to U. S. films at overseas festivals were presented by national chairman John Flory and winners of CINE's Golden Eagle Awards were introduced to the large audience.

A reception for producers and sponsors and officials of CINE was held earlier that evening in the State Dining Room at the NEA Center (1201 Sixteenth Street, N. W.), following the exhibition. (CONTINUED ON FOLLOWING PAGE FOURTEEN)

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THE EDITORIAL VIEWPOINT:

(CONTINUED FROM PRECEDING PAGE TWELVE)
lowed by the annual dinner in the NEA Board Room, where Golden Eagle Certificates will be presented. The evening program will begin with the exhibition of "Films of Merit" and this screening will be continued in the NEA Auditorium following the International Awards' presentation.

* * *

If Awards Competition Improves the Breed, Television Commercials Sure to Get Better

Television commercials may have their detractors and some current problems in the nation's capital because of their frequency and length but they also have a solid core of supporters among the growing number of groups citing this medium for awards honors.

In addition to the well-established American TV Commercials Festival, which will hold its fifth annual competition in 1964 under the direction of Wallace A. Ross, the International Film Festival of New York, organized by Herbert Rosen, made a sharp turn in that direction at its recent Manhattan gathering (see other pages of this issue).

Holding forth for the Far West's interest in television and radio media is the Hollywood Advertising Club and its International Broadcasting Awards. General chairman for that group's fourth annual contest is John T. Reynolds, senior vice-president, CBS Television Network, Hollywood.

The television awards section of this 1964 IBA event is headed by Robert Wood, vice-president and general manager of KNXT-TV. Don Estey, Morgan-Estey Productions, heads the IBA judging committee, which will select professional screening groups in London, Toronto, New York, Chicago and Hollywood. Robert L. Dellinger, executive vice-president, Grant Advertising, Inc., chairs the committee to select final judges, in cooperation with the International Advertising Association, Inc.

Participation from overseas is somewhat limited by the non-commercial nature of television on the continent. With the exception of England's few commercial t. v. outlets, European use of "screen advertising" is almost wholly limited to theatrical ad subjects. As a result, at the International Advertising Film Festivals held abroad (the equivalent of the U. S. contests noted), European entries have swept most of the theatrical ad film "firsts" while U. S. television commercials have received the top honors in that classification with numerous U. S. entries.

Production excellence in the theater medium is apparently good background for television commercials, however. Competing against 1,400 entries from 13 countries, Movie-record of Madrid, Spain, utilized its skill in that field to win the IBA's Television Sweepstakes award for *Sol de Andalucia*, a commercial created for Gonzales Byass Licquers. The Hollywood Ad Club has already confirmed 1964 entries from Australia, the Bahamas, Canada, El Salvador, England, Finland, France, Germany, Japan, New Zealand, The Philippines, and South Africa, as well as the numerous U. S. t. v. spots.

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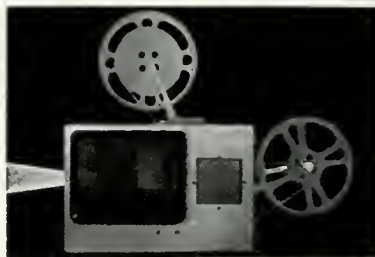
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**ALL FOUR in the ONE 4A portable and compact. Find out how YOU can sell MORE the Cinesalesman way.
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Please send literature ☐ Arrange demonstration ☐

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Prudential's far-ranging, award-winning CBS television series, "The Twentieth Century", has become a mainstay of one of the most enlightened and successful PR projects in the country. Since 1958 Prudential has made 16mm prints of most of the programs available on a free-loan basis to schools and colleges, industries, clubs, churches and other community organizations.

Through the nationwide distribution facilities of Association Films these programs have reached an audience of more than 26 million viewers. The films have been shown in all 50 states, from New England to Hawaii. Significantly, *Association Films' high ratio of showings to bookings has delivered a "bonus" audience of 39%*

—or 139 persons per booking, compared to the national average of 100 or less.

The showings-to-bookings average (2.5) means large audiences at low cost-per-viewer, perhaps the lowest in the industry. We encourage multiple showings by users, and find that it is just one more reason the nation's educators and community leaders look to Association Films first.

We are proud to be associated with Prudential in this notable undertaking. We congratulate them and the creative team at CBS News for this contribution to education and enlightenment!

—Write for "The Viewing Millions"—

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AMERICA'S FIRST DISTRIBUTOR - FIRST WITH AMERICA'S MAJOR FILM SPONSORS!

NOVELLIST PAT FRANK said it this way: "Civil Defense has the most difficult and complex information task in government. It must persuade the public to spend time, money, and energy preparing to meet a situation which may never occur, a disaster so fantastic it is almost beyond the range of human experience." And Pat had some reason to know; he'd just completed a three-month stint in the Pentagon as a special consultant to the Assistant Secretary of Defense for Civil Defense, Stuart L. Pittman and is now Director of Public Information.

Some critics have opposed civil defense on a pseudo-scientific basis; others have attacked it on violently emotional grounds. Except in times of tension such as the Cuban crisis, in many areas public reaction has been one of general apathy.

Committee Voted Expansion

And as recently as a few months ago, a House sub-committee set out to conduct exhaustive hearings on the whole civil defense program, frankly antagonistic to it. Two months later, after hearing every possible argument pro and con from more than a hundred expert witnesses, the sub-committee surprised itself by coming out almost unanimously — not for killing the program — but for greatly expanding it as an essential part of our national defense.

If a probing, economy-minded Congressional committee can be persuaded by the facts to change its mind, then obviously civil defense has a story worth telling and selling.

Film Content Offers Problem

But telling it, particularly on film, presents its problems.

For one thing, civil defense basically lacks pictorial glamor and drama. There are no soaring planes, no hurtling missiles.

For another, many of the subjects we deal with, such as Fallout and Radiation, are complex and technical in nature. Moreover, they've been clouded in the public mind by much misunderstanding and misinformation. But reducing Technical Complexity to Accurate Simplicity is not an easy process.

The "scare" approach, however effective it might be for one or two films, would soon fail to ex-

cite anyone — and eventually might backfire. Nor is it the business of a Defense Department agency to cry "wolf!" — our job should be to spread light, not heat.

So how do you lick problems like these?

We're trying to do it in a variety of ways.

Drama in Town's Decision

No drama in Civil Defense? In *Town of the Times*, a 30-minute film in color, we've dramatized the highly emotional debate that springs up in a town over a proposal to protect the town's children by putting fallout shelters in the schools. The story here is people, and the people are played by a highly professional cast headed by Ralph Meeker and Larry Gates.

No way to get through to the public on complex scientific or technical matters? In *About Fallout*, another new CD film, we've used an intricate combination of live action and complex animation to reduce the subject to basic simplicity, something that anyone can understand. It took us a year to do it and get it right, but so far, judging from the demand for the picture, it's been worth it.

Story of the Cuban Crisis

No glamor in civil defense? In *One Week in October*, a new film coming out this month, we've stol-

en every exciting plane, tank, Polaris, and missile shot that Army, Navy, and Air Force have to dramatize the story of the Cuban crisis. Much of the film, shot by service cameramen, has never been declassified until now. We've added narration by Gary Merrill and an original music score by the distinguished composer-conductor Ken Hopkins. The civil defense message in *One Week in October* is one of the softest and shortest on record — but we think people will get the message.

Already in release is another new half-hour film in color, *Shelter on a Quiet Street*, a dramatized how-to film on home shelters, designed for people living in areas far removed from community shelter.

Other Films in Production

And coming up soon are other films:

A Primer for Survival — a television series of five 15-minute films, hosted by Dave Garraway.

The Day That Made a Difference — a half-hour color film covering the massive shelter stocking drives recently conducted in New Orleans and San Francisco. This isn't just a story of supplies and rolling trucks; it's the story of the people who volunteered to help — and why. And it takes full advantage of the life and color of America's two most colorful

cities. A jazz score will be written to highlight the action.

Basic distribution of all these is through the 122 Army Film and Equipment Exchanges in as many locations across the country — the number of prints in each exchange determined by the demand in that area.

A telephone call or letter can reserve a print and there are no shipping charges.

27 Titles Are Now Available

Currently, 27 titles are available nationally, plus six one-minute theatrical trailers in 35mm which we've also put in the exchanges.

Additional film distribution — and this varies with the film subject — is made to selected school libraries, industry film libraries, OCD training schools, NATO, etc. Our films are used in Adult Education courses and University Extension courses in civil defense.

Any U. S. television station can get prints through their local Civil Defense Offices or direct from the Army Exchanges. In asking for the stations' limited public service time, we are competing with at least one hundred organizations, national and local, and we know it.

Quality and Print Quantity

So, OCD is meeting the competition problem and the specific problems inherent in a Civil Defense film program by producing quality films and by distributing them as widely as possible.

We feel that any audience will find both drama and information in these films — even in the piping times of comparative peace. Of course, in times of crisis, these would be the most popular films in town.



Scenes from the recent Civil Defense picture, "Town of the Times," produced by Wilding.

How Films Inform America About Civil Defense

Civil Defense May Lack Drama or "Glamor" (Except in Times Like the Cuban Crisis)
But Its Interesting, Informative Motion Pictures Are Alerting a Growing Audience





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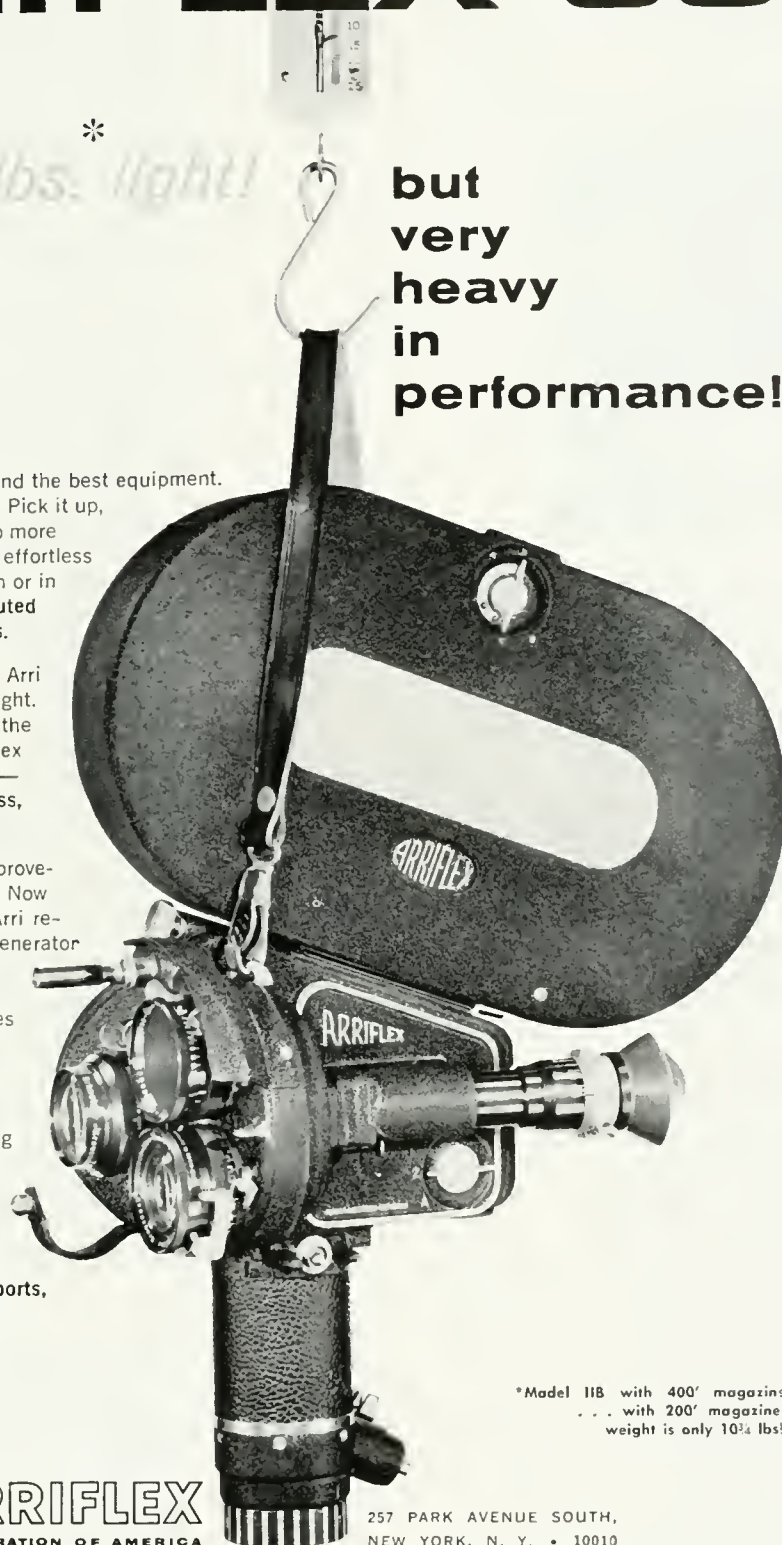
Precision works throughout, too. The Arri people didn't skimp to make that weight. Better engineering does it all. From the knurl on the knobs to the brilliant reflex mirror shutter system. **ARRIFLEX 35**—the head of its class in compactness, portability, dependability.

Not to mention continuous design improvements most others only talk about. Now the clap-stick is no longer needed. Arri research offers you a built-in signal generator and automatic start-marker for true lip sync with any ¼-inch tape system; the governor-controlled motor activates marker lights which flash key frames at the start of each take. Factory-equipped, of course.

ARRIFLEX 35—a leader in film-making unsurpassed for exclusive features and money-saving advantages.

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Third in a series of eight subjects clarifying the Supervisor's job, this film demonstrates practical methods . . . intensively tested and proved effective for building better two-way communications. Overall title:

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Heads Consumer Products Division of Technicolor Corp.

☆ Delbert K. Smith's appointment as a vice-president of the Technicolor Corporation has been announced by president Melvin H. Jacobs. Smith will head up the company's Consumer Products Division, including all branches engaged in the sale of 8mm "Instant" motion picture projectors, consumer films and amateur film processing, located in New York, Burbank, Sacramento, Seattle, San Francisco and Honolulu.

A former general manager of the Division at Burbank, Smith was president of Hawaii Color when that company was acquired by Technicolor in 1961. His division accounts for approximately \$18 million in sales.

* * *

Reevesound to Design, Build a Film Lab for Afghanistan

☆ The Reevesound Company, Inc. is designing and equipping a film laboratory in Afghanistan, assisting the Afghan government to develop an important communications medium. The new facility will handle both still photos and motion pictures; its operations will include news and documentary films and eventually, it is anticipated, training films.

The Reevesound contract covers a three-year period, totals \$415,000 and is a cooperative project between the Afghan government and United States Agency for International Development. It provides for building plans and specifications, procurement of U. S. building materials and the supply and installation of photographic equipment and materials. The lab building itself will be constructed by the Afghan government which is furnishing indigenous materials.

At present, motion picture processing facilities are not available within this country, requiring its use of scarce foreign exchange funds to obtain needed services elsewhere.

* * *

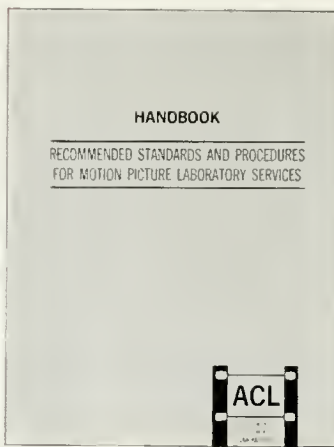
18th Annual Calvin Workshop Announced for February 3-5

☆ The 18th Annual Calvin Motion Picture Workshop will be held on February 3, 4 and 5, 1964 on the sound stages and throughout the buildings of Calvin Productions, Inc., 1105 Truman Road, Kansas City, Mo. There is no charge other than the visitor's housing accommodations during that period.

Cinema Laboratories Publish New Handbook for Procedures

☆ Helping to acquaint users of motion picture laboratory services with the terminology, pre-print preparation details and procedures which have become standard in that industry is a new 48-page looseleaf handbook of "Standards and Procedures for Motion Picture Laboratory Services," published in September by The Association of Cinema Laboratories, Inc., Washington, D. C.

The handbook was prepared by the Production Specifications



Cover of New ACL Handbook

Committee of ACL, and edited by the chairman of that group, Byron Roudabush, of Byron Motion Pictures, Inc. Members of the as-

sociation's reviewing committee were William D. Hedden, John J. Kowalak and Edward H. Reichard. SMPTE nomenclature bulletins (ASA PH22.56-1961) are also included in its useful text.

This reference text is composed of eight sections. These are: "Marketing Workprints to Indicate Effects", "Preparation of A&B Rolls", "Preparation of 16mm Printing Leaders", "Laboratory Practices on Films for Television", "A&B Winds and Emulsion Positions", and "Printing Flow Charts." In addition, it contains a "general information" section and the American Standards Association's nomenclature for motion picture film used in studios and processing laboratories.

Much of the handbook material is new and the balance was rewritten by Mr. Roudabush to bring it up-to-date. Encased in a convenient 3-ring binder (to accommodate new material as issued by the ACL), it may be purchased from ACL member labs or ordered direct (at \$1.50 per copy) from The Association of Cinema Laboratories, Inc., 1925 K Street, N. W., Washington, D. C. 20006.

* * *

"ProfitAbility" Is Theme of NAVA Midwinter Conference

☆ "ProfitAbility '64" is the theme of the Midwinter Conference of the National Audio-Visual Association, whose equipment dealer and film library members will (CONTINUED ON PAGE 22)

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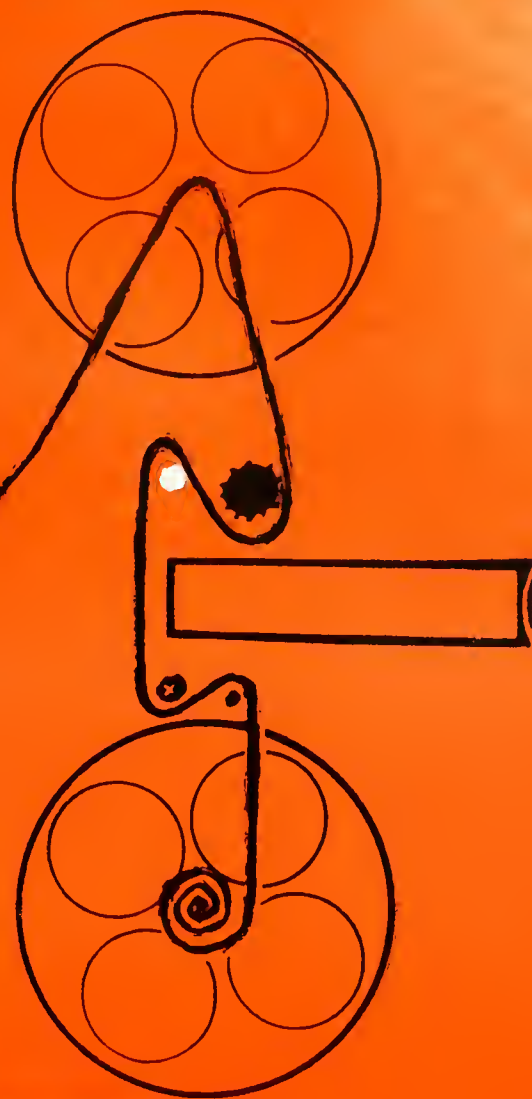
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(CONTINUED FROM PAGE 20)
gather on January 16-18 at the Deauville Hotel, Miami Beach, Florida. General chairman of the conference is Jack Spire, Spire-Audio-Visual Co., of Miami.

"The content of our program will deal with the fundamentals of sound financial management," said Spire. "We plan two sessions which will cover accounting procedures, bank financing, cost analysis, taxes, reinvestment of funds, inventory control and other management subjects."

* * *

"Galaxy of Elements" Shows Progress of Science in Sweden

☆ The story of scientific research from alchemy to nuclear engineering, from Sweden's viewpoint, is pictured in *Galaxy of Elements*, a new 19½-minute color film sponsored by the Swedish Institute, Stockholm.

Film's theme is that geographic position and historical background made possible the country's progress in the discovery of many elements through basic research. The film will soon be available for free loan bookings through the Swedish Film Center, Creativision, 1780 Broadway, New York.



Robert Kreiman (l) receives copy of equipment leasing kit from Douglas Moore (r) of U. S. Leasing Corp.

Technicolor Sets Up Leasing Program for 8mm Projectors

☆ A leasing program, established jointly between the Technicolor Corporation and the United States Leasing Corporation, will make available the Technicolor 8mm "Instant" film projector for as little as \$2 a month without deposit.

According to Robert Kreiman, general manager of the company's Commercial and Educational Branch, the leasing arrangement

for the cartridge-loading, light-weight silent 8mm equipment is also a try-before-you-buy offer since the lessor can take title at the end of a 24-month leasing period by an additional 10 percent payment in most instances.

The plan also permits subleasing. An industrial firm can pass on to its dealers, agents, customers or professional groups use of the Instant Movie Projector for a monthly rental. The Model 500 projector is available for \$2 per month, based on a 36-month lease and a total of \$50,000 worth of projectors under lease. However, Technicolor and USL have indicated acceptance of a much smaller lease, as low as \$1,000 total value.

Details of the leasing program are available through a-v dealers.

* * *

Maine Officials Confirm 20% Increase in Films' Audiences

☆ The State of Maine is an ardent believer in the public relations' effectiveness of the film medium and has the audience figures to prove it. Agriculture Commissioner E. L. Newdick noted a 20 percent increase in the acceptance of films supplied by his Department

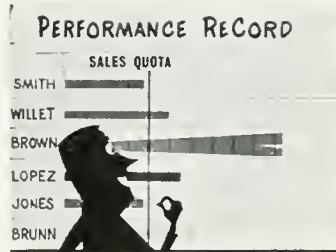
for free public service use on television stations in the Eastern U.S.

These stations gave Maine's agricultural films, he said, a total of 1,020 showings (compared with 852 in fiscal 1962) and the number of stations using one or more Maine films increased from 177 to 207. The state estimated that a total audience of 52 million people viewed its documentary motion pictures on farm life and food products in the fiscal year which ended June 30.

Wide-screen versions of Maine films have also been made available to Eastern theaters. The film *Maine Barbecue* was shown by 591 northeastern U. S. theaters to audiences totaling 917 thousand people.

Television showings are arranged by the Department's Augusta office. H. G. Hawes, in charge of this film program, said that the year's most popular titles were *Adventures in Eating*, which had 119 television showings, and *Blueberryland*, which was shown 111 times. The Department also supplies prints to schools and civic organizations and utilizes the services of national film distributors to broaden its audience.

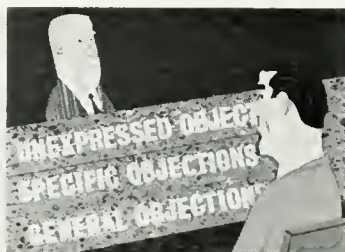
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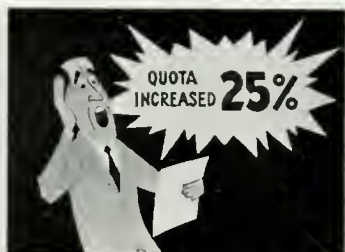
"Let's Be Professional About It"



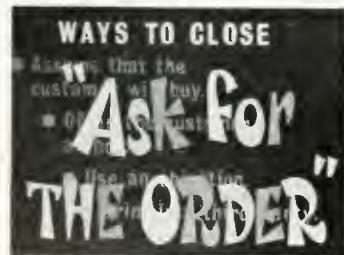
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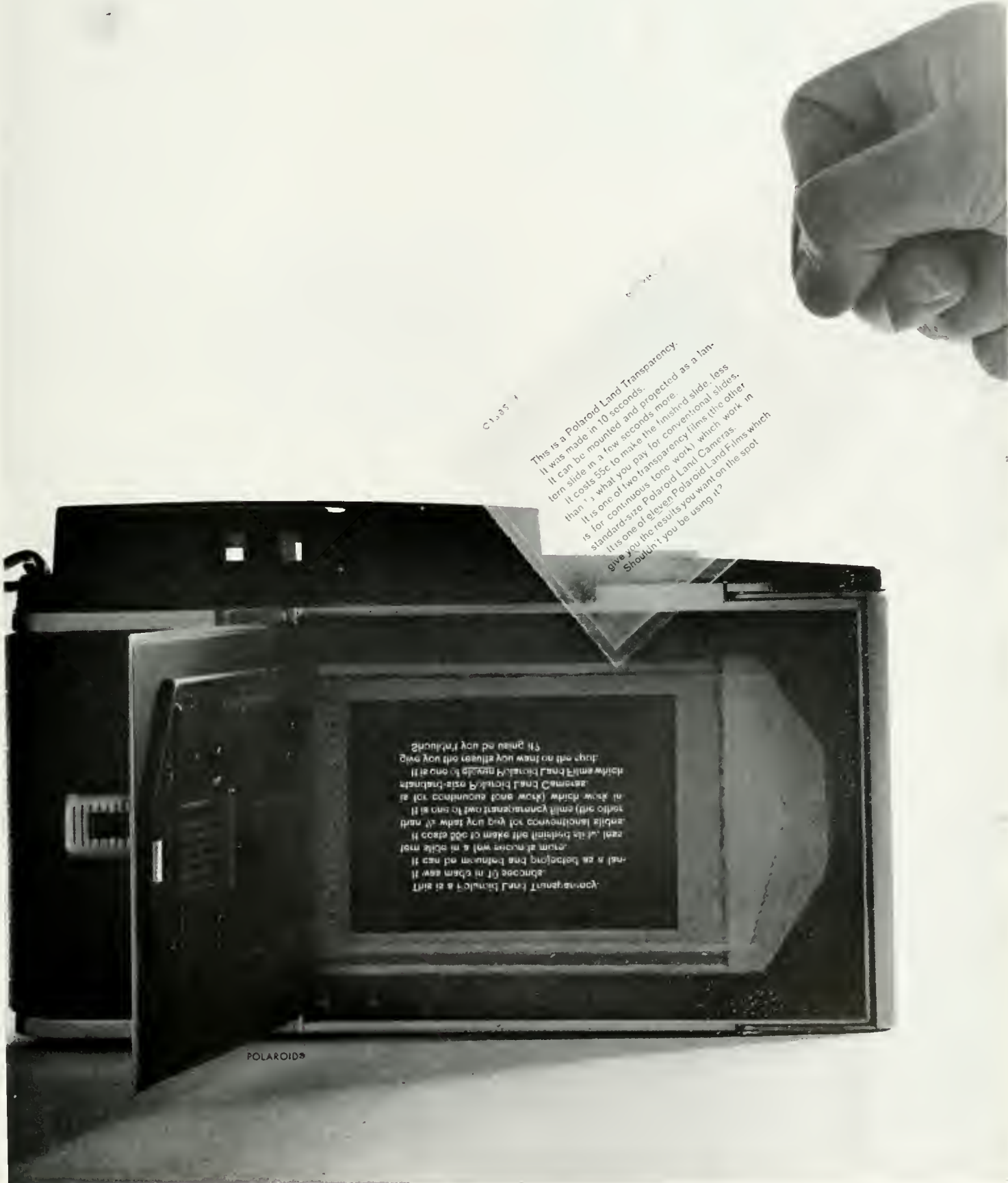
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A famous first from CFI. One of many in its 40+ years of serving the film industry.

**STILL ANOTHER FIRST FROM CFI is the recent development of a solvent recovery system that further extends the use of ultra-sonic cleaning.

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Rev. John Bachman to Head Broadcast & Film Commission

☆ Protestant church interests in the film and television media will be directed for a three year period beginning next February, 1964, by the Rev. Dr. John W. Bachman, newly-elected chairman of the Broadcasting and Film Commission of the National Council of Churches. Dr. Bachman succeeds Dr. Harry C. Spencer of Nashville, Tenn., general secretary of the Methodist Church's Television, Radio and Film Commission.

The Broadcasting and Film Commission is the interdenominational body through which 20 Protestant and Orthodox church groups cooperate to develop, produce and distribute religious telecasts and motion pictures. The BFC also serves National Council member denominations as a liaison with the broadcasting and film industries.

Dr. S. Franklin Mack is executive director of the BFC, with headquarters in New York. □

* * *

James Finn Elected Chairman of Educational Media Council

☆ James D. Finn, a past president of the Department of Audio-visual Instruction, National Education Association, has been elected chairman of the Educational Media Council. His election to this post was announced at its annual meeting in Washington, October 9th.

A non-profit educational group of national associations with a common interest in education as well as specialized skills in the communications media, the Council also elected William G. Harley, president of the National Association of Educational Broadcasters, as its vice-chairman. Ben Edelman, assistant manager for Government-Industry Relations, Western Electric Company (representing the Electronic Industries Association on the Council), is its new secretary. Margaret Gill, executive secretary of the Association for Supervision and Curriculum Development, was re-elected Council treasurer.

Among the Council's current projects is the EDUCATIONAL MEDIA INDEX, a 17-volume directory of all non-print media available in the U. S. (scheduled for spring 1964 publication); a series of guidelines on long-range educational problems prepared for the U. S. Office of Education; and a new manual, "Sources of Information on Educational Media." □

800 Attend Meeting in Boston of the Motion Picture & Television Engineers

General Goddard Is Principal Speaker at Opening Luncheon

SOME 800 MEMBERS and guests of the Society of Motion Picture and Television Engineers met at the Somerset Hotel in Boston on October 13-18 for the Society's 94th Semiannual Technical Conference. Papers were given on such broad topics as Photography in Medicine, Laboratory Practice, 8mm Small Format Film, Sound Recording, Instrumentation and High Speed Photography and TV Engineering Developments.

Three half-day sessions on Photography in Medicine aroused particular attention. Sixteen papers were presented by doctors and technicians from such medical photography centers as Massachusetts General Hospital, Harvard Medical School, MIT, Columbia University and the University of Washington.

Reviews Half-Century on Film

Principal speaker at the opening luncheon was Brigadier General George W. Goddard (ret.) who is now with the Itek Corporation. His talk covered a half-century of personal and expert experiences in the motion picture field, ranging from Woodrow Wilson's newsreel-recorded inauguration to the dramatic television coverage of Astronaut Cooper's space voyage.

Stressing the progressive growth in motion pictures from "gun-camera photography at 80 miles an hour to high-speed movies in space at 17,500 miles per hour," Goddard cited, in particular, the Air Force's Air Photographic

Charting Service and NASA's new Motion Picture and Television Laboratory. Both agencies, Goddard, said, "are true pioneers, keeping pace with the fantastic events and plans in space, and meeting all requirements for scientific studies, instrumentation and documentation."

Goddard further stressed the far-reaching optimism for the future of motion pictures and tele-



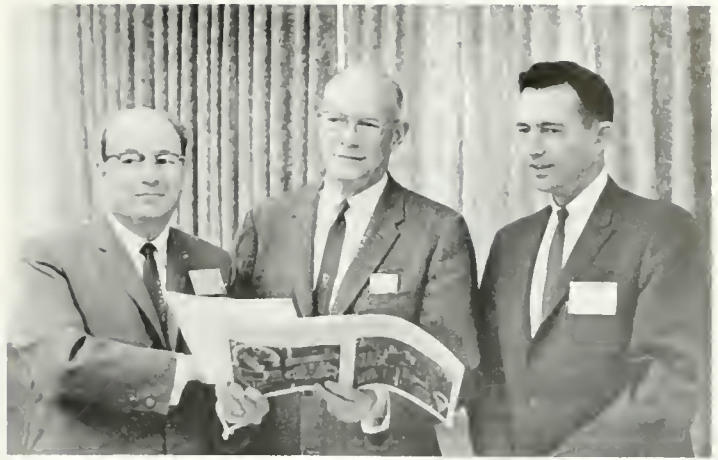
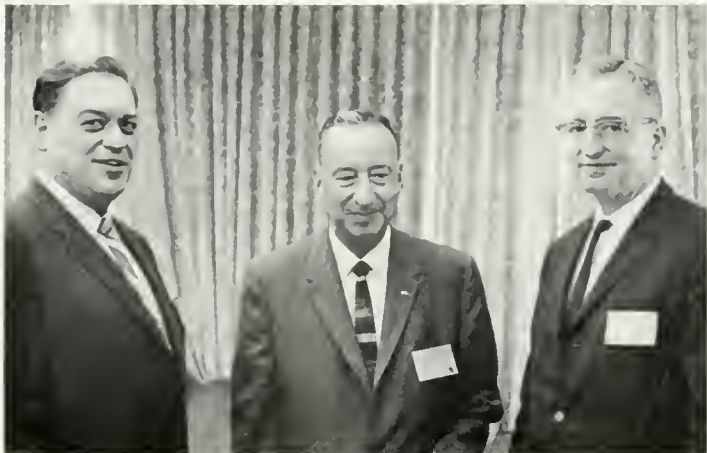
Reid Ray presides at the opening luncheon program of fall conference.

vision. As he said, "If you think the last half-century has been exciting—just wait around a while."

Award Honors Are Presented

Award winners who were honored at the Conference were Robert L. Lamberts (Kodak Research Labs), who received the Journal Award; Alex Quiroga (National Broadcasting Co.), the Herbert T. Kalms Gold Medal; Henry N. Kozanowski, (RCA), the David Sarnoff Gold Medal Award; Morton Sultanoff (Aberdeen Proving Ground), the E. I. du Pont Gold Medal Award; and Arthur C.

Pictured at Conference (left to right): physicist Morton Sultanoff, of Aberdeen Proving Grounds, winner of du Pont Medal Award; past-president John W. Servies; and Herb Farmer, editorial vice-president of Society.



Society president Reid H. Ray (at left) is pictured with Dr. Arthur Hardy (center) winner of Progress Medal Award. Local arrangements chairman Charles Wyckoff, Edgerton, Germeshausen & Grier, is at the right above.

Hardy (Massachusetts Institute of Technology), the Progress Medal Award.

Thirteen members of the Society were elevated to the grade of Fellow in recognition of their outstanding contributions.

Two national officers of the Society were elected and two

other were re-elected. SMPTE President Reid H. Ray announced at the opening luncheon that Deane R. White has been re-elected engineering vice-president and that Joseph T. Dougherty has been elected again to the post of financial vice-president.

Dr. White is associate research laboratory director at the du Pont Photo Products Department. Mr. Dougherty is a technical representative for du Pont in New York.

Newly elected to the office of sessions vice-president was William R. Holm of du Pont in Hollywood. Byron Roudabush, president of Byron Motion Pictures, was elected treasurer.

Among the interesting papers presented during the five-day conference were those of Noel R. Bacon (Metro Kalvar), who showed a new non-silver film product designed for black-and-white release printing. The material is said to be grainless, require no dark-room or chemical solutions and have good sensitometric character-



General Goddard's talk stressed progressive growth of film medium.

Conference luminaries (left to right): Dr. Hardy, prof. emeritus, Mass. Institute of Technology; Ethan M. Stifle, Eastman Kodak Co., executive vice-president of SMPTE; and Brig. General (Ret.) George W. Goddard.



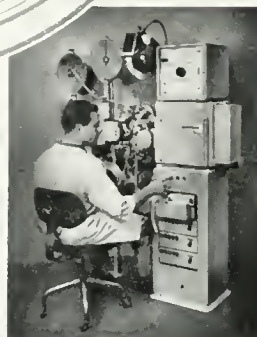
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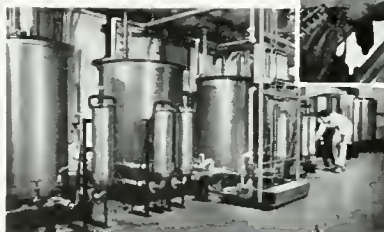
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(CONTINUED FROM PAGE 25)
istics. Robinson P. Rigg (BUSINESS SCREEN, London) described the communications needs of the developing nations of Africa, Asia and South America. Location and newsreel motion picture equipment will play a big part in this work, he said.

Norman E. Salmons (Eastman Kodak Co.) spoke on the planning and producing of visual aids for effective technical presentations. Maurice Levy (Eastern Effects) said the modern optical house faces real challenges in the demands of advertising agencies for constantly new "unusual" and "different" ways of putting their sales ideas on film.

8mm came in for a considerable share of attention, with papers by such leaders in the field as George W. Colburn (Geo. W. Colburn Lab), Richard G. Hennessey (Fairchild Camera and Instrument Corp.) and John A. Maurer (JM Developments), among others.

Morton H. Read (Bay State Film Productions) was program chairman of the conference.

* * *

George Lenke Named President of the Da-Lite Screen Company

☆ George H. Lenke, Jr., former vice-president and general manager of the Da-Lite Screen Company, Inc., Warsaw, Indiana, is the new president of that concern. He retains his post as general manager. Lenke succeeds Chester C. Cooley, president since 1947 and now chairman of the board at Da-Lite.

The new president joined the company 10 years ago, serving in factory production and engineering until his appointment as general manager in 1959. He was a bomber pilot in the U.S. Air Force during his four years of military service in World War II. A member of the board of directors of the Warsaw Rotary Club, Lenke is also a director of that city's Chamber of Commerce. He and Mrs. Lenke have three daughters, Barbara, 15; Sandra, 10; and Nancy, six.

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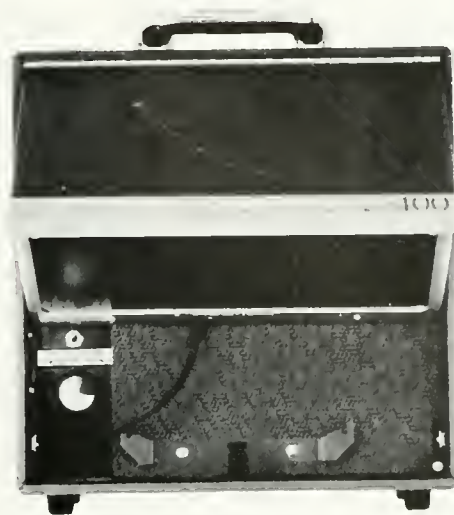
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This revolutionary projector sells your product anywhere. In sound and color. In broad daylight. Sets up in 10 seconds—and repeats automatically.

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The Fairchild weighs less than a portable typewriter and takes up less than 2 sq. ft.—wide open.

It shows up to 20 minutes' worth of color sound film. Requires no warm-up. Takes just 10 seconds to set up, plug in and turn on. *On is when it counts.*

You can demonstrate snow removal in July, a turboprop on a desktop or review a year's research in a minute. Take your customer on a field trip, a test run, or a tour of the plant. Right where he signs the

orders. When the commercial's over, the Fairchild's ready to repeat, automatically, up to 3000 times per print.

As we said, the Fairchild is an 8mm machine—the most reliable and modern ever made—but any 16mm or 35mm film can be quickly and easily reduced to 8, sound and all.

Thousands of Fairchild 400s have already gone into use. They're helping sales-

men multiply sales of automobiles, building materials, shoes, computers, bowling alleys, advertising pages and brassieres. They're converting par salesmen into crackerjacks. Demonstrating product advantages everywhere. Concisely. Dramatically.

If you have a product the Fairchild might help, call or write. We'll rush one over and plug it in.

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The first motion picture for use by Plant Security Officers—the how and why of security, directed to all personnel—is now available.

Ronald Reagan tells with complete conviction the hazards of espionage, with the "TARGET YOU!"

Historic documentary footage adds impact. 17 minutes, in 16mm sound and color. "TARGET YOU!" was produced for The Martin Marietta Corporation by F.K. Rockett Productions. It was awarded the Chris Certificate at the 1963 Columbus Film Festival. By special arrangement with the sponsor, prints are now offered for general use, and are available from the producer at \$135.00 each, plus shipping charge.

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"A Coin With Two Heads" Aids Training of Retail Clerks

THE BURGEONING RETAIL STORE business, marked by a trend toward sizeable supermarkets across the country and abroad is facing critical problems in personnel training. Thousands of new clerks, many beginning retailing careers immediately after high school graduation, need the benefits of planned, continuous training programs.

Helping to serve the need is a current 35 minute color motion picture, *A Coin With Two Heads*, sponsored by Procter & Gamble. This recent winner of a 1963 Award of Merit given by a national committee of industrial relations executives within member companies of the National Association of Manufacturers, was produced for P & G by The Jam Handy Organization. Its primary audience is supermarket owners, store and department managers.

Cited for Professional Merit

The film most adequately puts across to key personnel the importance of good retail employee training and provides a basic, proven approach. In fact, the N. A. M. Committee found this film "a very professional production whose principles are applicable to training for any job or operation."

Core of the picture is a dream sequence (with "out-of-this-world" settings) in which a manager who has given his training responsibility too little attention meets his trainee, who outlines the way in which workers beginning new jobs should be trained. Principles that may have been overlooked because they are simple and basic (therefore tending to get sidetracked) are demonstrated.

Distribution Is Restricted

A Coin With Two Heads is distributed by the Procter & Gamble Distributing Company, Cincinnati, Ohio. Mike Waller of P&G's Trade Relations Division is in charge of showing arrangements for this customer service program, largely restricted to customers of the company in the wholesale and retail fields which it serves.

* * *

Pittsburgh Glass Film Shows the World of Color Dynamics

☆ *Adventure in Color*, a new motion picture of the brilliant world of color dynamics, has been released by Association Films, Inc. for free-loan use by adult groups.

The 14-minute color film, recipient of a Chris Award at the Columbus Film Festival, and an N.V.P.A. Award, is presented by the Pittsburgh Plate Glass Company and produced by Dynamic Films, Inc.

Unusual cinematic techniques show how color affects the individual in every facet of daily living. Dazzling animation by Carmon D'Avino displays color's magical qualities — how it can raise or lower a ceiling, extend or foreshorten a wall, accent a chair or sofa, set a mood, signal a danger area, or express a personality.

Designed to increase the color consciousness of its audience, *Adventure in Color* projects every imaginable shape and hue on the screen to illustrate the various associations colors produce: yellow for the cheeriness of sunlight, the warmth of a flame; green for the coolness of a thick woods or the freshness of a mint leaf; red for the fiery brightness of a lipstick and the beauty of a rose.

* * *

"Bridge of Friendship" Shows Aid Program for German Study

☆ The German Federal Republic, expressing its gratitude to the American people for Marshall Plan Aid during the difficult post-war era, has set up special funds to underwrite studies of young Americans in the country. To explain this program throughout the nation's schools, a 35-minute black & white motion picture, *Bridge of Friendship*, is being distributed (on free loan) through all 31 nationwide libraries of Modern Talking Picture Service, Inc.

Produced by Gong-Film of Hamburg, the picture relates the experiences of typical young men and women already in German universities. James Stayer is working on his Ph. D. at Frieberg University; Arthur Waron is a chemistry student at the University of Hamburg; John Coates is a student of Germanistics at Marburg University. These are some of the 400 recipients of the government stipends.

The experiences of these recipients are shown from departure on the liner which takes them abroad to their reception at Bonn by officials of the German Federal Treasury (which sponsors the (CONTINUED ON PAGE 30))

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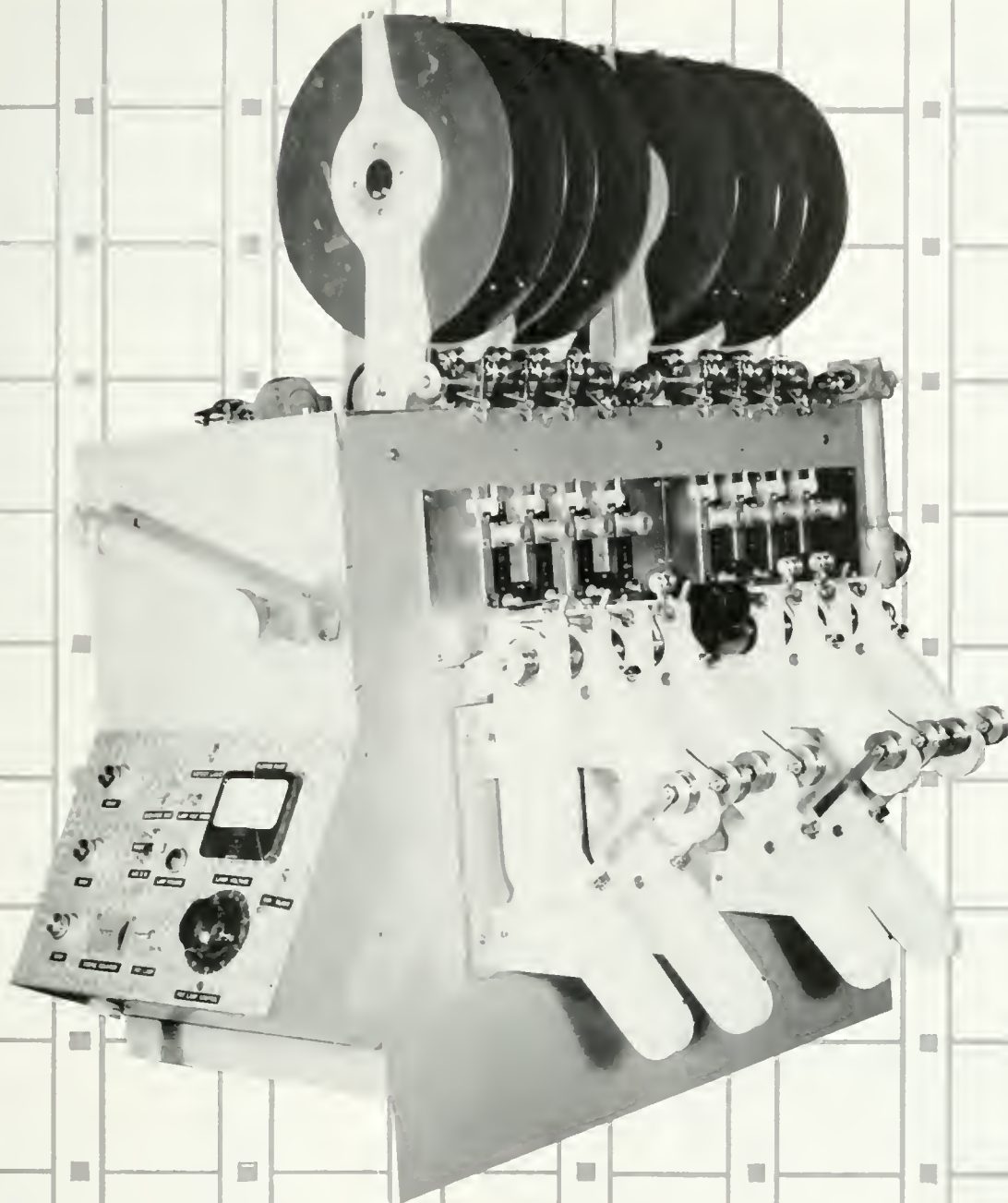
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(CONTINUED FROM PAGE 28)
project) and their arrival and registration at the university of a student's choice. The German method of university study, student social life and membership in that growing international family of students are all brought to the screen.

A handsome brochure is sent to teachers who book *The Bridge of Friendship*, helping them prepare their school viewers for the showing and providing essential information on the application details for interested students. This Modern service is, in itself, a most practical method of "merchandising" what is, in reality, a most worthy international goodwill project. For free loan requests thru the Modern library nearest you, write the company at 3 East 54th St., New York 10022, N. Y.

* * *

Farm Credit System's View of Changes in Rural America

☆ A new documentary film, *Credit Where Credit Is Due*, sponsored by the 37 banks of the Cooperative Farm Credit System, gives a graphic inside look at the changing face of farm business. It takes the viewer on a 28½-minute romp through American agriculture, depicting farming from Massachusetts to Texas and California.

Much is made in the film of the fantastic strides farmers have made in improving efficiency — with fewer farmers abundantly feeding



Credit at work in farm business is the theme of this new film.

and clothing our exploding population. The footage is accented with cartoon animation, while part of the story, too, comes from the lips of actual farmers being interviewed right on their farms.

In demonstrating the vast amount of substitution of capital for labor going on inside agriculture, the film places particular emphasis on the expanding use of credit. Viewers see how a portion of this credit used in farm businesses — over five billion dollars a year — is channeled from city investors to rural communities throughout the country by the farmer-owned Farm Credit System.

Audiences are expected to encompass the whole general public, not just farmers, and the film's sponsors feel it will contribute to better farm-city understanding.

Bill Snyder Films, Fargo, N.D., produced *Credit Where Credit Is Due*. It won a Chris Certificate Award at the Columbus Film Festival. Distributor is Modern Talking Picture Service, via regional film exchanges nationwide.

"Films of the Year" Will Be Featured in the Next Edition

Award-winning motion pictures and slidefilms of the year will be the subject of special feature pages in the forthcoming Issue Eight of *BUSINESS SCREEN*, publishing on December 30th. Titles, sponsors, producers and distribution sources of these "Best of 1963" pictures will make this a memorable keepsake.

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Large All-Welded Truss Bridge Detailed in a Technical Film

☆ Engineering groups and technical audiences will be interested in the film story of the building of one of the largest all-welded truss bridges, told in a new 28-minute color film sponsored by the Allied Structural Steel Company.

The new \$7 million, six-lane bridge is located at Louisville, Ky. Welded steel members were fabricated at Allied's Hammond, Indiana, plant and shipped to the site by barge. The film also shows unusual welding practices, special equipment and X-ray testing techniques employed in the project. Pilot Productions produced.

* * *

☆ Other outstanding sponsored films are reviewed in the main editorial section pages which follow — see "Case Histories."

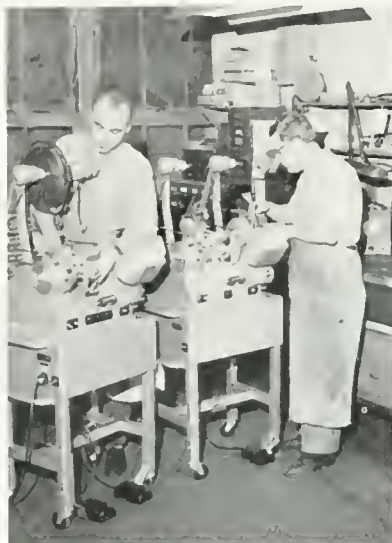
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Three Texaco Sales Pictures Completed by Skyline Films

☆ Skyline Films, Inc., newly-organized New York producer, has completed three sales promotional films for Texaco. The films were shot in and around New York City in 35mm Eastmancolor under the supervision of Joseph McDough, Skyline president.

Vice president David Superster is currently working on a film for the Geigy Chemical Company through Cunningham & Walsh.

* * *

Clark Equipment Shows New Line to Public Works Audience

The Clark Equipment Company, manufacturers of construction machinery, have long used the film medium to demonstrate their heavy equipment. A new 13½-minute color film, *The Michigan Way to Greater Public Works Economy*, is now available through the company's Construction Machinery Division distributors.

The picture illustrates four models of rubber-tired tractor shovels in a wide range of public works applications. Its intended audience is civic officials concerned with these tools. Pilot Productions was the producer.

* * *

Progress in Urban Renewal Theme of "The New Chicago"

A widely-discussed film, *The New Chicago*, is the Portland Cement Association's contribution to better appreciation of the progress being made in that city's Urban Renewal program, continuing with future plans on the drawing board and in present construction stages.

The 25-minute color motion picture includes aerial sequences and close-ups of many of the projects. Write Carl Zeigler, manager of the Portland Cement Association's Educational Film Bureau, Chicago, Illinois, for loan details.

* * *

Film Board Sells Over 600 Prints of "Universe" in U. S.

☆ That great National Film Board (of Canada) motion picture, *Universe*, is now running well over 600 prints in circulation in the United States alone. This film journey through space, into the far regions of the sky now perceived by astronomers, runs 28 minutes, b&w, and is available for preview and purchase (\$130 per print) from the Film Board. Write 680 Fifth Ave., New York 10019, N. Y. for details.

Focus on Video Problems and Awards at N.Y. International Film & Television Festival

Seventh Annual Audio-Visual Exhibition Held in Manhattan

EXPANDING THIS PROGRAM of awards and discussion in the direction of the television commercial, the Seventh Annual Audio-Visual Exhibition and International Film Festival held forth at New York's Barbizon Plaza Hotel from October 10th through the 13th. Spotlighting the trend toward television were numerous awards to commercials produced in the U. S. and abroad and a forum on "Who Should Control Television Commercials?"

Moderated by Roy Danish, president of Television Information Service, panelists agreed that video advertising needs some kind of control but differed on methods. They included Fred Papert, chairman, Papert, Koenig & Lois advertising agency; actress-lecturer Monique Van Vooren; Stockton Helffrich, manager, Code Authority, National Association of Broadcasters; and Norman (Pete) Cash, president of the Television Bureau of Advertising.

Pearson Speaks at Luncheon

An awards luncheon, held on the Festival's concluding day, featured an address by Wilbert H. Pearson, chief, International Communications Media Staff of the United States Information Agency. He spoke on "Passports for Ideas: How the Government Helps Films to Go Abroad." The subject has been covered in these pages by Mr. Pearson. Industrial motion pictures in eight categories, including a Grand Award, were cited for trophy honors at the event. Grand award winner of the Festival was the film, *Hands of the Masters*,

produced for the D. H. Baldwin Company by K & S Films, Inc. of Cincinnati, Ohio.

Mike Wallace, radio and television commentator, was master of ceremonies at the awards ceremony. Federal Communications Commissioner Robert E. Lee spoke briefly, adding further emphasis to this event's turn towards the video medium. Grand award winner among TV spots was *Sounds*, an Alcoa subject produced by Warren Rossell and Art Ross for Alcoa's agency, Ketchum, MacLeod & Grove, New York.

Awards to Television Media

22 other video advertising spots shared individual honors, while 14 others shared special awards, including those given to television public service programs. These were regular television programs and the grand award winner in that group was WBNS-TV, Columbus, Ohio, for the series, *Channel 10 Reports*.

The N. Y. Festival and an accompanying trade show and audio-visual seminar are commercially-sponsored events under the direction of Herbert Rosen and Industrial Exhibitions, Inc. Mayor Robert F. Wagner of New York directed a personal word of tribute to Mr. Rosen. He also said:

"This gathering reflects a cross-section of the many different groups that participate in the production of television films. The wide diversity of skills and interests that go into the production of commercials and other films seen every day on our television screens (CONTINUED ON PAGE 90)

Awards presentation luncheon was climax event on the Festival program.



The Lighting Institute Building at Nela Park is bathed in glowing light.

Symphonic Blend of Lighting and Sound as Nela Park Observes a 50th Birthday

G E Sponsors First Industrial Light and Sound Production

LIGHT AND SOUND provide a symphony of luminescence and music as the world's first industrial park observes its 50th anniversary year. Nela Park, headquarters of the Lamp Division of General Electric, near Cleveland, is offering a nightly program of illumination with a background of symphonic music and narrated commentary for this anniversary program titled, "Son et Lumiere."

This first industrial Light-and-Sound production in America takes visitors on a tour of this "University of Light" with high-fidelity stereo tape reproduction. The sound system was designed by Wilding, Inc. as an entirely new approach by this communications company in the field of industrial showmanship. Wilding's A. J. Bradford designed the sound equipment; Harvey Wilcox of the same company built the control equipment and Wilding's Harry Flagg supervised the complex, centrally-controlled installation.

Music in Mood of Lighting

After a prelude, backgrounded by Aaron Copland's music, tour begins at GE's Product Planning and Application Engineering building, continuing the musical theme from *Subjective from Statements for an Orchestra* by the same composer. The tour continues through "Lighting Marketing and Merchandising" and "Lighting Education," with music by A. E. DeFrancesco and Lucien Cailliet. "Pure Artistry

in Lighting" pays tribute to beauty as the strains of Respighi's *Fountains of Rome* are synchronized with changing moods of light.

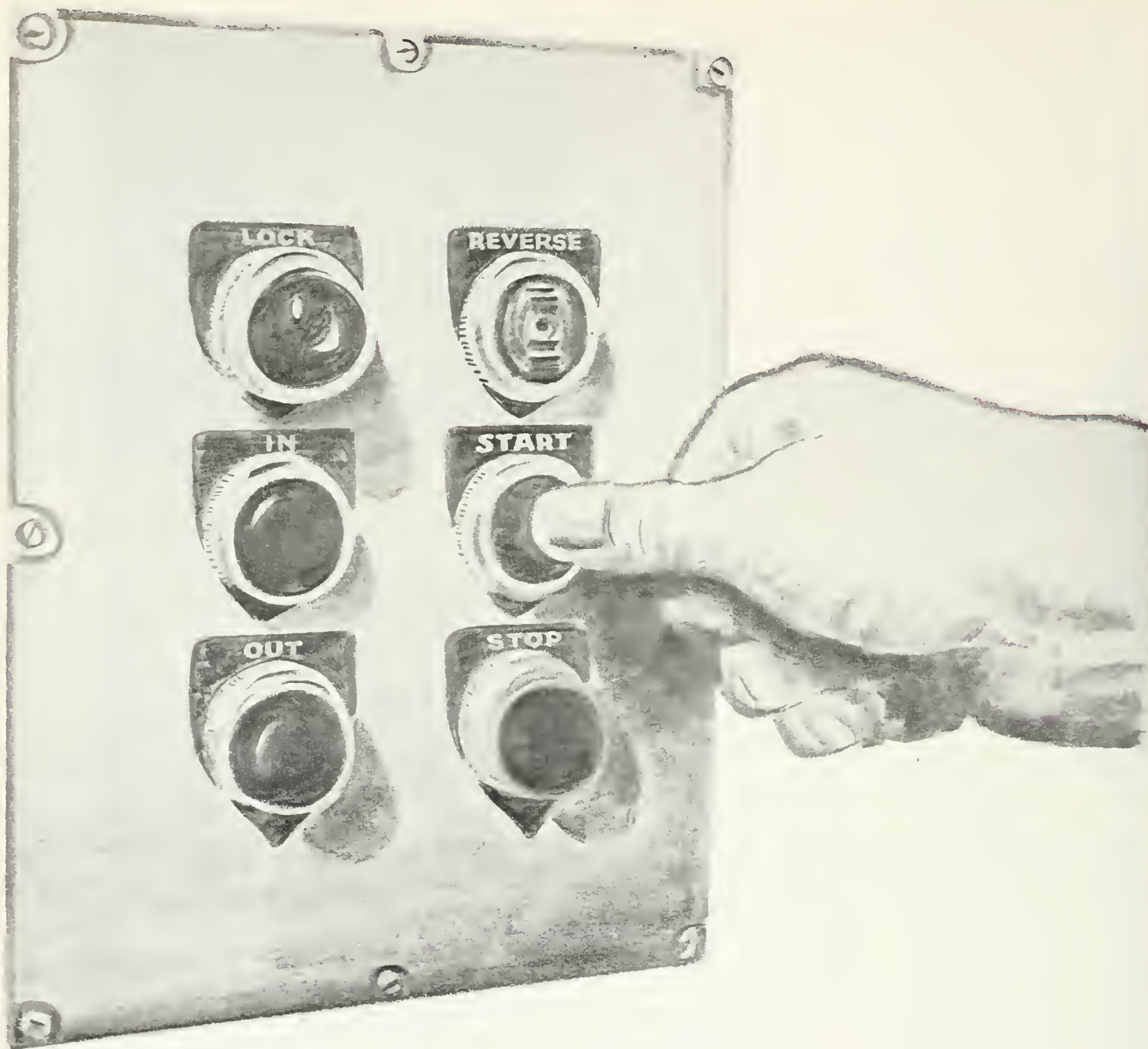
"Lamp Research and Development" is described by the narrator as Ronald Hanmer's *Hemisphere* sets the scene; Hanmer's music also backgrounds "Lamp Performance and Testing" and "Creative Lighting." The climax of the Light-and-Sound production returns to the theme "The University of Light" as Respighi's *Pines of Rome* are heard from the speakers.

One Track Serves Control Room

In setting up this unique show, one track of the stereo tape was used for the voice and music sound track; the other supplies voice cues to the central control room. Here, the engineer in charge controls lighting dimmers and switches, all set up with low voltage pushbut- (CONTINUED ON PAGE 90)

Below: engineer adjusts light and sound controls. Lighting Institute Building looms through the window.





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France Wins Grand Prix at 4th Industrial Film Festival

Britain Is Second as Films of 16 Nations Compete at Madrid

EUROPE'S FOREMOST BUSINESS EXECUTIVES responsible for communications programs, joined by delegates from the United States, the Argentine, Cyprus and South Africa, were in the viewing audience and on the juries as the Fourth International Industrial Film Festival was held at Madrid, Spain, on October 14-19. Sponsored by the Council of European Federations of Industry, this year's host group was the Confederation of Spanish Industry and the event was held at its impressive headquarters building in Madrid.

The 260 delegates reviewed a total of 137 of the world's best industrial motion pictures, submitted by 16 nations. France, winner of two first prizes, tied for another "first" and with two second prizes, won the Festival's Grand Prix by a narrow margin over England. Films from Britain also scored two first prizes, tied with France for another first, and were awarded one second and one third prize.

The single United States entry to be honored was *The Challenge of Change*, produced by Henry Strauss for the American Telephone & Telegraph Company. It won a first prize in Category E (films for marketing) and was the sole winner in that group.

The rest of the International Awards honors were well-divided. Sweden won a first prize for *Maximum* in Category H (for accident prevention, health, etc.) and also took a second place award for *Atoms in Everyday Life*. Both films were produced by AB Nordisk Tonefilm. Finland won the first prize among films on industrial techniques with *Veitsiluoto*, a forest products' subject. The Netherlands scored one second place award with a Philips' sponsored picture, *It's the Tone That Makes the Music*, and was awarded a third prize for *The Building Game*, sponsored by the Netherlands Building Trade Federation.

Germany, usually a big winner at these events, had to settle for a second place tie with Spain in the category for management and manpower training films. *Ein Arbeitstag (A Working Day)* brought this prize to the sponsor, Badische-Anilin & Soda-Fabrik AG. Spain's tying entry was *Luisillo, Jose Y 3,000,000 Mas*. Germany's other winner was the third prize film (of a public relations character), *Auf gehobener Ebene*, produced for Demag by Dido Film. The third prize awarded an Austrian-produced film, *Mit unbekannten Ziel*, rounded out the 21 awards given in the eight Festival categories.

BUSINESS SCREEN observers who attended the Festival were generally agreed that Spain was ill-prepared for these events. "A very sober show," one reported, "lacking in splendor and conducted in a spirit rarely tinged with generosity." Spain, which has given evidence of interest in business gatherings and conventions, was "out of the money" this time. The prolonged illness of State Secretary Jose Solis Ruiz was a partial reason cited but what could have been a popular attraction for interested Madrilenos played to half-empty theaters.

Britain sent the largest national delegation with 39 executives going to Madrid via a chartered airplane. Italy, France and Germany were also well-represented in both the audiences and on the Festival jury. Judging the films was especially representative with thirteen out of the sixteen participating nations represented on the jury. The delegates were universally agreed that awards were extremely fair and well chosen.

Madrid, for example, revealed that standards for industrial motion picture production are reaching new heights of excellence. To win an award in today's industrial festival is a severe challenge to both sponsor and producer who have to make a film which is not only



Festival showings at Madrid were held in the 20-story headquarters building of Spanish Syndicat Organization

First Prize Awards

"Route Sans Sillage" (Journey Without Trace)
Societe du Pipe-Line Sud-European
Produced by Cinetest, Paris

* * *

"The Big Mill"
Films of Scotland Committee Colvilles Steel
Produced by Templar Film Studios, Glasgow

* * *

"The Home-Made Car"
British Petroleum Limited
Produced by James Hill Productions Ltd.

* * *

"Le Mur Paysage" (The Scenic Wall)
Les Glaces de Boussois
Produced by Cinetest, Paris

* * *

"Veitsiluoto"
Veitsiluoto Oy, the Sponsor
Produced by Suomi Filmi, Finland

* * *

"The Challenge of Change"
American Telephone & Telegraph Company
Produced by Henry Strauss & Co., New York

* * *

"Analysis by Mass"
Associated Electrical Industries Ltd.
Produced by A. E. I. Film Unit

* * *

"C'est cela que vous Attendiez"
(That's What You Were Waiting For)
Chambre Syndicale des Banques Populaires
Produced by Les Analyses Cinematographiques

* * *

"Maximum"
The Folksam Insurance Company
Produced by Svenska Nordisk Tonefilm



Madrid Festival audience and jury members follow translator intently. Pictured (left to right): Hugh Wickham (far left) of Associated Electrical Industries Ltd. (an award winner); Richard Kelsall (Federation of British Industries); Brigadier Still (British Oxygen); background, Georg Bacmeister, of German Employers Confederation.

THE INDUSTRIAL FESTIVAL REPORT:

"tops" in production values but in "communication values" as well. There is an important difference in the European viewpoint which may have put many U. S. entries at a disadvantage.

Shown in Theaters Abroad

Films in the Public Relations categories (A, B and C), intended for the general public, must now be suitable for exhibition in Europe's commercial theaters to win favor with the international judges. Why? Because sponsored motion picture exhibition in theaters is European industry's principal public relations outlet . . . all European television networks bar the sponsored program.

With the exception of Britain, Germany and Scandinavia, non-theatrical distribution to general public audiences is not as highly-developed as in the U. S. and fiscal legislation encourages theater owners to show sponsored films to their audiences. Some of the Madrid films currently playing Europe's circuits are France's *Le Champ du Possible* (a second prize winner) and its first prize winner, *Route sans Sillage*. Danish theaters are showing *One Side of the Question*, sponsored by the Danish Employers' Confederation;

in Italy, the Italsider Steel Company's brilliant documentary *Il Pianete Acciaio* is wooing theatrical audiences.

But the film which really impressed Madrid's "expert" jurors was *Route sans Sillage*, the French prize winner. It tells the story of the laying of an underground pipeline so dramatically that you really want to get down there with the engineers and construction workers to help them get the job done on time!

Specialists on Awards Jury

Communications specialists who served on the awards juries at Madrid were nominated by their national industrial federations. Spain's delegation was headed by jury president Ricardo Ruiz-Larrea and included Jose Antonio Nieves Conde, Tomas Garvia de la Puerta, Rafael J. Salvia and Luiz Torres Marquez. Austrian jurors were Rudolph Kammel and Freidrich Wanek; Belgium was represented by Robert Haulot and M. Cantillon. Denmark's jurors were Henning Undegaard and Jorgen Bagger; Finland sent Osmo Wiio and Kaarlo Larna; France was represented by Georges Duage and Pierre Vallee.

Jury members from Germany

were Georg Bacmeister and Willi Riesenberger; Great Britain sent Richard Kelsall and Hugh Wickham. Italy named Giacomo Guiglia and Mario Tonelli. From the Netherlands, our correspondent Kerst Blaauw shared jury duties with Clemens Wilde. Swedish judges were Ulf Hasselberg and Sven Hallonsten. Switzerland was represented by Rudolph Meyer and Guido Locarnini. The solo U. S. juror was Nick D'Eesery.

Other Outstanding Pictures

Among the many films of note which narrowly missed awards honors was a German motion picture, designed for shareholder audiences, Farben Fabriken Bayer A. G.'s *Ein Werk von Hundert Jahren* (*Our Centenary*), produced by Ges. fur Bildende Filme, the Munich company which produced last year's award winner, *The Rainbownmakers*. Another excellent "industrial achievement" film was *La Presa de Aldeadavilla* sponsored by the Spanish construction company, Iberduero S. A. This story of the building of the Aldeadavilla Dam really captures the pioneer spirit of the workmen who had to overcome enormous obstacles to complete the contract.

Because such Festival films are shown completely out of context,

evaluating a motion picture intended for a specialist audience is a major problem. How can a juror evaluate the effect of a safety film on construction workers, a research film on scientists, a steel film on metallurgists? Nearly half of the films submitted at Madrid were in the specialist audience category, showing the importance of this medium in technical communication. Yet, in a majority of cases, including the entries from the United States, it was not made clear who was to see the film.

Rule Changes Are Proposed

The British Industrial Film Association will propose to the Festivals' Rules Committee that a statement of the purpose of the film and an outline of its intended audience be a definite condition of entry. Other rule changes which are being proposed call for the introduction of a category for Sales Promotion Films and the extension of Categories A and F to include "popular science" films and sponsored educational pictures. At present, many excellent sponsored films of these types are either barred from entry or rejected by jurors simply because there are no categories suitable for them.

Many Festival delegates expressed regret that they did not have an opportunity to discuss U. S. entries with a representative group of American communication's specialists. The concurrent meetings of the U. S. Industrial Audio-Visual Association, followed by the Boston convention of the Society of the Motion Picture & Television Engineers was an unfortunate calendar problem.

Britain Is Host in 1964

The Fifth International Industrial Film Festival will be held in London, England from November 2nd through the 6th, 1964. A large delegation from the U. S. is being encouraged to attend this event and BUSINESS SCREEN's London office is already making preparations for it. British industry extends a hearty welcome to delegates of all countries. ■



At left: Madrid Festival viewers in this audience scene included (at extreme left) Nick D'Eesery, managing director, Eastman Kodak, Madrid, who accepted award on behalf of Henry Strauss (USA). To right of Mr. D'Eesery is Sven Hallonsten, head of visual aids section, Swedish Council for Personnel Administration, a juror.

PICTURE STORY



Above (l to r): Dr. Mario Tonelli, Italy; Mrs. Michael Shersby, of the British delegation; Sr. D. Javier de la Cueva y Fernandez del Campo, Secretary General of the Festival.



L to r: Georg Bacmeister, Federation of German Industries; Osmo Wiio, Federation of Finnish Industries; and Willi Reisenberg, Confederation of German Employers.



Left: Snr. Giacomo Guiglia, Confederation of Italian Industries, and fellow jurist Richard Kendall (r).



Richard Williams, Larkin Studios, shares prize with Gordon Braddeley and Clive Barwell, both of London.



At official opening of the Festival were these delegates from abroad (left to right): Kerst Blaauw (Netherlands); Dr. Tonelli (Italy); Dr. Cozzi (Italy); and M. Cantillon (Belgium), all members of the jury.

THE WINNING FILMS AT MADRID

CATEGORY A

First Prize: France
"Route Sans Sillage"

("Journey Without Trace")

Sponsor: Societe du Pipe-Line Sud-European. Producer: Cinetext, Paris. Directed by: Robert Menegoz.

- A beautiful and imaginative description of the laying of an underground oil pipeline across Europe.

Second Prize: France

"Le Champ de Possible"
("The Field of Possibility")

Sponsor: Ministry of Posts and Telecommunications. Producer: Societe Nouvelle Pathe Cinema, Paris. Directed by: Bernard T. Michel.

- A report on the scope of modern telecommunications technology, presented with appeal to imagination.

Third Prize: Britain

"The Sure Thing"

Sponsor: The British Insurance Association. Producer: Larkins Studio Ltd. in association with Film Producers Guild, London. Directed by: Richard Taylor.

- An amusing, instructive cartoon to explain insurance, how it works.

CATEGORY B

First Prize: Britain

"The Big Mill"

Sponsor: Films of Scotland Committee, Colvilles Steel. Producer: Templar Film Studios, Glasgow.

- Story of the building and operation of a great new steel rolling mill in Scotland.

Second Prize: Netherlands

"It's the Tone That Makes Music"

Sponsor: Philips of Eindhoven. Producer: Uniefilm.

- A film about sound waves, what they are and how they are captured on recorded discs.

Key to Categories appears on page 78 at conclusion of awards listings.

Third Prize: Austria

"Mit Umbekannten Ziel"

("Destination Unknown")

Sponsor: Federal Chamber of Commerce. Producer: Regler-Film.

- Plastics — and the extent to which these man-made materials have penetrated our lives; their uses and their structures are pictured.

CATEGORY C

First Prize: Britain & France

(shared top award honors)

"The Home-Made Car"

Sponsor: British Petroleum Limited. Producer: James Hill Productions, Ltd. Directed by: James Hill.

- A story without words. A young vintage car buff rebuilds an old Morris from pieces discovered in a junk yard. Helped by a friendly garage owner, he also gets the girl.

"Le Mur Paysage"

("The Scenic Wall")

Sponsor: Les Claces de Boussois. Producer: Cinetext, Paris. Directed by: Robert Menegoz.

- An art film of great beauty, it shows the contribution of glass to modern architecture.



Third Prize: Netherlands

"The Building Game"

Sponsor: Netherlands Building (CON'TD. ON PAGE SEVENTY-EIGHT)



Scene from "The Home-Made Car" winner of shared first prize for its sponsor, British Petroleum Ltd.



The Finnish film, "Vietsilnato," a first prize winner in Category D.

At left: scene from France's first prize-winner, "C'est cela que vous Attendiez," and (below) a scene in "Maximum," Sweden's top prize winner in Category II. It was sponsored by Folksam Insurance Company.





"... Management's need is for people who are bigger than techniques. And there is a need, on the other hand, for Management to let those with the potential grow into the complete communications job."

—Gerald Zornow



Veteran film-maker Vince Hunter reviewed developments in audio-visual media through the years.

Industrial A-V Executives Return to Rochester

Members of Industrial Audio-Visual Association Hear Challenging Talks, Visit Kodak Facilities as They Discuss Business Communication Problems at Annual Fall Meeting

MEETING IN ROCHESTER, N. Y. for the first time in ten years, members of the Industrial Audio-Visual Association gathered 64 strong at the venerable Hotel Manger in that city from September 30 through October 3 to talk out their common problems in business communications and to check up on what is going on at Kodak these days.

As usual for this hard-working group, sessions began daily at 8:30 and went on often into the early hours of the morning with screenings and critiques of member's films. Kodak, while not an official host to the association, went all out to provide members with a searching look at the latest in film materials and techniques.

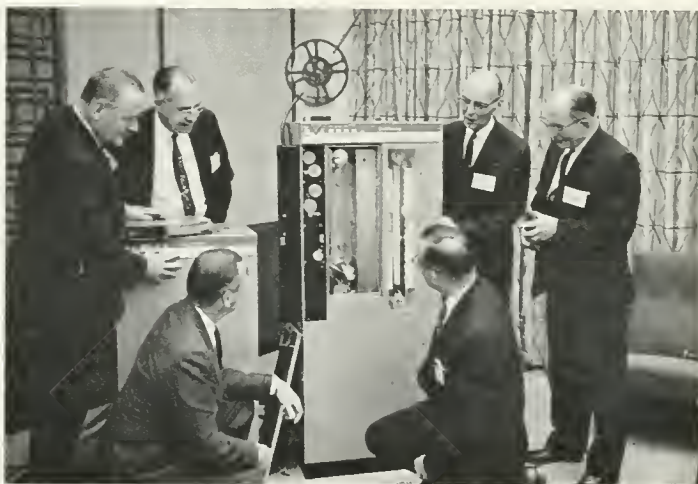
Meeting Has Three Segments

Activities at the meeting can be divided into three parts — members' own papers, presentations by invited guests, and tours, seminars and discussions with Eastman Kodak people at the Kodak office building in downtown Rochester and at the big manufacturing plant, Kodak Park. Program chairman Jack O. Flynn (Union Carbide Corp.) arranged each day's events to provide diversity and a fast moving pace.

IAVA president William J. Con-

nelly (Union Carbide Plastics Corp.) opened the sessions, commenting on the uniqueness of the association and pointing out how much it had to offer each member. He said there were almost 500 years of audio-visual experience in

Pacific Railroad) took his audience back to the origination of many of the audio-visual tools of today. He remembered as a boy going to showings of "De Cou's Dream Pictures" which were hand-colored slides shown on twin pro-



Viewing demonstration of a Kodak Viscomatic processor are (kneeling): Roy Vanderford, Gordon Tubbs of Kodak. Standing (l to r): Bill Connolly, Bill Pratt, program chairman Jack Flynn, and D. G. Treichler.

the collective membership, all available to each member for solving problems that might come up in their work.

Vincent H. Hunter (Union

jectors which dissolved from picture to picture. It was the excitement of such pictures as these which brought Vince Hunter into the film field a good many years ago.

He described his own early experiences with the brand new 16mm-size film in 1923, the birth of sound in 1927 and Kodachrome 16mm movie film in the mid-thirties. Color film was so much desired in his early days at Union Pacific to show the scenic beauties of their route that all sorts of techniques were tried out, including processes long forgotten, such as Dunningcolor and Dufaycolor.

To show motion pictures in

color of the Utah and Arizona National Parks. Mr. Hunter finally engaged Castle Films to come out and shoot a film on 35mm black-and-white film — then four prints of this 10-minute travelog were shipped to Pathe, in France, where each frame of the film was hand-colored. Later, Union Pacific sponsored what may have been the first 16mm Kodachrome film, with sound, ever made.

Pratt Talks of the Audience

Willis H. Pratt, Jr. (American Telephone & Telegraph Co.) presented an illustrated talk on *Understanding the Audience*. He said the audio-visual man must watch out for the creeping lethargy that greets some films. Audiences are not automatically receptive to films, he said, and they can sometimes reduce the potential of a film presentation to practically nothing.

But definite steps can be taken to avoid some of the pitfalls — he recommended choosing the title carefully, trying to get some punch into opening sequences, keeping the technical quality high, eliminating unnecessary gimmicks and plot, and starting with concepts the viewer will accept before challenging him with more difficult or controversial ideas.

Don G. Williams, Director of Film Production and Audio-Visual Instruction at the University of



Henry Strauss told how motivation and attitude films have changed.



At left: ascending IAVA members are Jack Flynn and Charles Shaw.



Kodak provided this panel of experts for a "problem-solving clinic". Pictured left to right are Norman E. Salmons, Mgr., A-V Services; Gordon H. Tubbs, Asst. Chief Engineer, Motion Picture Products; William F. Swan,

Mgr., Sensitized Products Sales Div.; John Flory, Advisor on Non-Theatrical Films; Joseph L. Boon, Tech. Asst. to Gen. Mgr., Apparatus and Optical Division; and Edward P. Genock, in charge of Television.

Missouri, said that communications men should no longer be concerned with the competition of one media to another, but in the greater problems of affecting the behavior of audiences. He advised his listeners to become greater involved in the planning of what to say, rather than in how to say it. There is a great need for more efficient use of communications in industry, he said.

For example, 100,000 scientific journals are published annually, but much of the material is not communicated properly - half of the industrial research going on today may be on ideas and processes that are already known.

☆ Mr. Williams said that film should be made for audiences—not for bosses — he particularized, by saying that he had yet to see any messages on so-called "featherbedding" being shown to railroad employees.

John Borza, Audio-Visual Director of the Cleveland Public



New England members of IAVA exchange program notes. Left to right are: Ed Palmer, Harold Read, Byron Campbell and Milton Sebring.

Schools, said that as he left his office to come to the IAVA meeting he could see United Freedom Movement pickets walking up and down in front of the schools. This sign of the times, he said, should warn film makers to be sure that

films are representative of all races.

Cleveland's audio-visual budget each year is \$300,000—\$2 per pupil. 43 cents of this is for new materials and the rest for maintenance of equipment and over-

head. Only ten percent of the films used in Cleveland schools are sponsored, and the reason why more are not used is that they have too much advertising content, are too long for classroom use, or have little value for the curriculum.

Problems With Sponsored Films

He cited such incongruities as the outboard motor film supposedly made for school use, but featuring boatloads of girls in bikini bathing suits along with its water safety messages. Or the Bell System hour-long science films with Dr. Frank Baxter, which could have been most valuable except that their length has precluded use in the Cleveland schools.

Schools need more films on specific regions, he said, and hoped that public utilities could do more along this line. Two films which are used year after year in Cleveland, and which Mr. Borza recommended highly, are (CONTINUED ON PAGE 93)

Members attending the full meeting session at Rochester are pictured in this audience scene taken at one of the Kodak demonstration sessions.



PROBLEMS OF COMMUNICATION IN WORLDWIDE MARKETING

by Gerald B. Zornow, Vice President, Marketing, Eastman Kodak Company

I HAVE BEEN ASKED to talk about "The Problems of Management Communications in World-Wide Marketing." With your indulgence, I would like to put the emphasis on the *solutions* rather than the problems.

I understand that Mr. Watson of IBM used to tell his people there were no such things as "problems." What they called *problems* were really *opportunities*. I firmly believe that the solutions to Management Communications problems represent a real opportunity to you who specialize in the art of communicating.

The Function of Marketing

Since we are talking about "World-Wide Marketing," I think it important to first define the function and scope of marketing. In the jargon of the trade, the job of marketing is to define customer need, see that the company's products are designed to fulfill that need, and to see that the product and the customer get together.

In other words, if a new product goes well, everyone can take a bow — the Research and Development people, production people, salesmen and management. If the new product fails in the marketplace, everyone says: "What's the matter with our marketing people?"

Total Process Is Involved

Seriously, there is no more exciting area of business . . . for we in marketing are concerned with the total process of the creation and distribution of goods. When the marketplace is the world, it is particularly exhilarating.

Before discussing the solutions to Management Communication problems, I think it's essential to define — or limit — my subject.

I shall concern myself with the communication of information *within* the company and with communications to the public and customers where the *company* controls the media. In other words, we shall not concern ourselves with advertising or public relations which make use of mass media.

World View Little Different

Now Management Communications on a world-wide scale is not too different from any other kind of communicating. You have to know what you want to say, you have to have a method of saying it, and you must, above all, talk in terms the other person will understand.

Effective communications in a domestic market is not easy. On a world-wide scale, the differences in cultures and attitudes and languages can sometimes seem impossible. As one small example, consider the plight of an American breakfast food company trying to market its products in Brazil. There is no word for "breakfast" in Brazil.

And there's the story of an American businessman who attended a formal dinner in Europe where he was seated between an English woman and a French woman. In an attempt to make small talk, the American commented on the fact that that particular day — the 21st or 22nd of December — was the first day of winter. "Why, so it is," said the English woman, "that makes this the shortest day of the year." "Ah, non," said the French woman. "eet makes eet the longest night."

There's an obvious difference of attitude here requiring a different kind of communication.

Management Communications

has one primary purpose: To effectively weld together all the resources, all the skills and talents and manpower of a company, into as efficient a marketing force as possible. This, of course, is com-



Gerald Zornow challenged a-v men to utilize the full potential of today's communications media.

munications downward. It is the area with which you in A-V have been primarily concerned up to now. This area will always need a great deal of attention but let me suggest that many management communications problems lie elsewhere and let me ask whether people skilled in audio-visual techniques can help provide the solution.

Keeping Management Informed

The biggest communication problem facing management is how to get information upwards. How to control the vast volume of information created by modern business operating on a world-wide scale. How to keep top management informed as to exactly what's going on. How to retrieve information: How to disseminate information quickly and effectively.

The contribution of industrial A-V people has been considerable up to now: BUT, gentlemen, I think it miniscule compared to the problems which now confront us.

Let us look at some random statistics about the world we live in and see if we can draw some conclusions about the future. Item one: Population. Everyone knows that this has been getting bigger

— but just look and see *how much* bigger and how fast it's been growing. Here are some nice round figures: It took 240,000 years for the population of the Earth to reach one and one-half billion. Civilizations rose and fell . . . the Crusades were fought . . . and, as I said, after 240,000 years . . . the world population crept up to one and a half billion. But it took only 60 years to double that figure to the present 3 billion mark, and the *minimum* projection is that by the end of the century we shall have doubled again to 6 billion. It's a little scary, isn't it? But it's also a challenge . . . for it means millions of people each year must be educated, influenced to new ways of thought and action and buying habits.

Explosion in Scientific Data

I think A-V's role and opportunity in educating new consumers is apparent. Here's another random fact: Since the time of Sir Isaac Newton in the 17th Century, the number of scientists has been doubling at a fairly constant rate of once every 15 years. If you have scientists, you're going to create a body of scientific information. The more scientists, the more information. Today enough scientific information was *published* in 60 languages to fill seven sets of the Encyclopedia Britannica. And that takes place every working day of the year. Does this information need to be communicated?

Most certainly. An obvious result of this scientific explosion is that 60% of the products now on the market did not even exist 10 years ago. If a company is to retain a strong, competitive position in world markets, pertinent scientific information must be readily retrievable. How can it be handled?

Retrieving the Information

For truly vast quantities, electronic data processing equipment. Latest models are able to handle information at the rate of 300,000 bits a second. For most situations, however, information can be stored photographically. Modern systems such as our own Recordak can retrieve any one of a million documents in a few seconds.

Is Information Handling and Retrieval a proper area of concern for A-V people? Well, it depends on your company and I should think it depends on your own attitude about the role of A-V. Certainly no one in your company has as much knowledge

Below: Mr. Zornow (at left) enjoys pre-banquet chat with IAVA program chairman Jack Flynn (ctr) and Tom Hope (right) of Eastman Kodak.



about things photographic as you do.

For yet another example of the kind of growth that spawns communications problems, take a look at the fantastic rate of increase in corporation size. In 1930 Kodak Company was a 75 million dollar business. It took 16 years for the company to grow to 325 million dollars — a healthy growth to be sure. But look at the figure now . . . almost five times the size in about the same number of years. When you consider the broad diversification that has helped create this fantastic increase, the size of the communication problems involved staggers the imagination. These problems represent, to my mind, A-V's opportunity for growth and influence.

As American business moves more deeply into world-wide markets and as the competitive pace quickens, the amount of information created, and needed, grows dramatically.

Familiar World Trade Names

World marketing is not entirely new in American experience. Coca-Cola, Singer, Esso, Ford and Chevrolet, General Electric . . . these and many others are familiar names around the world. Why am I putting so much emphasis on world marketing? Because the world markets used to be gravy; Now they've become essential.

American productive capacity is now well ahead of the demands of the domestic market. If our Gross National Product is to continue at a healthy growth rate, we must expand the market. Consumers throughout the world must be educated to know and want what we have to offer. Although advertising and public relations must handle the primary job, I'm sure that through sales promotion techniques, A-V can also do part of the job.

Training Salesmen, Workers

One of marketing's persistent problems is to get salesmen and managers to change with the times, to accept new marketing strategies, to learn to sell new products and technologies. This is a job for A-V. As we move rapidly into the New Industrial Revolution — Automation — millions of workers must be retrained, re-educated. Here again — A-V.

And as we said already, management needs decision-making information quickly and accurately. Communications upwards is one of the biggest voids in many corporate structures. Let me also note another big job for A-V; to

help management overcome the language barrier.

Speak Other Man's Language

At the U.N., they solve it with simultaneous translation. Overseas businessmen sell in America by learning and using our language. In Europe, almost everyone speaks more than one language, frequently three or four. But most Americans have trouble enough with one. We have been lax in this country about learning other languages. Though it is true that English is becoming a universal language, I can't help feel I would sell a Frenchman, for example, better, by speaking his language than by forcing him to speak mine.

A-V, of course, can help a great deal with this problem, not only because of the flexibility of sound track but also because of the universality of the language of pictures.

Even a brief look at world markets shows we are going to need every weapon available. The creation of the European Common Market brought about, almost overnight, a cohesive, industrial colossus almost equal to the United States in both productive capacity and population and offering far greater growth potential.

Communists Are Not Idle

And the Communist countries are not sitting still. The Iron Curtain is more than a political barrier, it is a trade barrier which cuts us out of half the markets of the world. And within their sphere of influence, the Communists are busily at work peddling their wares in the very best Capitalistic tradition. Let's not make the mistake of underestimating the competition, friendly or unfriendly, in size, in quality, in marketing strategy.

The marketing concept behind this vehicle (Volkswagen on screen) has made it so ubiquitous we almost forget it isn't made here. Cheap Japanese goods? (picture of camera on screen) Don't believe it. This one lists at \$249.95 and is well made. Let's change that slide quickly — it hurts a bit.

The Hallmark of Quality

If you go out to buy leather goods of high quality, they will probably be stamped, "Made in England" or "Made in Italy." The title of "World's Most Dependable Motor Car" does not rest in this country. (Rolls Royce scene) And many American plane manufacturers have seen fit to use jet power plants with the same insignia (Rolls Royce) — not because

(CONTINUED ON PAGE 91)



Chatting with our European editor Peter Rigg (ctr) are Stan Puddiford (Michigan Bell) at right; Aldie Livingston (duPont) at left above.



Members J. T. McGarry and Harold Daffer (left and right) discuss a-v services for corporate use with Norman Salmons of Eastman Kodak.



Enjoying a brief social interlude are (l to r) Bill Pratt (AT&T), Mrs. R. P. Rigg, Roy Vanderford (AT&T); and D. G. Treichler (Socony-Mobil).

Below: new IAVA members elected at Rochester were Craig Tenney (l) of Collins Radio and (right) J. Richard Worthington, of General Motors.





Abbott Laboratories Premieres Exhibit of "Chemical Man"

Science Film Shown in Circular Theater is
75th Anniversary Gift to American People

THREE YEARS IN THE MAKING, a unique new scientific exhibit, "Chemical Man" was opened to the public this past month at the Museum of Science and Industry in Chicago. The exhibit, portraying the spectrum of molecular activity that creates and sustains human life, is Abbott Laboratories' 75th Anniversary gift to the American people.

The exhibit, which is housed in an egg-shaped plastic shell 42 feet in diameter, emphasizes the incredible precision and order of the molecules of life. The story is told by means of especially-created animated motion pictures in full color, produced by Graphic Films Corporation. Three dimensional models appear in the viewing area, alternating with filmed sequences. The films and models blend into a continuous 15-minute presentation.

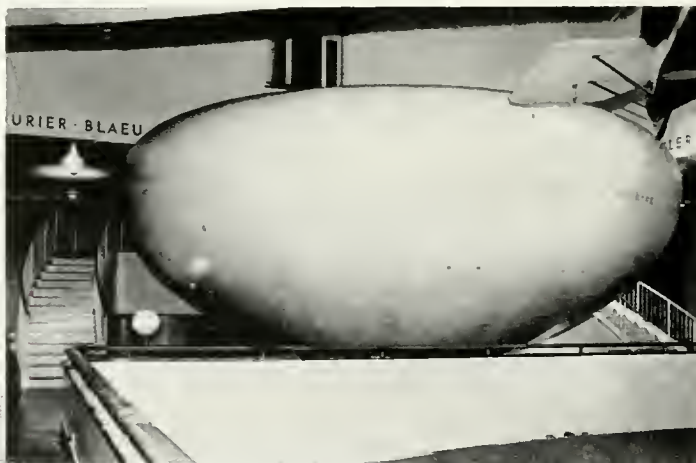
To enter the exhibit, which Abbott plans

to duplicate at the New York World's Fair, viewers mount a stairway into a shell which has seating and standing room for about 70 persons within its circumference. Viewers look down into a circular well where models and films are presented. Projection from continuous repeater equipment overhead is controlled by the exhibit attendant. See the illustrations at the bottom of this page.

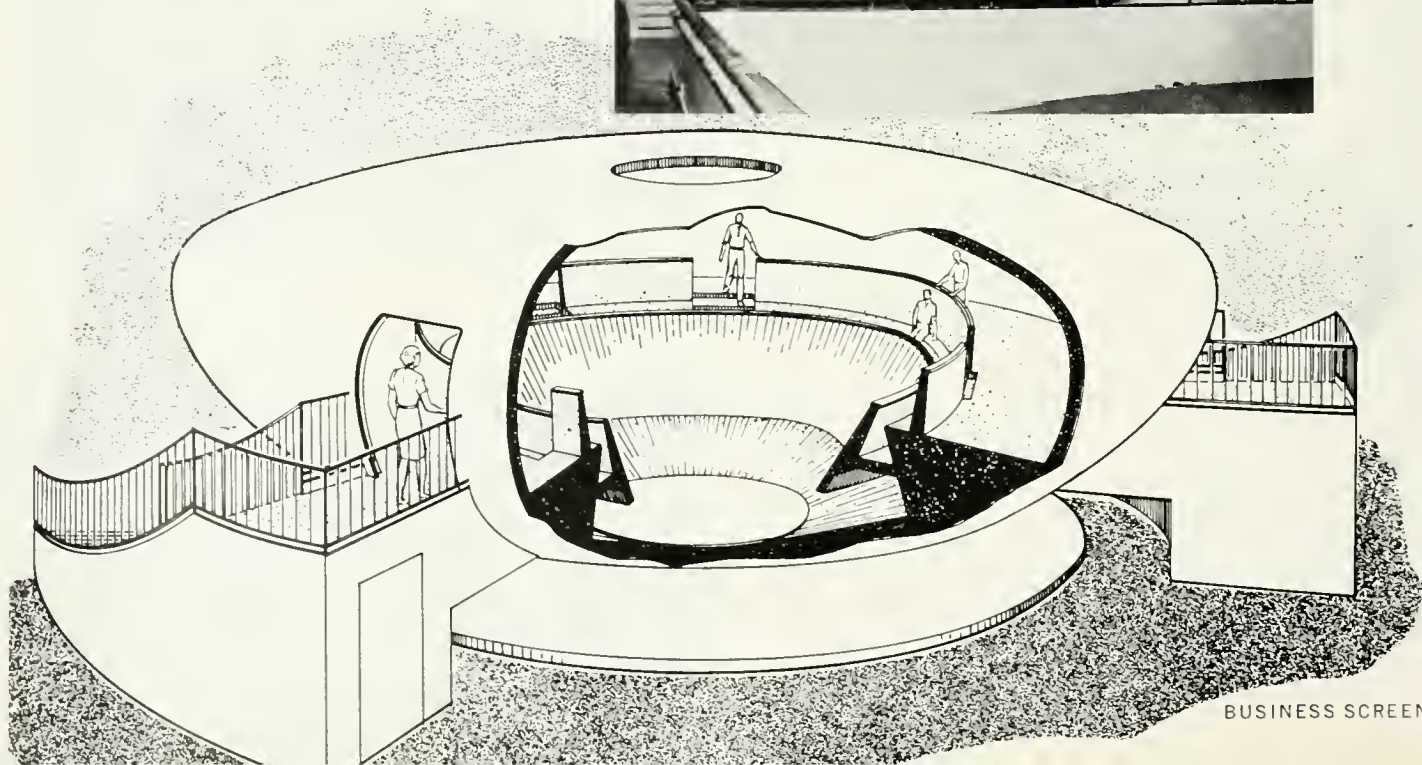
"'Chemical Man' is an educational exhibit which we believe will leave viewers with a sense of wonder and awe at the miracle of life," said Abbott Board Chairman and President George R. Cain, prior to dedication ceremonies. "We hope that it will stimulate younger people toward an interest in scientific careers, especially in the life sciences," he concluded.

Collateral print material is in keeping with an Abbott tradition for fine design — a booklet by Donald G. Cooley is especially noteworthy. Credit should be given to the late Thomas S. Jones, renowned medical illustrator, an early consultant, and to the Scientific Advisory Group headed by Dr. Floyd C. McIntire.

Graphic Films' Les Novros describes the production problems encountered in creating the "Chemical Man" films on the facing page. Project execution for the exhibit itself was the work of General Exhibits, Inc. The original paper was by Mrs. Edith Roberts; script by Jack Dunn; models, by Richard Rush Studio.



Above: original "skeletonized" drawings for "Chemical Man" film sequences. Right: circular theater at Museum (see diagram).



Behind the Production of "Chemical Man" Film

Graphic Film's Les Novros

Tells How Unique Picture was Created

THE FIRST UNUSUAL aspect of this production was the *round* picture field. The film was to be projected downwards and viewed from all positions around a circle.

Conditioned by years of working within a rectangular frame, we found ourselves faced with a picture having no top or bottom. With some concern, we constructed a circular screen and started looking at film. We even projected it upside down. Still, it was many weeks before we overcame our pre-conditioned thinking.

Sequences in the original script called for shots of people and faces — material resembling the *Family of Man* series. The client hoped that by some method we would be able to retain this type of image in spite of the problems it posed: that one half the audience would see the picture upside down and another one fourth would get sore necks from twisting their heads.

Strive for Realism in Early Experiments

In the first stages of production we compromised by testing kaleidoscopic or pie-sectioned images. We also tried slow, overlapping dissolves and rotation experiments which yielded an unpleasant "soup" of people and faces. Shots looking down onto groups of people were also disturbing since they appeared to be standing in a hole.

By necessity, however, we were forced away from a realistic presentation into material not immediately identifiable in terms of a normal viewing angle. Sometimes the circular screen was a great help — the atom and molecule animation was enhanced by this cut-off which added to the microscopic illusion.

But the "microcosm" itself introduced new problems. It was decided that the style of the molecule animation would determine the final design of the 3-dimensional models.

A straight diagrammatic approach, although it might best explain the concepts, was dull and uninteresting. Yet highly stylized or very abstract designing would detract from the educational nature of the material. It was obvious from the start that this animation demanded unusual treatment.

"A Simplified, Diagrammatic World"

We started with conventional chemistry diagrams and models; in this way we kept the traditional configurations as skeletons. This added a certain "scientific accuracy" to the project. Obviously, any visualization of molecular or atomic activity is symbolic since it has no basis in physical reality. The microcosm of *Chemical Man* is a simplified, diagrammatic world that is made to appear full of chemical and electrical activity. It is a compromise — enabling the average viewer to appreciate the beauty and complexity of biochemistry without offending the scientist.

Working from both flat molecular diagrams and 3-dimensional models (ball and stick as well as the Fischer-Hirschfeld-Taylor) we

arrived at a representation which could be animated and also one that the model-makers could construct without too much difficulty. (The mass and color of the individual elements compares roughly to the standard models.)

The all important step was getting the artwork onto film so that it would appear mysterious, elusive and electrical in feeling. Our first experiments were disappointing. We continued to work with the familiar techniques: animated cel cycles, multiple exposures through texture screens and distortion glasses. Yet the results were not pleasing.

Multiplane Stage Built With Four Levels

Finally we constructed a small multiplane stage that could be mounted on our standard animation crane. It was most helpful in achieving the quality we were seeking.

The device consisted of four levels of glass; two inches apart and evenly illuminated. These glasses could be moved incrementally or locked into place. Animation cels were then either taped down or changed intermittently as needed. The stage travelled with the camera bed, using the normal N-S, E-W movements. Over the glass we could place jigs and guides to hold our array of distortion glasses, supplementary lenses, lenticular elements, moiré masks and filters. We were also able to move the camera very close to the top artwork without cutting off the light.

With a shallow depth of field the foreground layers of animation were put out of focus, adding to the depth effect. Most of the molecular animation required at least four passes, (some sequences as many as sixteen), each pass using a different series of moves and distortions. Exposure was controlled by a set of neutral density filters. These enabled the cameraman to accurately vary his exposure without interfering with the normal scales on the camera dissolve shutter. This was very important since many of the passes were continuously dissolving series at critical percentages.

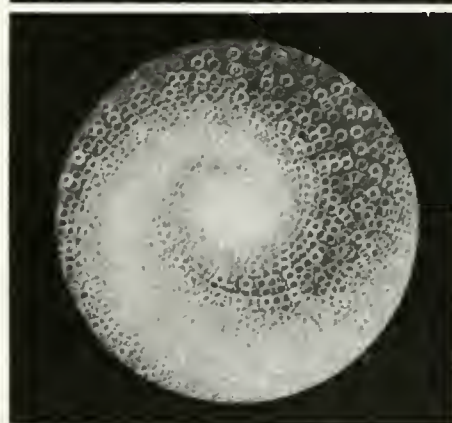
A big problem was controlling the distance between the lens, distortion glass and art work. Slight differentials led to wild exaggerations of effect — especially in scenes where the particle size changed. We had to standardize a series of spacers and guides for each effect, and the exposure sheet language became quite involved.

Final Effects Were Achieved in Printing

The shooting ratio between experimental and final footage was about ten to one. After these techniques came under our control we designed our layouts directly for the multiple level stage. A molecular diagram would be conceived in three dimensions and broken into layers: the foreground layers designed to move faster and out of focus; the bottom layers, slow and sharp.

Many of the final effects were achieved in the printing. ABCDE rolls were eventually needed to assemble the film, and it was here that we were able to control the final balance.

It was most fortunate that we were not pressed for time. The assignment was awarded well in advance of the final deadline. This time factor, plus a relatively free hand, presented an unusual opportunity for experiment and the results, we think, were rewarding to the client and to millions who view this fine exhibit. ☐





Continued buying power among the unemployed maintains the demand for goods and services . . . keeps other people working — the power of a pot roast in their lives.



John Sills goes back to work relatively free of debt. During the period of lay-off, unemployment insurance bridged the gap when his savings ran out.

A Paradox and a Program

Coordinated Communication Tools Are Helping Counter Misconceptions About Unemployment Insurance System

ATTITUDES OF BUSINESS, labor and the general public toward unemployment insurance offer a number of puzzling, troublesome paradoxes. An important feature of the American scene for more than a generation, unemployment insurance remains a subject about which many people have strong opinions . . . but few are really knowledgeable.

Some think benefit scales are too high . . . others, too low. Some believe administration of the law is too liberal . . . others, too strict. Many don't see why we need the system at all in a generally prosperous economy . . . while still others favor expanding it.

Each State Has Own Law

Misconceptions about "UI" are, in a way, understandable. Each of the 50 states operates under its own basic legislation. Provisions of these differing laws and their application are necessarily complex. Today's climate is vastly different from the dark and driven depression era when the system was inaugurated.

Underlying all is the feeling on the part of some people that it's somehow "wrong" for a man to accept help in supporting his family; even when the problem is urgent, temporary and not of his own making. But unemployment insurance cannot fully serve its essential human purposes, and its role as an economic stabilizer, without informed and willing co-operation from employers, employees and the public. In fact, negative attitudes in these groups actually help to create some of the

very problems about which they complain.

New Program Is Corrective

These paradoxes have given way to a corrective, educational program, based on a current motion picture, *The Power of a Pot Roast*, and coordinated communication tools. The program was developed for the Division of Employment, New York State Department of Labor, in affiliation with the Bureau of Employment Security, U. S. Department of Labor. *The primary aim is to create a climate of understanding*, in which key groups affected by unemployment insurance will more clearly appreciate *their own stake* in helping make the system work to its full potential.

This is the kind of task for which the motion picture is a uniquely effective tool. It can "visualize" complex ideas in understandable patterns without misleading oversimplification. In *The Power of a Pot Roast*, the medium helps reconcile conflicting attitudes, without glossing them over, as it translates them into common denominators of basic human experience.

Story of System at Work

The intertwined problems of attitude and information are dealt with on two simultaneous levels. Slightly over half of *Pot Roast's* 27 minutes (black & white) is factual in nature, documentary in treatment. Enriching and enlivening this factual background of the need for the system and the fairness with which the law is administered is the story of what happens to a man, his family and

his community when temporary local unemployment strikes suddenly. This "dramatic counterpoint" is woven selectively into the fabric of the film, mirroring large, impersonal problems against their recognizable human effects.

In total effect, the film conveys the feeling of a slice of life. It brings home the real significance of the "distressed areas" inevitably created by technological progress and points up the specific

importance to all Americans of the corrective measures provided by unemployment insurance.

The motion picture and related materials are available to interested organizations by request to local state unemployment insurance agencies. New York groups may direct written requests for *The Power of a Pot Roast* to: Public Relations Office, Division of Employment, New York State Department of Labor, 370 Seventh Avenue, New York 1, New York.

Children "Growing Up With Deafness"

Lexington School for Deaf Sponsors Sequel to Memorable Film

TEN YEARS AGO, a memorable film was made for the Lexington School for the Deaf, in New York, which told how young deaf children were taught to speak, to read lips, and to use whatever partial hearing they may have had to the utmost ability.

This year, the young cast of this film has been brought together again for a party, to tell the perceptive cameras and microphones of Campus Film Productions how they have progressed in speaking, understanding other people's speech and getting along in the sometimes difficult world of the hearing.

Carol, Dagmar, Pat, Susan, Jan, Beverly and their friends are now confident well-adjusted young people. While they still speak in the manner of those who are born deaf, their comments are intelligible, and intelligent. We watch them as little children in excerpts from the original film, *That the Deaf May Speak*, as they struggle to master the sounds of speech which come to the hearing so easily.

Dr. Clarence D. O'Connor, Superintendent of the school, ex-



Star of earlier film, Mrs. Dagmar Ciesla, pays return visit with one of her two normal-hearing children.

plains that the histories of such young people as these are a story of hope for all children who are afflicted with deafness.

The new film, *Growing Up with Deafness*, was made for the school by Campus Film Productions under a grant by Mr. and Mrs. Harold Greenberg, of Washington, D.C. It was written by Ann and Ralph Schoolman.

Jan Silberman 10 years ago, when she first entered the Lexington School.





This charming miss has learned the value of cleanliness.

Counsel on Personal Hygiene for Teen-Age Viewers

Winthrop Lab's "Teen Aged? Have Acne?" Offers Solace in Bright, Tuneful Setting

SPONSOR: Winthrop Laboratories.

TITLE: *Teen Aged? Have Acne?*, 15 min, color, produced by Audio Productions, Inc.

Three out of four teen-agers have acne at one time or another. Most of them, using proper care, recover easily and remember acne as an unpleasant but not too important time of growing up.

This film explains that the main treatment for acne is cleanliness. Teen-agers are at a stage in life when their glands are changing and when their pores are often over-active. Vigorous and frequent skin cleansing often takes care of ordinary cases of acne. Persistent

cases should be treated by a physician, who may prescribe diet changes and other remedies, in addition to strict attention to cleanliness.

Winthrop Laboratories, which makes antibacterial cleansing products used in the treatment of acne — such as Phisoac and others — is presenting the film as a public service. There are no commercial plugs.

It is hoped that the picture will obtain wide use in high school hygiene classes. It is framed in a typical teen-age setting of dancing parties and twist music. Most of all, it is reassuring to young people, for it says that you mustn't think fate had singled you out if you suffer from acne — you have lots of company!

8mm Sound Helps Bristol Myers Introduce New Products

Three Six-Minute Color Films Show Product Highlights to Salesmen and Customers

BRISTOL MYERS COMPANY has turned to 8mm sound motion pictures to introduce three new products to its salesmen and customers across the country. The company does not believe in bringing out a host of new products in a constant stream, so any new introduction is an important event. The products — *Score*, a hair cream for men, *Softique*, a bath oil, and *Cream Ban*, a deodorant — were introduced simultaneously, but Bristol Myers wanted each introduction to be an event in itself and presented in a unique way.

Visualscope, Inc., of New York, was selected to do the job of bringing the new products to market for the first time on film. Three six-minute color films were prepared. *Score's* introduction features sportscaster Bud Palmer, who tells about the new, clear hair cream for men.

Sports Background for Film on "Score"

Palmer comments that even though Bristol Myers' own *Vitalis* is still America's leading hair preparation, there is a big market for creams — in fact 46 per cent of men who use any hair preparation use cream. Market tests show that *Score* has tremendous potential. The style of this film is all masculine, with sequences from baseball and football games to point up Bud Palmer's remarks.

Softique, on the other hand, is all feminine with a glamor-voiced fashion spokeswoman to explain about the luxurious new bath oil which

is aiming for a top position in the big \$31,000,000 market. Called *The Softique Coloring Book*, the film says that in 1957 only one out of eight femmes fatales used a bath oil, but today it's one out of three. Backed by a high saturation TV schedule, *Softique* will reach — and sell — millions of women who never used a bath oil before.

New *Cream Ban's* introductory film is in animation — it shows that while roll-on *Ban* continues to hold its big lead, there is an important market for cream deodorants, and the new *Cream Ban* will have the quality, the promotion and the packaging to take a leading place in this field.

Salesmen Take Fairchild Units on Road

The initial showing of the new films for 600 prominent people in the drug and grocery trades took place on the *SS Rotterdam* in New York harbor. Six traveling units took the films in a 16mm big-screen version to major chain store buyers, while individual salesmen throughout the country used the 8mm films on 46 Fairchild projectors to reach individual stores.

Supervising the project for Bristol Myers was Joe Kelnberger, new products manager. On the individual films, Dick Wolf of Grey Advertising watched over *Score*; Wally Kull, of Doherty, Clifford, Steers & Shenfield worked on *Softique*; and Jim Keen, of Bristol Myers, stood back of *Cream Ban*.



Grape harvest time provides a colorful scene.

Beverage With a History

"Miracle on the Vine" Brings Story of Welch's Grape Juice to Screens

SPONSOR: Welch's Grape Juice

TITLE: *Miracle on the Vine*, 28 min, color produced by MPO Productions in collaboration with Richard K. Manoff, Inc.

The story of Concord grape juice from its beginnings as a substitute for wine during church services is told in this new film, which is narrated by Burgess Meredith. It is available for free-loan to high schools and television stations through Association Films, Inc.

Miracle on the Vine tells in historical retrospect of Dr. Thomas Welch, a 19th-Century dentist and Methodist church steward, who was determined to find a substitute for the use of wine during communion. After many experiments using Concord grapes Dr. Welch succeeded in obtaining a non-alcoholic juice using Louis Pasteur's principle of preventing fermentation by heat. His first official sampler was a local minister, who heartily approved both the taste and the non-alcoholic content.

Historic photographs, engravings and other memorabilia show the public introduction of grape juice at the 1893 Chicago World's Fair, its acceptance as the "national drink" at the 1904 St. Louis Exposition and its official recognition when served by Secretary of State William Jennings Bryan at his first diplomatic reception in 1912.

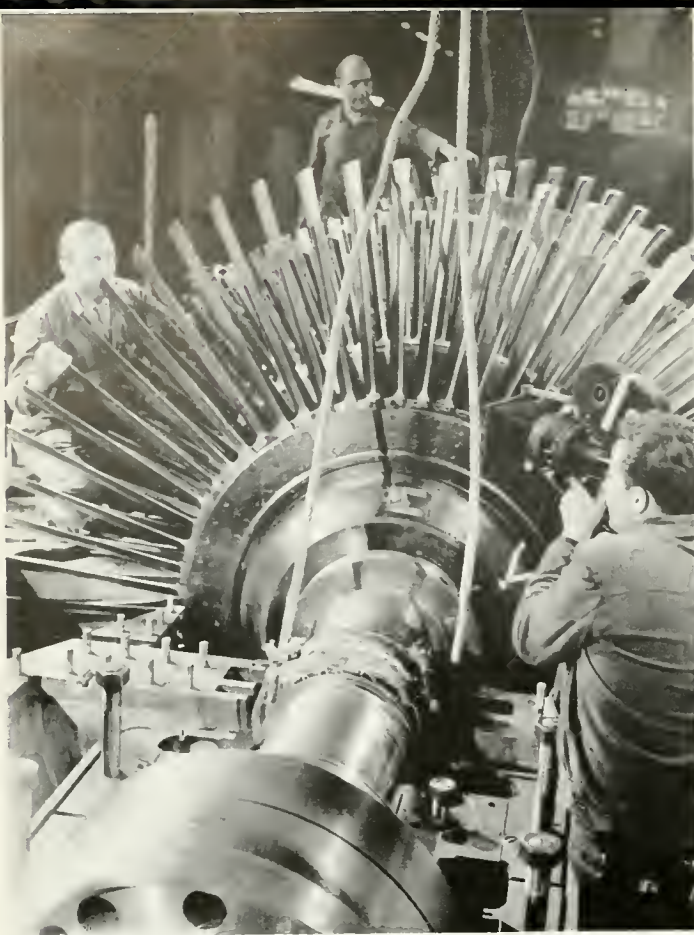
This caused a diplomatic stir as spirits had always been a feature of such functions. As grape juice grew in popularity Secretary of the Navy Josephus Daniels announced that it would take the place of rum on all Naval vessels.

Much of the film shows the growing and harvesting of the Concord grape in the fertile Chataqua-Erie Belt of New York State; and the making of grape juice and other grape products in modern U. S. plants. More than 21 million gallons of pure juice are processed every year.

Miracle on the Vine was produced for MPO by Victor Solow, and written by Ed Levy. Musical director was Oscar Brand. Robert Kibrick supervised the film for the Manoff advertising agency.

Historical episode in "Miracle on the Vine."





Films of this leading German industrial concern emphasize engineering.

AEG: Power in the 8th Decade

Part Two of Dr. Hans Schaller's Report on the Film
Program at Allgemeine Elektrizitäts-Gesellschaft

One special area worthy of mention is that of cooperative production. When a consortium of engineering firms is brought together for the building of a new plant or industrial complex, its members often call for filmed documentary or progress reports for future reference.

San Nicolas, produced in 1954, showed the planning and erection work of several power station builders (SSW, Steinmueller and AEG) in the Argentine. A later film, *Multan Power Station*, shows a similar venture with other partners who helped construct a central station in Pakistan. Color footage recorded the conception and growth of a pumped water storage facility at Glems. *Sea Coast Steel Mill* was produced with Messrs. Kloeckner Steel Works at Bremen.

A Look at the Road Ahead

The road ahead? Film devoted to definitive engineering topics are certain. Long-range programming is difficult when engineering progress is as swift as it is today in the

electrical industries. Decision-making has to be equally swift on our part, if only to escape obsolescence of the finished film.

We, as manufacturers, find the industrial film an indispensable and multi-purpose tool for conveying information in a truly practical manner to a broad spectrum of viewers. In the deftness of its contriving, art must slip in unawares. *Art does not enter our films for art's sake*. A creatively-produced picture invariably attracts audiences far beyond those we may have intended to reach. But artistic effort cannot serve beyond the reality of the information presented.

Our Films Must Be Current

The film maker must be aware of the "march of time" avoiding the wasteful expense of producing much dead wood. We find ourselves indebted to many aspects of the "American pattern" of industrial film production. We've learned from their manner of presentation as well as from their highly-informative, interesting content.

As in the United States, our film men are aware that the artistic and commercial success of a sales promotional film can be related — but that there are few sales without promotion.

The subtle persuasion which emanates from a good documentary feature is most enduring. Conscious reasoning comes into play in the brand-neutral, technological process film, yet such films are also "morale builders" in the sense that they create respect for the sponsor's achievement.

The Role of Technical Films

Brand publicity films, like television commercials and screen advertisements, serve as do their counterparts in the print media. But the technical documentary delivers specific, qualitative information

in the vein of a technical or professional paper.

Our engineers say that a production process is as good as the measurable results which it yields. The statistics of a success achieved by commercial and engineering films come from counting heads and houses. The three million "visitors" who have "toured" our plants and shared our processes and production through AEG films viewed annually over the last few years, give our management evidence of solid achievement. This consistent numerical record and the growing volume of demand and commendation from the field, at home and abroad, is as reliable an assessment of the company's public image as any other factor in a company's balance sheet.

Motivation for Better Customer Relations

"I Just Work Here" Is Latest from Roundtable Productions

FOUR UNHAPPY SITUATIONS, all of which could have been avoided if the people involved were aware of their attitudes, are the solid substance of a good new 16mm "public contact" motion picture titled *I Just Work Here*. The black & white motivational film is a new addition to the useful library of such subjects produced for rental and outright print purchase by Roundtable Films, Inc. of Beverly Hills, California.

Fortunately, all four situations are unravelled for viewers in the "second half" of the picture. The episodes involve "The Difficult Customer" who is further irritated by the cold politeness and "company rule" cited by an employee. The customer in this case is wrong but the company will suffer by this thoughtless approach. The second "case" is that of the librarian who doesn't like to be interrupted by a request and especially when the man who wants to locate a book doesn't know the title or author.

Customers on the Defensive

A banker's rejection of an improvement loan is accompanied by a needless recital of "policy" and a hint that the would-be borrower's salary makes the loan a risky proposition. Self-defense might take this customer's account to another bank. The fourth and final episode takes the viewer into a data processing center where an error (by the center) requires correction under pressure. But the customer is left inconvenienced

and angry because of a defense reaction instead of thoughtful review.

These "situations" readily interpret into the vast number of conditions where employees are unaware of their attitudes. They are enacted with convincing realism by competent professional players. A leader's guide sets up discussion of each episode, drawing out the viewer's understanding of the problems and their solutions.

Where to Obtain This Film

For terms of rental or purchase write Roundtable Films, Inc., Dept. 8, 275 South Beverly Drive, Beverly Hills, California. Ask for the list of other useful motion pictures available from this source.

* * *

EDITOR'S NOTE: a special section in each issue of BUSINESS SCREEN is being planned to carry reviews of "ready-made" subjects of special use in business and industry.

Below: at computer center, there's better relations thru cooperation.



IFPA JOURNAL

INDUSTRY FILM PRODUCERS ASSOCIATION, INC.

Northern California Has Full Program Ahead

Chapter Off to a Flying Start With Two Good Fall Meetings

☆ The Northern California Chapter got off to a flying start with two fall meetings already to its credit among member participants. The opening session, on September 20th, was held at AnSCO headquarters in San Francisco. Guest speaker on the evening program was the well known Hollywood cinematographer, Charles Clarke, ASC.

In a memorable talk, Mr. Clarke discussed the importance of the use of the camera to assist the film maker in communicating ideas. He also demonstrated some fundamentals of set lighting and expanded on techniques necessary to create the desired effects. As the evening progressed, the program developed into a workshop as members posed questions on special lighting problems inherent in industrial films.

It was very apparent to those present that Mr. Clarke is happiest when he is discussing his favorite subject, cinematography. He made a fine impression on a large and well-rewarded chapter audience (there were 55 members in attendance).

Hear Spies on Animation

The October 18th meeting program was held in Sacramento. Guest speaker on that evening was Richard Earle Spies of Reel 3, Hollywood. A noted authority on animation, Mr. Spies spoke on the use and application of this medium in industrial work.

Audience participation provided an informative exchange on the problems with this medium. Several film makers expressed concern about the need to improve contractual procedures when putting out sequences for animation. Government's low-bid system is a serious handicap both for quality and assured sources of supply for good animation.

Special Award to Mitch Rose

The highlight of the October 18th meeting program was the presentation of a special award (see picture) to Chapter member Mitchell Rose, its past-chairman



No. Calif. Chairman Ray Jaeger (r) presents chapter's award for outstanding service to Mitchell Rose.

and also a past national vice-president of the organization. Chairman Ray Jaeger presented Mitch with a special silver trophy honoring him for his contributions. He was the first chairman elected by the Northern California group and a charter organizer. He recently completed service in his elected office as national vice-president. We're proud of him!



Richard Earle Spies addressing the Northern Calif. chapter October 18.

Below: guest speaker Charles Clarke (in white shirt) demonstrates good lighting techniques during his recent visit to Northern Calif. chapter.



Guest speaker Charles Clarke (r) discusses program with Ray Jaeger (l) and AnSCO's Charles Schieber.

IFPA Journal Invites Your Articles, Personal Items

Editorial vice-president Ed Hayes (Autonetics) reminds IFPA members that these columns in BUSINESS SCREEN are open for individual news items as well as chapter contributions. Send your material to his attention, c/o P. O. Box 564, Hollywood 28, California. Remember, we're on the lookout for those feature articles on your programs and techniques . . . share the wealth with your fellow IFPA members!

Bailey Films Names Purchin as the Manager of Production

Former national secretary of IFPA, Justin Purchin, has been named manager of production for Bailey Films, Inc. An expanded program of films was announced by president Albert R. Bailey to coincide with Purchin's appointment.

A free lance script writer who served in Korea with the Marine Corps, Purchin holds an MA from UCLA's Motion Picture Division and is studying (after hours) for his Ph. D in Communications at the University of Southern California.

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For Information, Write
Industry Film Prods. Assn.
P. O. Box 564, Hollywood 28,
California

5th National Conference at Disneyland Hotel

Announce 1964 Program Dates: We Meet June 4, 5 and 6th

The Fifth Annual IFPA National Conference has been announced for June 4, 5 and 6, 1964. The Disneyland Hotel has been selected for conference sessions and this famed Anaheim location will provide a new standard in facilities and guest accommodations for the 1964 program.

Conference vice-president Joseph M. Gulli also announces that a well-diversified national program is already in its formative stages, covering the many specialized fields of interest to IFPA members.

The dramatic hotel site, a 60-acre "plant" with such adjacent attractions as Disneyland itself (and its many audio-visual ex-

hibits), includes the Poolside Conference Room and many other meeting places. There's theater-type seating that provides for up to 1,200 persons, top-flight food service and the utmost in room comfort.

Special convention rates have been set with Garden Rooms as low as \$11 (single) and twin bedrooms or doubles at \$15. Singles in the Tower Building (see picture) are \$14 and twin or double bedrooms are \$18. The conference arrangements committee couldn't have made a better choice. We're looking forward to the '64 Conference and inviting member suggestions before final program arrangements are completed!



One of the 300 Garden rooms available plus the new 11-story Tower.



... and there's this complete 40-acre golfing complex for our visitors.

Newest addition to Disneyland Hotel complex is 11-story Tower Building.



Getting Through to People

Stan Freberg Speaks His Mind on Broadcast Advertising Media

I SHALL NOT ATTEMPT to deal with the techniques of the industrial film, mostly because I know absolutely *nothing* about industrial films . . . having never *made* an industrial film. Let's get that straight at the outset.

The only films I have produced are television commercials and theatrical trailers for motion pictures. I know very little then about the world of film outside of advertising . . . being so "commercially" oriented. (Brainwashed would be a better word.)

Our Objective Is the Same

But the thing that relates my little one-minutes "features," as I like to think of them, the slightly longer industrial films and *Cleopatra*, say, is that each in its own way, must communicate with people or you might as well be running a piece of salami through the projector.

At my company, "Freberg Ltd.," our business is helping clients and/or agencies communicate better with their advertising dollars by getting through to people, as opposed to simply playing to roomfuls of empty furniture.

* * *

I guess you could say that I am a humorist-satirist, devoting, at the moment at least, ninety-five per cent of my time, to toiling in the ad vineyard.

But it's a tough fight, for I have created, it would seem, a rather interesting octopus which has me in its tentacles. It all started when I wrote some commercials for Cunningham and Walsh in San Francisco, back in 1956, for Contadina Tomato Paste, built around the line: "Who Puts Eight Great Tomatoes In That Little Bitty Can?"

I did it as a kind of lark, but it was so immediately successful, that today, I am still up to my earlobes in advertising and this week, seven years later, Contadina commissioned us to do our sixth campaign, built around the same theme.

Viewer's Interest Is the Key

It seems to me that it should be perfectly obvious to anybody with a grain of intelligence that you cannot communicate with another human being, whether he be a blasé theater-goer, sitting in the tenth row at Grauman's Chinese, or a brain-washed consumer sitting in his living room, unless you get through to him in some



Stan Freberg, as he delivered that challenging Conference talk excerpted in these journal pages.

way. And you will never get through to him unless he finds what you have to say in your film of some interest to him. That is why I believe entertainment to be the best means of getting through in a commercial, as in a motion picture.

In the first five seconds of that commercial, the consumer has started mentally, if not physically, for the refrigerator and/or the bathroom. There is a type of thinking currently popular, however, in your larger corporations that a viewer will sit enthralled for the full amount of this company's allotted commercial time out of respect for the excruciating amount of money paid for this air-time.

Slim Chance to Be Creative

The advertising executive who enjoys this type of never-never-land thinking is obviously smoking opium. It would seem that a young creative person with hell bent for gray flannel, a progressive light in his eager eyes, could walk into any advertising agency today and make a few waves. You would think he would be welcomed with open arms by the old guard.

Not so! From my own experience and the experiences of the numerous disheartened creative people who have my sympathetic ear, it is like fighting your way through a tapioca curtain.

Let me define the enemy. If you, as a young, ambitious filmmaker, or creative person, should walk into a hundred advertising agencies, you would meet the same account executive a hundred times. Your fresh and original new concepts would meet the same stumbling block over and over.

This prototype is hopelessly square. He lives in the world of (CONTINUED ON PAGE 87)

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FILM LABORATORIES

ACME FILM LABORATORIES, INC.

1161 N. Highland Avenue, Hollywood 38, California

Phone: HO 4-7471 AC: 213

Year of Incorporation: 1946

Sam Sawelson, *President*

Mel Sawelson, *V.P. & General Manager*

David Christopher, *Secretary, Treasurer*

Bill Sawelson, *Vice President*

Irving Kahn, *Sales Manager*

Pete Wood, *Chief Engineer*

John Killough, *Lab Supt.*

35mm Services: video tape transfer to film.

16mm Services: color and black & white processing & printing; video tape transfer to film.

Special Services: television recording dept. including video tape to film, video tape to tape, film to tape, tape editing and tape viewing.



ALLSERVICE FILM LABORATORIES, INC.

35 West 45th Street, New York, N.Y. 10036

Phone: LT 1-2960 AC: 212

Date of Incorporation: 1963

Burton Stone, *President*

35mm Services: black & white processing and printing; contact and reduction; A & B roll and printing; superimposition.

16mm Services: black & white processing and printing; contact and reduction; A & B roll printing; superimposition.

8mm Services.

ALPHA CINE LABORATORY

1001 Lenora St., Seattle, Wash., 98121

Phone: MU 2-8230 AC: 206

Leslie E. Davis, *Manager*

35mm Services: Ultrasonic cleaning; Permafilm treatment.

16mm Services: additive color printing; black & white printing; black & white negative, positive & reversal processing; optical sound transfers; Ultrasonic cleaning; Permafilm treatment; kine-scope recording; editing room rental; motion picture equipment sales and rentals.

ALPHA FILM LABORATORIES

P. O. Box 5325, Baltimore 9, Maryland

Phone: CL 2-4150 AC: 301

Year of Organization: 1919

W. E. Wood, *Owner*

35mm Services: developing, printing, titles, sound recording.

16mm Services: reversal processing, developing & printing; titles, sound recording — live or from tape.

ARTA LABORATORY, INC.

723 Seventh Ave., New York, N.Y. 10019

Phone: JU 6-7556/7 AC: 212

William Kapelmaster, *President*

John G. Messina, *Manager*

35mm Services: black & white negative and positive developing and printing; dups; F.G.M.; workprints and release; high contrast developing.

16mm Services: black & white negative and positive developing and printing; TV spots.

Special Services: optical negatives developed hourly.

BACK BAY FILM LABORATORY, INC.

41 Leon Street, Boston 15, Massachusetts

Phone: 445-3333 AC: 617

Year of Incorporation: 1954

Harris Cohen, *President*

Arthur L. Gaskill, *Treasurer-Clerk*

35mm Services: black & white negative processing and black & white release printing.

16mm Services: processing of negative, positive and reversal. Printing color, dupe negatives, reversal dups, A & B printing, fades, dissolves, edge-numbering.

Special Services: 16mm sound recording (magnetic & optical), transferring 1/4" tape to 16mm film, rerecording, mixing, interlock projection, music library. Nomad transferring to tape and film.

Member: Association of Cinema Laboratories

BAY STATE FILM PRODUCTIONS, INC.

35 Springfield Street, Agawam (Springfield), Mass.

Phones: RE 4-3164/5, RE 4-6189

Branches: 80 Boylston Street, Boston, Mass.

Phone: HA 6-8904, Lowell Wentworth, *Vice*

President, in charge, 200 West 54th Street, Room #1310, New York 19, New York.

Phone: CI 6-6799, Carl Ragsdale.

Year of Incorporation: 1943

Morton H. Read, *President*

David Doyle, *Exec. Vice President*

Harold O. Stanton, *Vice President*

Francis N. Letendre, *Vice President*

Lowell Wentworth, *Vice President*

Winifred Pettis, *Treasurer*

35mm Services: black & white and color live action photography; animation camera; dubbing and equalization; interlock, Moviola and sound readers.

16mm Services: black & white and color live action and animation photography; interlock projectors; synchronous magnetic recording; printing labs for color and black & white, black & white processing, positive, negative, reversal, Moviolas and sound readers.

Special Services: hot press titles in color and black & white; still photography, color and black & white; sound slidefilms, color and black & white; screening rooms; animation department; foreign language dubbing; script services; recording; printing; processing; sound stage; set designing; carpenter shop; film vaults.



BEBELL & BEBELL COLOR LABORATORIES, INC.

108 West 24th Street, New York, New York 10011

Phone: WA 4-8573 AC: 212

Cable: LABSBEBELL, N. Y.

Year of Incorporation: 1951

Norman Lars Bebell, *President*

Arthur Frederick Bebell, *Vice President*

Joan Anne Bebell, *Secretary-Treasurer*

35mm Services: black & white reversal processing and printing; work prints, blowup from 16mm and reduction to 16mm; Anscochrome color reversal processing and printing and duplicates; Eastman negative/positive filmstrip processing and printing and duplicates.

16mm Services: black & white reversal processing and duplicating; duplicate negatives; work prints; release printing; Anscochrome color reversal, blowup & reduction and internegatives.

8mm Services: black & white and color reversal processing and duplicating; internegatives; 8mm to 16mm blowups; black & white reversal duplicate negatives.

Bebell & Bebell: Continued

Special Services: filmstrips, masters and duplicates, single and double frame and frameless horizontal (no frame lines); slides in color and black & white, test TV commercials; 35mm Micro-X-Ray duplications.

TV Commercials: 35mm or 16mm black & white and full color spots and slides, packaging and mailing.

JOHN R. BENNETT

1617 Aberdeen Avenue, Columbus 11, Ohio
Phone: AM 3-7007 AC: 614

Year of Organization: 1951

John R. Bennett, *Owner and Manager*
Dorothy Bennett, *Secretary*
Harry Johnson; *Bunnie Coffey*

16mm Services: fast service on 16mm processing reversal and negative black & white; release printing; workprints, reversal and negative; printed edge numbering.

Special Services: editing; film repairing and cleaning.



BUCKNER'S

1125 Unruh Avenue, LaPuente, California
Phone: 330-2902 AC: 213

Year of Incorporation: 1918

Leo Buckner, *Owner-Manager*

16mm Services: color and black & white reversal and negative release printing, processing b/w reversal or negative.

8mm Services: 8mm processing, striping, editing, synchronized sound from any synch. medium.

Special Services: Specialists in small orders for electropainting sound for reversal dupes.



BYRON MOTION PICTURES, INC.

1226 Wisconsin Avenue, N. W., Washington D. C., 20007

Phone: FE 3-4000 AC: 202

Year of Incorporation: 1935

Byron Roudabush, *President*
Dudley Spruill, *Vice President & Gen. Manager*
Holger Kjeldsen, *Asst. General Manager*
Robert E. Johnson, *Technical Director*

35mm Services: black & white spray negative and positive processing. Black & white contact, step & blowup printing.

16mm Services: black & white negative, positive and reversal processing. Color negative-positive processing. Black & white and color printing. Contact, step, reduction, 1-to-1 optical and additive printing.

Other Laboratory Services: edge numbering, ultrasonic cleaning, Peerless film treatment, magnetic striping.

Other Services: editing, conforming, music library, editorial, room rental; Westrex sound, recording, mixing, transfer-to-optical printing track, interlock.

Member: Association of Cinema Laboratories

CALVIN PRODUCTIONS, INC.

1105 Truman Road, Kansas City 6, Missouri
Phone: HA 1-1230 AC: 816 Cable: Calvin-Fox

Year of Incorporation: 1931

Leonard Keck, *President*
William Hedden, *Vice President*
Frank Barhydt, *Vice President — Production*
James Hash, *Secretary-Treasurer*
Richard Bulkeley, *Production Manager*

Calvin Productions: Continued

James Moore, *Services Manager*
Thomas A. Jackson, *Manager-Contract Division*
William Scrogin, *Operations Manager*
Larry Kaufman, *Manager — University Films Division*

35mm Services: color and black & white release prints; black & white dupe negatives and master positives; color internegatives and interpositives. 35mm processing, color and black & white. Dailies — color and black & white — pictures and sound, 35mm-16mm reductions.

16mm Services: color and black & white reversal and positive release prints. Color and black & white workprints; ink-printed edge-numbering; black & white dupe negatives and color internegatives. 16mm processing — Ektachrome commercial and ER, exterior Kodachrome and Type A, black & white reversal and negative.

8mm Services: 16mm-8mm reduction printing. 8mm color and black & white, reversal and positive release printing; black & white dupe negatives; color internegatives; magnetic sound striping and sound transferring.

Special Services: scripting, location & sound stage photography, sound recording and transferring (14" and magnetic film), multiple channel mixing to photographic printing tracks (negative, positive, 35mm, 16mm). Music and sound effects libraries and recording, original scoring, staff narrators; set design and construction; titling and animation, storyboards; editing, cutting, and conforming services; traveling matte optical effects.

Member: Association of Cinema Laboratories

CALVIN-DeFRENES CORPORATION

1909 Buttonwood Street, Philadelphia 30, Pa.
Phone: LO 3-1656 AC: 215 Cable:

CALDEFECORP

Year of Incorporation: 1961

Lee Davis, *President*
Steve Ciechon, *Vice President*
Richard DeFrenes, *Plant Superintendent*
Henry McKee, *Art Director*
Paul Litecky, *Production Director*
Walter Stephan, *Service Director*

35mm Services: black & white and color processing and printing.

16mm Services: black & white negative, black & white reversal, Ektachrome processing and printing. Titling, editing, script services; production services.

8mm Services: 8mm color positive release printing.

Special Services: Music and sound effects libraries, recording and mixing facilities, studio and equipment rentals.



CAPITAL FILM LABORATORIES, INC.

470 E Street, S. W., Washington 24, D. C.

Phone: DI 7-1717 AC: 202

Cable: CAPFILM

Year of Incorporation: 1949

Alfred E. Bruch, *President*
William N. Brooks, *Vice President*
N. Dean Cole, *Customer Service — Sales*
Sam C. Gale, *Customer Service — Sales*
Joseph K. Hooper, *Customer Service*
Dana L. Smith, *Customer Service*
Garland C. Misener, *Vice President, Technical Director*
James H. Burton, *Laboratory Manager*
Russell N. Jenkins, *Vice President — Engineering*
James P. Custer, *Lab Production Manager*
A. Bruce Conrad, *Production Control*
Robert H. Johnson, *Chief Editor*
Robert A. Seubert, *Controller*

FILM LABORATORIES

Capitol Film Laboratories: Continued

35mm Services: color negative processing; negative-positive color printing and processing; black & white negative and positive processing and printing.

16mm Services: black & white negative and positive processing and printing; 16mm color reversal printing; 16mm negative-positive color printing; 35mm to 16mm reduction printing; 35/32mm processing and printing.

Special Services: 35mm and 16mm film editing, music and sound effects editing; music library, sound effects library; title service (by sub-contract); sound recording service — 35mm, 16mm mixing, narration recording, post-synch dubbing; location recording; rerecording to 35mm, 16mm, 35/32mm optical track.

Other Special Services: magnetic striping, Vacuumate treatment, edge numbering, ultrasonic cleaning, reels and cans; videotape to film transfers (by sub-contract) with our negative processing and control.

Member: Association of Cinema Laboratories

CARLETON LABORATORY

7608 San Fernando Road, Sun Valley, California

Phone: 247-S507 AC: 213

Year of Organization: 1949

C. H. Carleton, *Owner*
Paul V. Manor, *Manager*

16mm Services: specialize in color duplication.
Special Services: Vitatreat for film preservation.

CHICAGO FILM LABORATORY, INC.

1322 W. Belmont Avenue, Chicago, Ill., 60613
Phone: 935-6785 AC: 312

Year of Incorporation: 1928

Eugene G. Josephson, *President*
Robert D. Casterline, *Director of Sales*
Howard Schuyler, *Recording Engineer*
Tadashi Yamamoto, *Laboratory Manager*

35mm Services: processing and printing of black & white picture and sound track.

16mm Services: processing, contact and reduction printing of black & white; reversal color printing.

Special Services: recording, mixing and transferring of 16mm and 35mm. magnetic and optical.

CINCINNATI FILM LABORATORIES, INC.

3705 Lonsdale Street, Cincinnati 27, Ohio
Phone: 271-5540 AC: 513

Year of Incorporation: 1960

M. W. Herbst, *President*
Max Lasky, *Vice President*
Elizabeth Peters, *Treasurer*

16mm Services: color and black & white reversal and negative release printing; workprints, key or printed edge numbers; black & white dupe negatives; 16mm processing, black & white negative or reversal optical sound tracks.

Special Services: editing and recording; conforming film for printing; rerecording of magnetic tape to optical track; voice and music recording.



this symbol, appearing over a listing in these pages indicates that display advertising containing additional useful reference data appears in other pages of this Buyer's Guide.

FILM LABORATORIES

CINE-CHROME LABORATORIES, INC.

4075 Transport Street, Palo Alto, California
Phone: 321-5675 AC: 415
Year of Incorporation: 1957
Burton Smith, *President*
Whitman Smith, *Engineer*
John Hunt, *Sales*

35mm Services: black & white daily and release prints, dupe negatives and master positives; black & white processing.

16mm Services: color processing Ektachrome and ER reversal, prints made and processed on 5269 or 7386 reversal, color internegatives and positive release prints; black & white negative/positive processing and printing.

8mm Services: black & white & color prints.

Special Services: Ultrasonic cleaning, Permafilm processes (including scratch removal), print coding (edge numbers), optical sound transfer, television spot services; vault storage and film maintenance.

CINE-CRAFT

5764 Beverly Blvd., Los Angeles 45, Cal.
Phone: OL 2-7357 AC: 213
Year of Organization: 1945
George Widing, *Owner*

16mm Services: black & white processing, dupes, color or black & white; reduce to 8mm on color or black & white.

8mm Services: color or black & white dupes, enlarge 8mm to 16mm on color or black & white.

CINE MAGNETICS, INC.

202 E. 44th St., New York, N.Y. 10017
Phone: MU 2-2750 AC: 212

Services: see complete text under Sound Recording Services, this section.

CINEMA RESEARCH, INC.

716 N. LaBrea Ave., Hollywood 38, Cal.
Phone: WE 3-9301 AC: 213

(See complete data under Film Services)

LABORATORIES SPECIALIZING IN FILMSTRIP & SLIDE PROCESSING AND PRINTING

CINEQUE COLORFILM LABORATORIES, INC.

424 E. 89th St., New York, N.Y. 10025
Phone: SA 2-5537 AC: 212

Samuel Marcus, *President*
B. Sperling, *Treasurer*

Services: Filmstrip production, duplication; 35mm slides in 2x2 mounts; reproductions from negatives, transparencies or art work; direct reversal or negative positive methods.



COLOR FILM CORPORATION

520 North Barry Avenue, Mamaroneck, N.Y.
Phone: OW 8-6350 AC: 914
WE 3-3322 (New York City) AC: 212

Year of Organization: 1950
Richard N. Jayson, *President*
C. Nelson Winget, *Sales Manager*
Maureen K. Hallam, *Office Manager*
Arthur M. Vilchick, *Production Manager*

35mm Services: color filmstrips and quantity 2x2 slides only; printing and processing Eastman Color negative; master negative preparation; A&B printing; interpositive, dupe negative and internegative preparation and processing; packaging.



FRANK HOLMES LABORATORIES, INC.

1947 First Street (Box 991), San Fernando, California
Phone: EM 5-4501 AC: 213
Year of Incorporation: 1948
Frank A. Holmes, *President*
John R. Wolber, Jr., *Vice President*
Kenneth M. Bell, *Secretary-Treasurer*

35mm Services: color processing Ansco reversal and Kodak color positive, 35mm or 8mm perforated; 35mm color filmstrip masters and release prints; 35mm color slide duplicating.

IDENTICOLOR LABORATORY, INC.

7401 Melrose Avenue, Hollywood, California 90046
Phone: OL 3-5115 AC: 213
Year of Incorporation: 1961
Dalton B. Creaser, *President & Gen. Manager*
William Beale, *Vice President*
Merle Ewell, *Plant Manager*
Florence Creaser, *Secretary & Treasurer*



MANHATTAN COLOR LABORATORY, INC.

210 West 65th St., New York, N.Y. 10023
Phone: TR 3-1919 AC: 212
Year of Incorporation: 1952
Selwyn Robbins, *President*
Bernard A. Barnett, *Marketing Manager*
Richard Lim, *Production Manager*
Ed Zink, *Assistant Production Manager*
John Griller, *Slide Service Dept.*

35mm Services: only serving the film producer with specialized facilities for filmstrip, slides, and stereos; negative and positive processing lab; release print service, contrast masking, vacuumating, cutting, and canning; 24 hour service on fully color corrected answer print service.

Special Services: A & B roll filmstrip printing; double frame crawl photography with no frame-line, stereo slides; consultation service.

SOCIETY FOR VISUAL EDUCATION, INC.

1345 Diversey Parkway, Chicago, Ill. 60614
Phone: LA 5-1500 AC: 312
Date of Organization: 1919
John C. Kennan, *President*
Robert H. Crawford, *Director, Commercial Production*

Services: artwork; typesetting; hot-press titles; filmstrip and slide animation camera service; automatic 2x2 slide binding and automatic slide duplication; laboratory processing facility. Distribution of sponsored filmstrips to schools.

WORLD IN COLOR PRODUCTIONS

P. O. Box 392, Elmira, New York 14902
Phone: BE 2-0715
Harold F. Jenkins, *Owner*
Glenn Drake, *Sales Manager*

Services: 35mm color slide duplicates; 35mm single frame filmstrips and direct contact copies from master strips. Color paper prints. 35mm stereo duplicates.



GEO. W. COLBURN LABORATORY, INC.

164 N. Wacker Drive, Chicago, Illinois, 60606
Phone: 332-6286 AC: 312
Cable: COLAB

Year of Organization: 1939; Inc.: 1946
George W. Colburn, *President*
Robert A. Colburn, *Executive Vice President*
Francis W. Colburn, *Secretary & Treasurer*
Rene G. Mathieu, *Vice President - Laboratory Operations*
Clyde Ruppert, *Producer Services*
Robert S. Throop, *Manager - Slide & Filmstrip*
Raymond Czarnik, *Order Control*
Allen Hilliard, *Laboratory Consultant*

35mm Services: slide film masters and printing; duplicate slides.

16mm Services: color internegative, positive and reversal printing; black & white duplicate negative, positive and reversal printing; 16mm optical printing from 35, 28, 17½, 16, 9½, 8; color internegative positive printing; black & white negative, positive and reversal printing; editing, title, animation, producer service; narration recording and ¼" tape to 16mm magnetic and 16mm optical sound.

8mm Services: color positive reduction printing; magnetic sound; 8mm special optical printing from 35, 28, 17½, 16, 9½, 8.

Member: Association of Cinema Laboratories



COLOR REPRODUCTION COMPANY

7936 Santa Monica Blvd., Hollywood 46, Cal.
Phone: 645-S010 AC: 213 Cable: COLRE
Year of Incorporation: 1946
Mary V. Layos, *President & Treasurer*
Forrest Jennings, *Vice President & General Manager*
E. Elizabeth Bailey, *Secretary*
Reginald S. Dunn, *Lab Superintendent*

16mm Services: lab with facilities for black & white, Kodachrome and color positive, electro printing, sound track, yellow edge numbering, laminating, etc.

8mm Services: color and black & white (silent and sound) reduction from 16mm or contact; double 8mm printing masters or negatives — 5269 Kodachrome, color internegative, black & white negative; 8mm contact prints made from double 8mm printing masters or negatives.



COLOR SERVICE COMPANY, INC. A Subsidiary of Perfect Photo, Inc.

115 West 45th St., New York, N.Y. 10036
Phone: JU 6-0553 AC: 212
Year of Incorporation: 1945
Robert G. Crane, *President*
Lester Samit, *Secretary-Treasurer*
John P. Curtin, *Vice President - Sales*
John Guidone, *Plant Manager*
John Wengen, *Production Manager*
Robert Bowen, *Service Manager*
Joseph Brown, *Technical Director*

35mm Services: developing Eastmancolor dailies, workprints, release prints, interpositives, internegatives, blow-ups.

16mm Services: Ektachrome dailies, workprints, release prints in Kodachrome, Eastmancolor internegatives, release prints.

8mm Services: double negatives and release prints.

Special Services: code numbering, editorial rooms, screening rooms, negative matching.



CONSOLIDATED FILM INDUSTRIES Div. of Republic Corporation

959 Seward Street, Hollywood 35, California
Phone: HO 9-1441 AC: 213
Branch (Sales Office): 16560 Wyoming
Avenue, Detroit 21, Michigan

Year of Organization: 1924

Sidney P. Solow, *Vice President & General Manager*

Ted Fogelman, *Plant Superintendent*

R. S. Rodgers, *Ass't. Treasurer & Sales Manager*

Ira M. Johnson, *Ass't. Secretary and Controller*

35mm Services: color and black & white negative developing, daily prints and release printing; overnight dailies; black & white dupe negatives and master positives; color internegatives, interpositives, master positives; 35mm processing, color and black & white.

16mm Service: color and black & white reversal and negative release printing; workprints — key or printed edge numbers; 16mm and 35/32mm black & white dupe negatives and color internegatives; 16mm processing — Ektachrome, black & white negative or reversal.

8mm Services: color and black & white reversal and negative developing and printing.

Special Services: 35mm title and optical service, color and black & white.

Videotape-to-Film Transfers: 35mm or 16mm negatives from videotape recordings with either 35mm or 16mm reduction or contact release prints.

35mm Filmstrip: 35mm color and black & white, photographing, printing and processing.

Recording: rerecording of magnetic tape or film to photographic printing track; electro-printing on small orders.

Member: Association of Cinema Laboratories

CRESCENT FILM LABORATORIES, INC.

7510 N. Ashland Ave., Chicago, Ill. 60626

Phone: 262-5000 AC: 312 TWX: 312-222-9244

Herbert E. Bragg, *President*

Myron L. Freedman, *Vice President, General Manager*

Thomas M. Woods, *Superintendent*

35mm Services: black & white negative developing; black & white positive; EK color, negative/positive; filmstrips.

16mm Services: contact reduction printing, silent or sound; negative developing, black & white; black & white prints; reversal color prints; EK negative/positive prints; soundstripping.

8mm Services: reversal color prints; Ektachrome negative/positive prints; soundstripping.

Special Services: Television shipping service.

CRITERION FILM LAB, INC.

33 West 60th St., New York, N.Y. 10019

Phone: CO 5-2150 AC: 212

Year of Incorporation: 1950

Fred G. Todaro, *President*

Ernest Todaro, *Secretary*

Irving Schechter, *Sales Manager*

35mm Services: color and black & white, printing and processing.

16mm Services: color and black & white, printing and processing.

DELTA PICTURES, INC.

327 Market Street, Shreveport, Louisiana

Phone: 423-2679 AC: 315

Year of Incorporation: 1955

Robert F. Menasco, *President*

Services: 8mm and 16mm black & white processing only.

DE LUXE LABORATORIES, INC.

550 Tenth Ave., New York, N.Y. 10019

Phone: CI 7-3220 AC: 212

Regional Sales Offices: 1418 North Western Avenue, Los Angeles, 27, California. Phone:

HO 9-3141, 7510 North Ashland Avenue, Chicago 26, Illinois. Phone: AM 2-5000, 9 Brockhouse Road, Toronto 14, Ontario, Canada. Phone: CL 9-7511.

Year of Organization: 1914

Herbert E. Bragg, *President*

Irwin B. Freedman, *Ass't to President*

Edmund A. Bertram, *Lab. Superintendent*

Samuel R. Schlein, *Production Manager*

Ellis Smith, *Secretary*

35mm Services: color and black & white negative developing and dailies; lab facilities for reproduction of 35mm black & white and color release prints and intermediate material.

16mm Services: black & white negative developing and dailies and release printing including intermediate preprint material.

8mm Services: black & white and color negative and release printing.

Special Services: 70mm color release printing; 35mm black & white and color filmstrip printing including breakdown, canning, and labeling.

DIMENSION 8

510 Madison Ave., New York, N.Y. 10022

Phone: EL 5-5633 AC: 212

Gilbert S. Wald, *President*

8mm Services: direct reduction from 16mm; printing and processing, black & white, color, silent, sound.

DOUGLAS FILM INDUSTRIES, INC.

10 W. Kinzie Street, Chicago, Illinois 60610

Phone: MO 4-7455 AC: 312

Year of Incorporation: 1945

Fred C. Raymond, *President*

Arthur R. Jones, *Vice President*

D. P. Raymond, *Vice President — Production*

35mm Services: Eastman color negative-positive printing and processing.

35mm Filmstrips: lab services for printing and processing of 35mm color filmstrips and 2" x 2" slides.

16mm Services: Eastman color negative-positive printing and processing; color internegatives; color reversal printing; black & white negative and positive printing and processing; master positives — dupe negatives; workprinting — edge numbering and production release printing.

Special Services: editing and recording to 1/4" and 16mm magnetic tape; optical transfer to 16mm film; 4 channel mixing, music library, interlock screening; 35mm and 16mm editing and conforming; photography and make up of titles; art for motion pictures and filmstrips; animation stand.

Member: Association of Cinema Laboratories



DU ART FILM LAB

— TRI ART COLOR CORPORATION

245 West 55th St., New York, N.Y. 10019

Phone: PL 7-4550 AC: 212

Branch (Canadian Subsidiary): Associated

Screen Industries, Ltd., 2000 Northcliffe

Avenue, Montreal, Canada

Year of Organization: 1922

Irwin Young, *President*

Lou Feldman, *Vice President*

Paul Kaufman, *Vice President*

Arthur Miller, *Vice President*

Harvey Raphael, *Vice President*

Robert Young, *Secretary-Treasurer*

FILM LABORATORIES

Du-Art and Tri-Art: Continued

35mm Services: color and black & white release printing; overnight dailies, black & white dupe negatives and master positives; color internegatives, interpositives, master positives; 35mm processing of color and black & white.

16mm Services: color and black & white reversal and negative release printing; workprints — key or printed edge numbers; 16mm and 35/32mm black & white dupe negatives and color internegatives; 16mm processing of black & white negatives.

35mm Filmstrips: 35mm color and black & white filmstrip printing and processing.

Member: Association of Cinema Laboratories

EAGLE FILM LABORATORY, INC.

4971 N. Elston Avenue, Chicago, Ill. 60630

Phone: 252-7161 AC: 312

Year of Organization: 1951

Robert J. Yuskaitis, *President & General Manager*

Frank M. Kajiwaru, *Vice President — Research*

Rita A. Yuskaitis, *Secretary*

Roy W. Eggert, Jr., *Lab Manager*

Richard L. Schuring, *Technical Supervisor*

Peggy L. Lovejoy, *Administrative Assistant*

16mm Services: color reversal, color positive, black & white reversal, black & white positive release printing; color and black & white ink edge numbered work prints; 16mm camera negative and positive processing.

Special Services: custom printing with color correction and special length fades and dissolves; re-recording of 16mm magnetic film to Maurer optical printing track; conforming of original film for printing.



ESCAR MOTION PICTURE SERVICE

7315 Carnegie Avenue, Cleveland 3, Ohio

Phone: EN 1-2707 AC: 216

Year of Incorporation: 1925

E. S. Carpenter, *President & Ch. of the Board*

E. R. Rankin, *Vice President*

Virginia Brumenshenkel, *Secretary-Treasurer*

35mm Services: color and black & white release printing; black & white dupe negative and master positives; 35 to 16mm reduction printing with hold frames; 35mm processing.

35mm Filmstrip: color and black & white filmstrip printing and processing.

16mm Services: color and black & white reversal and negative release printing; work prints — key or printed edge numbers; black & white dupe negatives and color internegatives; 16mm processing of black & white negative and reversal film.

Special Services: editing, recording and re-recording of magnetic tape or film to optical track; voice and music recording; conforming film for printing; tv commercials, 16mm and 35mm, black & white and color.

ESKAY FILM SERVICES

1325 S. Wabash Ave., Chicago, Ill. 60605

Phone: WA 2-5553 AC: 312

Phillip Lawson; Sam Savitt

Services: Complete 16mm services and editing facilities.



this symbol, appearing over a listing in these pages indicates that display advertising containing additional useful reference data appears in other pages of this Buyer's Guide.

FILM LABORATORIES

FILM-ART, INC.

3407 Clifton Avenue, Cincinnati 20, Ohio

Phone: 221-4158 AC: 513

Year of Incorporation: 1950

Chas. H. Metzger, *President*

Ray M. Metzger, *Vice President*

16mm Services: black & white negative processing; black & white and color printing, fine grains; dupe negatives.

FILM ASSOCIATES, INC.

4600 S. Dixie Highway, Dayton, Ohio 45439

Phone: 293-2164 AC: 513

Year of Organization: 1937; Inc. 1946

E. Raymond Arn, *President, Treasurer*

Mildred G. Arn, *Vice President*

Clement V. Jacobs, *Secretary*

E. R. Lang, *Production Manager*

Connie Glaser, *Office Manager*

David Bartholomew, *Animation*

Robert K. Dye, *Chief Engineer*

16mm Services: complete, b&w.

8mm Services: processing only.

Member: Association of Cinema Laboratories



FILM SERVICES, INC.

113-119 West Hubbard St., Chicago, Ill. 60610

Illinois

Phone: 644-0735 AC: 312

Year of Organization: 1947; Inc. 1953

Lawrence S. P. Hanchek, *President*

Kenneth V. Hanchek, *Secretary-Treasurer*

35mm Services: printing and processing of black & white negative and positive; printing of color internegative and interpositives.

16mm Services: printing and processing of black & white negative and positives; printing of color internegative, interpositives; optical snd. transfers.

8mm Services: printing and processing of black & white; printing of color; recording.

FILM SERVICE LABORATORIES, INC.

6327 Santa Monica Boulevard, Los Angeles 38, California

Phone: HO 4-5141 AC: 213

Gilbert R. Scott, *Vice-President & General Manager*

Lou Vincent, *Laboratory Superintendent*

Virgil St. Clair, *Plant Manager*

35mm Services: black & white and color - developing, daily and release printing; splicing, coding, projection and 35mm Ektachrome (ER 5257 & ER 525S) processing.

16mm Services: black & white, Ektachrome, Kodachrome and Eastman Color — developing, daily and release printing, all allied laboratory services including splicing, coding, projection.

8mm Services: release printing, black & white or color; contact or optical reduction.

Special Services: 16mm color dailies, 8 hour service 16mm Ektachrome and ER processing, 35mm Ektachrome and ER processing; transfers from tape to motion picture films editorial rooms, theater; Ultrasonic cleaning equipment.



FILMACK STUDIOS

1327 S. Wabash Ave., Chicago, Ill. 60605

Phone: HA 7-4855 AC: 312

Year of Organization: 1919

Irving Mack, *Chairman of the Board*

Bernard Mack, *President*

Joseph R. Mack, *Vice President*

Don Mack, *Vice President — Sales*

Filmack Studios: Continued

Pat Cascio, *Production Manager*

Harlan Croy, *Sales Manager*

35mm Services: black & white release printing; overnight dailies; black & white dupe negatives and master positives. 35mm processing of black & white. 35mm black & white filmstrip printing and processing.

16mm Services: color and black & white reversal and negative release printing; work prints — key or printed edge numbers; 16mm and 35mm dupe negatives. 16mm processing — black & white negative.

8mm Services: complete services; Technicolor "Instant" 8mm loading station.

Special Services: recording services; tape duplicating facilities; mastering, processing, pressings for discs for same day acetate service; sound effects and music library; 35mm and 16mm magnetic equipment, interlock screening, studio or location recording facilities, automatic signalling for DuKane, Labelle and Salesmate projectors, also pulse-bell signals.

FILMLAB, INC.

130 West 46th St., New York, N.Y. 10036

Phone: JU 2-2863 AC: 212

Year of Incorporation: 1924

Joseph H. Bursch, *President*

35mm Services: photographing, developing and printing black & white and color filmstrips; black & white dupe negatives; vacuumating; cutting and canning filmstrips; developing and printing silent motion picture film; 35mm contact printing on paper from 35mm negatives; double frame printing for 2x2 slides.

16mm Services: developing and printing 16mm negative film (black & white silent only); reduction printing from 35mm black & white negative to 16mm positive; reduction dupe negatives from 35mm positive black & white to 16mm black & white negative.

Special Services: developing 35mm unperforated negative; developing 36mm, 65mm, 70mm, 90mm, and aerographic black & white negative (no prints); developing microfilm, oscillograph and special scientific recording material photographed on 35mm black & white film.

FISCHER PHOTOGRAPHIC LABORATORY, INC.

6355 West North Avenue, Oak Park, Ill. 60302

Phones: EU 6-6603; CO 1-2174 AC: 312

Year of Organization: 1949

Eugene J. Fischer, *President*

Joseph E. Fischer, *Vice President*

Don F. Fischer, *Vice President*

16mm Services: negative, positive, reversal, color and sound track processing; daily black & white and color work prints — optical or ink edge numbers; master positives, dupe negatives, internegatives, color masters, optical printing; black & white positive and color positive release printing; reversal black and white and reversal color release printing; A-B roll printing; variable dissolve and fade length. Daily pickup and delivery of Ektachrome and Ektachrome ER to Eastman Chicago. Title photography, hot press cels, creative art; conforming, special effects. Studio narration recording, narrators, multi-channel interlock with picture; voice, music and sound effects mixes. 16mm magnetic, edge or center track, Rangertone 1/4" tape recording and transfer. Optical sound tracks.

8mm Services: color positive, color reversal and black & white 16mm to 8mm reduction printing — magnetic sound. Contact 8mm prints. Technicolor magazine loading service.

Special Services: creative editing, interlock screening, little theatre, magnetic striping, film cleaning, Vacuumate treatment, repair, vault storage, spooling, canning, labeling and drop shipment.

FORDE MOTION PICTURE LABS

306 Fairview Ave., N. Seattle, Wash. 98109

Phones: 682-2510/11 AC: 206

In Portland Ore.: 2153 N.E. Sandy Blvd.

Phone: 234-0553 AC: 503

Year of Organization: 1949

Ed Watton, *Owner*

16mm Services: Anscochrome and Ektachrome negative/positive processing, reversal processor; color and black & white duplicating; editing and related services.

Special Services: News, public relations, and sports; facilities and control services available.



GENERAL FILM LABORATORIES

1546 North Argyle Avenue, Hollywood, California 90028

Phone: 462-6171 AC: 213 Telex: 06-74345

Year of Organization: 1953

William E. Gephart, Jr., *President*

Robert G. Goodwin, *Exec. Vice President*

Neal Keehn, *Vice President — Sales*

John Aitkens, *Vice President — Administration*

Stacy O'Brien, *Lab Superintendent*

35mm Services: Eastmancolor and black & white release printing; overnight dailies; color internegatives, interpositives, master positives; black & white dupe negative and master positives; 35mm developing, color and black & white; 35mm color and black & white filmstrip printing.

16mm Services: color and black & white reversal and positive release printing; workprints — key or printed edge-numbers; 16mm & 35/32mm black & white dupe negatives and color internegatives; 16mm processing — Ektachrome, black & white negative or reversal.

Special Services: re-recording of magnetic tape or film to photographic printing track; electro printing on small orders; arrangements for conforming; editing; 35mm or 16mm television commercials handled through separate Commercial Department.

Member: Association of Cinema Laboratories

GENERAL FILM LABORATORY, INC.

66 Sibley Street, Detroit 1, Michigan

Phone: WO 1-7S1S AC: 313

Year of Incorporation: 1940

Edward C. Powles, *President*

Alphonse A. Roeske, *Vice President*

35mm Services: color negative processing, color internegatives, interpositives, master positives, color release printing; 35mm black & white negative processing, black & white workprinting, black & white master F. G. positive and dupe negatives, black & white release printing.

16mm Services: Ektachrome processing, color workprinting, duplicating and release printing; black & white negative, positive and reversal processing, black & white workprinting, master F. G. positives and dupe negatives, negative and reversal release printing; ink or print-through edge numbering.

35mm Filmstrips: color and black & white filmstrip processing and printing, vacuumating, cutting and canning, packaging and shipping. TV Commercials: 35mm or 16mm service.

Special Services: editorial service, ultrasonic cleaning.

GUFFANTI FILM LABORATORIES, INC.

630 Ninth Ave., New York, N.Y. 10036

Phone: CO 5-5530 AC: 212

Paul Guffanti, *President*

Edward Cantor, *Laboratory Manager*

Guffonti Film Laboratories: Continued

35mm Services: black & white release printing; overnight dailies; black & white dupe negatives and master positives.

16mm Services: color and black & white reversal and negative release printing; workprints — key or printed edge numbers; black & white dupe negatives. 16mm processing of black & white negative or reversal.

TV Commercials: 35 or 16mm.

Special Services: re-recording of magnetic tape or film to photographic printing track; conforming film for printing; arrangements for editing.

HIGHLAND LABORATORIES

90 Tehama Street, San Francisco 5, California
Phone: YU 6-5450 AC: 415

Year of Organization: 1960

Barry J. Brose, *Owner*

16mm Services: color processing of Ektachrome commercial and ER, Ektachrome dupe with applied sound track.

Special Services: sound track application of all Ektachrome films for single system recording.



HOLLYWOOD FILM ENTERPRISES, INC.

6060 Sunset Blvd., Hollywood 28, California
Phone: HO 4-2181 AC: 213

Mickey Kaplan, *President*

Robert Warde, *Vice President*

Tom Emmett, *Sales Manager*

16mm Services: color and black & white reversal and negative release printing; workprints — key or printed edge numbers; black & white dupe negatives, and color internegatives. 16mm processing — Ektachrome, black & white negative or reversal, and Ektachrome ER; same day service processing color original — furnishing a color "daily" print on Type 7356 color reversal print stock.

35mm Services: release prints — black & white, Kodachrome or Eastman Color; Eastman color internegatives, magnetic striping and sound transfer.

Special Services: re-recording of magnetic tape or film to photographic printing track; electro-printing on small orders; arrangements for original editing or re-editing; conforming film for printing. Also can handle 70mm black & white processing in rolls up to 1000 feet, and 5½", 7½", 9½", and 12" in black & white or color.

HOLLYWOOD VALLEY FILM LABS, INC.

2704 West Olive Avenue, Burbank, California
Phone: 846-7262 AC: 213

Year of Incorporation: 1952

Vernon G. Frith, *President*

Elizabeth E. Frith, *Vice President*

John W. Trubey, *Processing Foreman*

16mm Services: sound & silent, Kodachrome, Ansco, black & white reversal duplicate prints; Eastman color internegative and positive print processing and printing; black & white negative, duplicate negative and positive print processing and printing.

35mm Services: single 35mm Kodachrome duplicates; double 35mm black & white negatives and color internegatives; volume production printing in both color and black & white; 35mm magnetic striping and recording.

Special Services: 35mm to 16mm blow-ups; 16mm to 35mm reductions.

HOUSTON-HALE, INC.

230 West Olive, Burbank, California
Phones: TH 2-5155, VI 9-4627 AC: 213

Clarke Hale, *President*

A. E. White, *Vice President — Operations*

35mm Services: color and black & white release

Houston-Hale: Continued

printing, dailies delivered same day; black & white and color dupe negatives and master positives, color internegatives, interpositives, master positives, color processing — Eastman and Ansco color, black & white.

16mm Service: color and black & white reversal and negative release and work prints, edge numbering, dupe negatives and color internegatives; processing — Eastman, Ansco, black & white negative and reversal.

Member: Association of Cinema Laboratories

HYTONE FILM LAB, INC.

1702 Keo Way, Des Moines 14, Iowa
Phone: 255-1122 AC: 515

Year of Incorporation: 1958

Jay M. Hytone, *President & General Manager*

16mm Services: negative, positive, and reversal black & white processing; color and black & white printing; lades; magnetic recording.

35mm Services: black & white double 8 processing and printing.

JAMIESON FILM COMPANY

3525 Bryan Street, Dallas 4, Texas
Phone: TA 3-8155 AC: 214

Year of Organization: 1916

Bruce Jamieson, *President*

Hugh V. Jamieson, Jr., *Exec. Vice President*

Bill F. Stokes, *Vice President — Sales*

Lloyd Abernathy, *Director of Producer Services*

Jerry A. Dickinson, *Vice President — Television*

Walter Spiro, *Secretary*

35mm Services: black & white negative processing, dailies, master positives, dupe negatives, release prints; 35mm to 16mm black & white reduction printing.

16mm Services: Ektachrome Commercial and ER Color processing; Ektachrome color dailies; Kodachrome and Ektachrome release printing with scene to scene color correction and optical effects; one to one Ektachrome color masters; reduction color masters from 35mm color; 16mm black & white negative, positive and reversal processing and printing; ultrasonic cleaning.

Special Services: 35mm and 16mm sound recording, music scoring, mixing, editing, animation, script writing, and production services.

Member: Association of Cinema Laboratories

KOSTER FILM FACILITIES, INC.

1017 New Jersey Ave., S.E., Washington
3, D. C.

Phone: LI 4-4410

16mm Services: black & white negative, positive and reversal developing; printing of black & white dupe negative, master positive, positive, and color reversal; 16mm reduction from 35mm.

Special Services: fades, dissolves, original recording, mixing; transfer, interlock; music library; editing and conforming; preparation of A & B rolls; studio and camera equipment rental.

Member: Association of Cinema Laboratories

LABCRAFT INTERNATIONAL CORP.

4019 Prospect Avenue, Cleveland 3, Ohio
Phone: UT 1-4334 AC: 216

Year of Incorporation: 1951

Robert F. Blair, *President*

Mac R. Blair, *Vice President — Sales*

Oliver Stamper, *Secretary*

George Golden, *Lab Manager*

George Murphy, *Customer Services*

Joseph L. Micach, *Editorial Services*

16mm Services: color and black & white reversal and negative release printing; negative, positive,

FILM LABORATORIES

Labcraft International: Continued

and reversal sound track processing; work prints — printed edge numbers. 16mm to 35mm reduction.

Special Services: editing and recording — sound magnetic and optical.

Member: Association of Cinema Laboratories



LAB-TV

723 Seventh Ave., New York, N.Y. 10019
Phone: JU 6-2293 AC: 212

Year of Organization: 1952

Jack Asher, *Owner*

Ken Williams, *Manager*

Laura Palermo, *Credit Manager*

16mm Services: black & white reversal processing and color and black & white printing. Work prints; color-to-color prints; color-to-black & white prints; raw stock; Ultrasonic film cleaning; A & B roll prints; fades-dissolves; timed prints; edge numbering.

35mm Services: Processing.

TV Commercials: 16mm.

Member: Association of Cinema Laboratories

LAKESIDE LABORATORY

5929 E. Dunes Highway, P.O. Box 2405, Gary,
Indiana

Phone: 938-1113 (Gary) AC: 219

SA 1-4600 (Chicago) AC: 312

Year of Incorporation: 1949

R. Paul Ireland, *President*

Wayne Shertzer, *Vice President — Production*

Lucille B. Acord, *Secretary & Treasurer*

35mm Services: color and black & white timed answer and release prints; black & white color separations; color internegative, interpositives; reduction printing to 16mm. 35mm processing of Eastman color negative, positive and Ektachrome ER and forced ER, black & white negative and positive.

16mm Services: Ektachrome processing with overnight color dailies (work prints); scene to scene color and density timing; additive color printing; Ektachrome answer and release prints; color internegatives and color positive release prints; blow-up printing to 35mm. 16mm processing of Ektachrome (commercial, ER, and forced ER), Eastman color internegative and positive; black & white negative and positive.

35mm Slidefilm: color and black & white printing and processing; standard and low grain processes; overnight answer prints; frame to frame timing from reversal original to optical dupe negative; contact dupe negatives; black & white color separations, internegatives; cutting and canning.

Special Services: any length Ektachrome continuous processing — 35mm ER, forced ER and print stock — 16mm Commercial, ER, forced ER and print stock; editing service and conforming film for printing; 35mm and 16mm optical effects.



MECCA FILM LABORATORIES CORPORATION

630 Ninth Ave., New York, N.Y. 10036

Phone CO 5-7676 AC: 212

Year of Incorporation: 1960

Byron Roudabush, *President*

Jack Haber, *Exec. Vice President & Gen. Manager*

Floyd Weber, Jr., *Vice President*

James M. Pierce, *Director, Client Relations*

FILM LABORATORIES

Mecca Film Laboratories: Continued

35mm Services: black & white negative developing, rush dailies, edge numbering; black & white dupe negatives, master positives; black & white release prints, contact & reduction.

16mm Services: black & white negative developing, rush dailies, edge numbering; black & white dupe negatives, master positives; black & white release prints, contact & reduction.

Special Services: television commercials, fast service.

Members: Association of Cinema Laboratories



MODERN MOVIES, INC.

832 North Cole Avenue, Hollywood 35,
California

Phone: HIO 4-7293 AC: 213

Year of Incorporation: 1936

Eugene R. Johnson, *President*

W. Merle Connell, *Treasurer*

16mm Services: negative developing, quantity printing.

8mm Services: quantity printing.

MOTION PICTURE- ALEXANDER CORPORATION

1032 Carondelet Street, Post Office Box 52768,
New Orleans, Louisiana 70150

Phone: JA 5-2253 AC: 504

Year of Incorporation: 1921

Carl J. Mabry, *President*

Robert W. Dyer, *Vice President-Production Manager*

R. P. Karrigan, *Vice President, Sales*

35mm Services: black & white only. Negative processing; dailies; release printing; Osberry optical facilities.

16mm Services: B & W only; 16mm contact printing, negative/positive; 35 to 16mm reduction printing.

Special Services: Sound mixing facilities R.C.A. (7 channels), 17½mm & 35mm magnetic or 35mm optical; editing services; equipment rental; sound stages.

MOTION PICTURE LABORATORIES, INC.

781 South Main Street, Memphis 6, Tennessee

Phone: WH 8-0456

Frank McGeary, *President*

16mm Services: black & white negative, positive and reversal developing; printing of black & white dupe negative, master positive, positive, and reversal; also printing of color internegative, color intermediate positive, color positive, and color reversal.

Special Services: fades, dissolves, superimposition; one to one optical printing; 8mm printing; original recording, mixing, transfer, interlock; music library; magnetic soundstripping; editing, conforming; preparation of A & B rolls; film treatment.

Member: Association of Cinema Laboratories

MOTION PICTURE SERVICE COMPANY

125 Hyde Street, San Francisco 2, California

Phone: OR 3-9162 AC: 415

Year of Incorporation: 1935

Gerald L. Karski, *President*

Harold A. Zell, *Vice President*

35mm & 16mm Services: photography, developing and printing, reduction printing, recording, dubbing; black & white only.

Special Services: editing, titles, tv commercials.



MOVIELAB, INC.

619 West 54th St., New York, N.Y. 10019

Phone: JU 6-0360 AC: 212

Year of Incorporation: 1931

Saul Jeffee, *President*

Frank S. Berman, *Executive Vice President*

Benjamin Bloom, *Vice President — Sales*

Ted Gaski, *Vice President — Black & White Production*

John Kowalak, *Vice President — Color Production*

Daniel S. Eisenberg, *Treasurer*

35mm Services: developing & printing color and black & white — dailies and release printing; A & B printing on the above services.

16mm Services: developing and printing color and black & white — dailies and release printing; reduction and contact printing; A & B printing on the above services.

8mm Services: color and black & white reduction and contact release printing.

Special Services: interlock projection, 16mm and 35mm, optical and magnetic sound; 16mm and 35mm edge numbering, negative matching; cutting, film and tape storage, reversal processing.
Member: Association of Cinema Laboratories

NATIONAL CINE LABORATORIES, INC.

2006 Powhatan Road, Hyattsville, Maryland

Phone: HIA 2-4333 AC: 301

Year of Incorporation: 1940

Boy Johnson, *President*

Peg Johnson, *Vice President & Treasurer*

Bob Miller, *Laboratory Manager*

Dick Penkert, *Processing Supervisor*

16mm Services: reversal, negative/positive processing and duplicating; sound stripping; Kodachrome and Ektachrome processing, work prints, timed color and black & white duplicates. 16mm reduction to 8mm.

8mm Services: color and black & white dupes; sound stripping; 8mm enlarged to 16mm.

Special Services: Vacuumating on all duplicates; same day reversal processing and work printing service.

Member: Association of Cinema Laboratories

PACIFIC COLORFILM, INC.

574 N. Larchmont Blvd., Hollywood, Cal.
90004

Phone: HIOllywood 3-6844 AC: 213

Betty Jane Cox, *President*

James Cox, *Vice President*

16mm Services: Ektachrome processing; color workprinting; Kodachrome release printing. Optical 16mm one to one printing on all color stocks.

Special Services: negative matching; editorial services.

PACIFIC TITLE & ART STUDIO

6350 Santa Monica Blvd., Hollywood 35,
Cal.

Phone: HO 3-5611 AC: 213

Year of Organization: 1925

Gordon R. Hubbard, *General Manager*

35mm Services: dailies — developing and printing, dupes, masters (black & white only); black & white reversals from original work prints with key numbers.

16mm Services: black & white processing and printing, composite printing, 100% reduction printing from 35mm negatives.

Special Services: titles, optical effects, inserts, animation, special effects, commercials through a separate Commercial Department.



W. A. PALMER FILMS, INC.

611 Howard Street, San Francisco 5, California

Phone: 956-5961 AC: 415

Year of Incorporation: 1936

William A. Palmer, *President*

John Corso, *General Manager*

Vin Agar, *Technical Services*

Forrest E. Boothe, *Recording Services*

Larry Dawson, *"Live-Camera" Services*

35mm Services: 35mm to 16mm reduction printing.

16mm Services: color and black & white processing, color and black & white answer and release printing, optical printing, dupe masters, dupe negatives, edge numbering, Peerless treatment, music library, electro-printing, interlock screening, editing, conforming A & B roll preparation; art, titles and animation.

Special Services: "Live-Camera": a Palmer-developed adaptation of live TV methods to film production, is a copyrighted trademark.

Member: Association of Cinema Laboratories

PANACOLOR, INC.

6660 Santa Monica Boulevard, Hollywood 38,
California

Phone: HIO 6-2128 AC: 213

Year of Incorporation: 1957

Harry Harris, *Chairman of the Board*

Harry E. Eller, *President*

Leo J. Nicastro, *Vice President — Production*

H. L. Baumbach, *Vice President — Research & Engineering*

35mm Services: color release printing; overnight dailies; black & white dupe negatives and master positives; color internegatives, interpositives, and master positives; 35mm processing — color.

16mm Services: color release printing; workprints — printed edge numbers; 35/32mm black & white dupe negatives and color internegatives; 16mm processing — Ektachrome, black & white negative or reversal.

Special Services: color filmstrip printing and processing.

PAN AMERICAN FILMS

522 North Rampart Street, New Orleans,
Louisiana

Phones: JA 2-5364/5 AC: 504

Year of Organization: 1950

Frank J. Richard, *Partner*

John M. LeBlanc, *Partner*

16mm Services: negative or reversal processing; Eco-Meza color processing; color and black & white duplicating; sound recording; answer or release prints; editing work prints or originals.

Special Services: tape transfers to 16mm; optical from 1¼", 16mm, 17½mm; titling — color or black & white.

PARTH CINE LAB

11 Knob Road, Mt. Pocono, Pa.

Phone: 839-7254 AC: 717

Julia Parth, *Owner*

William Johnson, *Manager*

35mm Services: 35mm to 16mm silent reduction printing and processing.

16mm Services: silent color printing; black & white silent printing and processing.

8mm Services: 16mm to 8mm reduction printing, black & white and color; black & white printing and processing.



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PATHE LABORATORIES, INC.

105 East 106th St., New York, N.Y. 10029

Phone: TR 6-1120 AC: 212

Branch Offices: Pathe Laboratories, Inc., 6523

Santa Monica Blvd., Hollywood, Cal. Phone:

HO 9-3961. Pathe-Deluxe of Canada Ltd.,

9 Brockhouse Road, Toronto, Canada.

Phone: CL 9-7511

Year of Incorporation: 1952

Paul V. Connelly, *Vice President*

Kurt E. Kanis, *Vice President*

Kenneth J. Coleman, *Vice President — Sales*

Frank Bucci, *Ass't. Sales Manager*

35mm Services: color and black & white release printing; overnight dailies; black & white dupe negatives and master positives; color internegatives, interpositives; 35mm processing — color and black & white.

16mm Services: color and black & white release printing; black & white dupe negatives and master positives; color internegatives, interpositives; 16mm processing — Ansco and Kodachrome, black & white reversal.

8mm Services: black & white and color printing. **Special Services:** 35 mm or 16mm negatives from videotape recordings, with either 35mm or 16mm reduction or contact release prints; 35mm color and black & white filmstrip printing and processing; 35mm and 16mm tv commercials; optical and recording facilities; 35mm, 16mm and magnetic transfer facilities.

PHOTO TECH LABORATORY

200 E. First St. South, Salt Lake City 11, Utah

Phone: EL 9-3525 AC: 501

Year of Organization: 1951

Charles L. Stockdale, *President*

Bernard P. Lee, *Vice President*

G. Lucile Stockdale, *Secretary-Treasurer*

C. Burton Pugh, *Lab Manager*

16mm Services: black & white and color processing ER and Ektachrome Commercial; black & white and ER printing.

8mm Services: black & white processing.

Special Services: sound recording, sound transfer, 16mm.

Member: Association of Cinema Laboratories

PHOTOGRAPHIC LABORATORIES

3101 San Jacinto St., Houston, Texas 77004

Phone: JA 6-1567 AC: 713

E. W. Taylor, *Owner*

Jack B. Zilker, *Owner*

Harvey E. Wheeler, *Laboratory Manager*

35mm Services: filmstrips and slides; color and black & white filmstrip processing and printing.

16mm Services: optical sound transfers; color workprinting; duplicating and release printing, black & white negative, positive and reversal processing; black & white workprinting; master F. G. positives and dupe negatives; negative and reversal release printing; optical effects, edge numbering.

Special Services: script writing; animation; editing; sound mixing; studio and location shooting.

PITTSBURGH MOTION PICTURE LAB

116 Seventh Street, Pittsburgh, Pa. 15222

Phone: 251-9522 AC: 412

Date of Organization: 1959

Albert Knorr, *President*

John W. Zwergel, *Vice President*

Richard C. Pompe, *Lab Manager*

Jay B. Gould, *Editorial Supervisor*

16mm Services: developing of black & white reversal, negative — positive; printing of black & white and color work prints; black & white dupe

Pittsburgh Lab: Continued

negative, color masters, black & white positive and color release printing; reduction from 16mm to 8mm both black & white and color.

8mm Services: Processing black & white — printing, reduction and enlarging.

Special Services: editing; conforming of 16mm films or 16mm sound track; original voice and music recording, channel dubbers for mixing; transfer from magnetic to optical sound track. Edge numbering, ultrasonic cleaning. Perma-Film protection. Sound studio; recording.

Member: Association of Cinema Laboratories

PRECISION FILM LABORATORIES, INC.

21 W. 46th St., New York, N.Y. 10036

Phone: JU 2-3970 AC: 212

Cable: PRECISFILM

Daniel R. Ehrlich, *President*

Lee Shaw, *Vice President*

Frank V. Papalia, *Production Manager*

William Kwartler, *Controller*

35mm Services: color internegatives, interpositives, color negative processing, master positives, color release printing; black & white negative processing; black & white workprinting; black & white master F. G. positive and dupe negatives and black & white release printing.

16mm Services: color workprinting; duplicating and release printing; black & white negative, positive processing; black & white workprinting; master F. G. positives and dupe negatives; negative and reversal release printing; ink-or print-through edge numbering.

Special Services: re-recording.



REELA FILMS, INC.

17 N.W. Third Street, Miami, Florida

Phones: FR 4-2108, 6262 AC: 305

Year of Incorporation: 1951

F. F. (Ted) Sack, *General Manager*

Marian Kley, *Production Manager*

Ed Read, *Laboratory Manager*

J. LaTourette, *Still Dept. Manager*

M. Vann, *Photo Offset Manager*

C. Biddlecom, *Animation & Art*

Services: animation: titling, graphic arts, music library, editing, sound mix, sound transfer & lab services through release prints; kinescope recordings from video tape.

Special Services: black and white reversal, negative-positive processing, printing, 35mm optical reduction to 16mm, photo offset printing.

RUSSELL & BARTON FILM COMPANY

4553 Waller Street, P. O. Box 6794, Jacksonville 5, Florida

Phone: EV 9-0331 AC: 305

Year of Organization: 1952

Gerden O. Russell, *President*

Marjorie D. Russell, *Vice President*

Donald E. Barton, *Secretary-Treasurer*

35mm Services: color and black & white release printing; black & white dupe negatives and master positives; 35mm black & white negative and positive processing.

16mm Services: color and black & white reversal and negative release printing; work prints — key or printed edge numbers; 16mm and 35mm dupe negatives, 16mm black & white negative, positive or reversal processing.

Special Services: original editing or re-editing; conforming film for printing; re-recording of magnetic tape or film to Westrex optical track; voice and music recording.

FILM LABORATORIES

SLY-FOX FILMS, INC.

1025 Currie Avenue, Minneapolis, Minn.

55403

Phone: 336-6777 AC: 612

Year of Organization: 1914; Inc. 1923

Earle C. Sly, *President*

Richard H. Sly, *Sales Manager*

Robert E. Sly, *Production Manager*

G. Rasmusson, *Lab Manager*

35mm Services: black & white developing and printing.

16mm Services: black & white negative and positive and reversal developing and printing, including fades and dissolves.

8mm Services: reversal developing and printing, magnetic striping.

Special Services: titles, editing, sound, 35mm slide films in color and black & white, silent and sound photography; 16mm edge numbering, 55 to 70mm black & white negative developing.

SOUTHEASTERN FILM PROCESSING COMPANY

1305 Geiger Avenue, Columbia, S. C.

Phone: 253-0066 AC: 503

Year of Organization: 1953

S. Bernard Lever, *Owner*

Mrs. Florence M. Lever, *Office Manager*

16mm Services: black & white positive, reversal, negative processing; printing of negative and reversal.

8mm Services: black & white processing. **Special Services:** 16mm magnetic sound, sound recording, editing; preview, film repair, cleaning.

Member: Association of Cinema Laboratories

SOUTHWEST FILM LABORATORY, INC.

3024 Fort Worth Avenue, Dallas 11, Texas

Phone: FE 1-5347 AC: 214

Year of Incorporation: 1950

Jack A. Hopper, *Vice President*

Charles E. Floyd, *Customer Service Representative*

Ray Bradford, *Producers Service*

Oliver H. Oliver, *Sound*

Frank Rowell, *Processing Supervisor*

Hope Peters, *Color Timing*

Fran Berger, *B & W Timing*

Bob Cook, *Traffic*

16mm Services: processing Ektachrome Commercial, ER Kodachrome, black & white reversal, black & white negative, hi-contrast positive, release prints, TV Kinescope (Kodak type 7374) and sound recording; Triad color control printing (additive scene to scene color correction) from Kodachrome, Ektachrome or Anscochrome original printing on Kodachrome stock; color services include work printing, answer printing, release printing, clip to clip printing, replacement section printing; contact masters, black & white and color, optical master 1:1 black & white; Triad color control optical masters.

Special Services: editing service, recording, magnetic and optical, equipment rental, equipment sales, studio rental.

Member: Association of Cinema Laboratories

LOUIS STUDNA FILMS

3214 Gillham Road, Kansas City 9, Mo.

Phone: LO 1-6300 AC: 516

Year of Incorporation: 1946

Louis Studna, *President*

Phyllis Studna, *Secretary-Treasurer*

Clyde Inge, *Lab Manager*

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FILM LABORATORIES

Studna Films: Continued

35mm Services: black & white negative-positive printing and developing, picture and track; dupe negatives and master positives; optical effects.

16mm Services: black & white negative-positive and reversal printing and developing, picture and track; dupe negatives and master positives.

Special Services: animation and photography; 35mm filmstrip, black & white or color.

SWIFT MOTION PICTURE LABORATORIES, INC.

1183 University Ave., New York, N.Y. 10052
Phone: CY 3-2400 AC: 212 Cable: SWIFT-PIX NEWYORK

Year of Incorporation: 1950

W. G. Snowden, *President*

J. M. Logan, *Production Manager*

35mm Services: 35mm reduction to 16mm and 16mm blow-up to 35mm color interpositive or color intermediate negative printing.

16mm Services: color printing, color reversal printing, color internegative and color positive release printing, 16mm Ektachrome and other camera color original processing, 16mm color masters, scene-to-scene color corrections; also black & white reversal processing and printing. **Special Services:** sound recording, track transfers, editorial services, negative cutting, title, art photography, animation, interlock facilities, music, script revision, nationwide library distribution services.



TECHNICOLOR CORPORATION OF AMERICA MOTION PICTURE DIVISION

6311 Romaine Street, Hollywood 38, Calif.

Phone: HO 7-1101 AC: 213

Branch Office: 4509 RCA Building, 30 Rockefeller Plaza, New York 20, New York.
Phone: CI 7-7934 AC: 212

Year of Incorporation: 1915

Patrick J. Frawley, Jr., *Chairman*

Melvin H. Jacobs, *President*

Edward E. Ettinger, *Exec. Vice President*

Robert Riley, *Vice President - Sales*

Paul W. Fassnacht, *Vice President - Mfg.*

Albert P. Lofquist, *Plant Manager*

Reeves L. Kennedy, *Treasurer*

Donald G. Smith, *Non-Theatrical Film Sales*

Richard Blanco, *Manager - New York*

35mm Services: black & white and color negative and positive processing.

16mm Services: black & white and color negative and positive processing; reduction and contact prints.

8mm Services: dye transfer color prints from 35mm or 16mm originals — silent and magnetic striped sound.

Special Services: processing of 65mm color negative — 70mm color positive; processing facilities for Cinerama; Auto Selective printing. Complete facilities for Technirama® and Techniscope®.

TECHNICOLOR OVERSEAS SERVICES

Affiliates: Technicolor Ltd., Bath Road, Harmondsworth, West Drayton, Middlesex, England. Phone: Skyport 5432. Cable: Technicolor West Drayton.

Technicolor Italiana, S. p. A., Via Tiburtina 1138, Rome, Italy. Phone: 419,441. Cable: Technicolor Roma.

TELEFILM, INC.

6039 Hollywood Blvd., Hollywood 28, Cal.
Phone: HO 9-7205 AC: 213 Cable: TELE-FILM

Year of Incorporation: 1940

Peter Comandini, *President*

William Steen, *Production Manager*

Donald Harrold, *Sound Engineer*

Services: 16mm and 8mm laboratory services; aerial image photography, hot press titles; 8 mm magnetic sound recording.



TEXAS INDUSTRIAL FILM COMPANY, INC.

252S North Blvd., Houston 6, Texas

Phone: JA 9-4377 AC: 713

Year of Incorporation: 1945

N. Don Macon, *President*

Albert P. Tyler, *Vice President*

Sara Macon, *Secretary-Treasurer*

16mm Services: printing and processing; black & white reversal, negative, sound tracks, dupe negative, positive and reversal release prints, Ektachrome original, work prints, release prints, Eastman color negative, internegative, positive release prints; key or printed edge numbers.

Special Services: optical effects & printing, dupe negatives, color internegatives, black & white master positives, Ektachrome or Kodachrome masters; editing and recording, re-recording of magnetic tape, transfer to film; conforming films for printing; animation, sound stage; titles.

Member: Association of Cinema Laboratories

TOP PRODUCTIONS, INC.

701-03 W. Willow St., Chicago, Ill. 60614

Phone: MI 2-7874 AC: 312

Year of Incorporation: 1957

John T. Oertel, *President*

16mm Services: color and black & white release printing, Kodachrome, reversal, negative and positive; workprints, key & ink edge numbering; dupe negatives, A & B roll printing, lades and lap dissolves, Kodachrome processing, reversal processing & negative processing; Ektachrome processing by Eastman.

8mm Services: color and black & white release printing, 16mm to 8mm reduction printing, Kodachrome, black & white reversal and positive prints; 8mm to 16mm enlargement printing, Kodachrome and black & white reversal; Kodachrome and black & white reversal processing.

Special Services: 8mm & 16mm film cleaning and film conditioning treatment; single channel transfer from 16mm magnetic 1/4" tape to 16mm optical track.

U. S. PHOTOGRAPHIC EQUIPMENT CORPORATION

442 Rogers Avenue, Brooklyn 25, New York
Phone: BU 4-1450

Year of Incorporation: 1946

(Mrs.) Carolyn Rera, *Manager*

16mm Services: duplicates, color and black & white; reductions to 8mm, color and black & white; titles, soundstripping, edge numbering, editing; black & white reversal processing.

8mm Services: duplicates, color and black & white enlargements to 16mm, color and black & white titles; black & white reversal processing; editing.

Special Services: film washing, lacquer coating, film repair service, re-perforating, work prints.

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VARSITY FILM LAB

621 West Clinton Street, Ithaca, New York

Phone: AR 2-5400 AC: 607

Year of Organization: 1952

J. B. Herson, *Proprietor*

T. E. Herson, *Business Manager*

D. B. Herson, *Executive Secretary*

16mm Services: black & white reversal processing; reversal duplicating; work prints from reversal; 16mm camera work (SOF and silent).

8mm Services: 8mm black & white processing (reversal).

Special Services: Sports photography; news work.



VIDEO FILM LABORATORIES

311 W. 43rd St., New York, N. Y. 10036

Phone: JU 6-7196 AC: 212

Date of Organization: 1945

16mm Services: black & white negative/positive, reversal printing and processing; color reversal printing.



WRS MOTION PICTURE LABORATORY

210 Semple Street, Pittsburgh 13, Pa.

Year of Incorporation: 1952

F. K. Ross, *President*

F. Jack Napor, *General Manager*

George A. Farkas, *Lab Manager*

Avrum Fine, *Chief, Producer Services*

Harold R. Smith, *Sales Manager*

Donald A. Trimmer, *Chief Sound Engineer*

16mm Services: color and black & white reversal and negative release printing; workprints with latent or ink coding — overnight service; black & white dupe negatives. 16mm processing — black & white reversal, negative, positive.

Special Services: recording, studio and location, synchronous 1/4" and 16mm; re-recording; optical printing tracks; electro printing; mixing; sound effects. Music library; creative editorial; conforming; custom titles; camera, lighting, editing equipment rental; editing room rental; ultrasonic print cleaning, vacuumating; studio rental.

TV Commercials: 16mm black/white or color.

Member: Association of Cinema Laboratories.

WESTERN CINE SERVICE, INC.

312 South Pearl, Denver 9, Colorado

Phone: SI 4-1017

Year of Incorporation: 1952

John Newell, *President*

Herman Urschel, *Vice President*

Mal Jesse, *Treasurer & Secretary*

16mm Services: Ansochrome, Ektachrome ER, black & white reversal, negative, positive developing, printing, edge numbering; sound recording, matching; titling.

8mm Services: silent printing, color and black & white.

Member: Association of Cinema Laboratories

Also Refer to 13th Production Review

☆ Laboratory and film production services are also provided by producers whose complete listings appeared in the 13th Annual Production Review issue of BUSINESS SCREEN. Check your copy (see facilities) for further references on film services.

FILM LABORATORIES

— Canadian Film Laboratories —

DAVID BIER STUDIOS & FILM LABS

265 Vitre Street West, Montreal, Quebec, Canada

Phone: UN 1-3469

David Bier, *Owner, General Manager*

E. Rudkowski, *Lab Manager*

J. Gauthier, *Motion Picture Department Manager*

M. Gervais, *Sound Engineer*

16mm Services: black & white reversal developing; printing of black & white dupe negative, positive and reversal; edge numbering; sound studio facilities for single or double system motion pictures.

Special Services: special printing — fades, dissolves; original recording, mixing, transfer, interlock; music library; editing; preparation of A & B rolls.

Member: Association of Cinema Laboratories; Association of Motion Picture Producers & Laboratories of Canada

CRAWLEY FILMS LABORATORY

19 Fairmont Avenue, Ottawa 3, Ontario, Canada

Phone: 725-3513 AC: 613

Year of Organization: 1939

F. R. Crawley, *President*

Graeme Fraser, *Vice President*

Charles Everett, *Vice President*

W. O'Farrell, *Manager*

Glen Robb, *Asst. Manager*

Sally MacDonald, *Producer Services*

35mm Services: black & white negative and positive, spray processing, dupe negative and master positives

16mm Services: black & white negative, positive, spray processing, dupe negative and master positives, A & B roll printing, internegatives, Ektachrome masters, release prints.

Special Services: recording, re-recording, 1/4" tape, 16 magnetic, 8 channel mixing, music (stock or written scores), editing, art and animation.

MONT ROYAL FILMS CORPORATION

1240 St. Antoine Street, Montreal, Quebec, Canada

Phones: UN 6-0781/4158

Year of Incorporation: 1957

Guy Beaudoin, *President*

Jose Mena, *Vice President*

Claude Beaudoin, *Secretary-Treasurer*

Tancrede Beaudoin, *Director*

Stephen Urbanek, *Director*

35mm Services: development of black & white.

16mm Services: development of black & white.

Special Services: reduction 35/16mm black & white and color; sound transferred from: 16mm magnetic, 35mm magnetic, 1/4" magnetic, 16mm & 35mm optic to 16mm optic or magnetic. Blow-up from original negative A&B 16mm to 35mm print.

NORTHERN MOTION PICTURE LABORATORIES, LTD.

10 Dell Park Avenue, Toronto 19, Ontario, Canada

Phone: RU 1-6603 AC: 416

Year of Incorporation: 1949

D. J. Wansbrough, *President*

S. L. Clemson, *Vice President*

16mm Services: color reversal printing only, for answer, release and work prints; fades and dissolves; Ektachrome masters.

Special Services: editing and recording; optical tracks made from 16mm magnetic or 1/4" tape; multi-track mixing facilities; narration, music and sound effects; picture editing & conforming, film revision.

PATHE-DeLUXE OF CANADA, LIMITED

9 Brockhouse Road, Toronto 14, Canada

Phone: CL 9-7511 AC: 416

Branch: (Sales Office) Leon Shelly & Company, Sales Agents, 160 Bay Street, Toronto.

Year of Organization: 1960

R. J. Beaudry, *Vice President, General Manager*

Ed. Munday, *Lab Manager*

E. Ziplans, *Accounting*

C. Bourne, *Technical Sales Representative*

G. Mangan, *Service Manager*

J. Grimaldi, *Sound Department Head*

W. James, *Lab Supervisor*

35mm Services: negative developing & dailies; black & white dupes; masters; black & white release printing.

16mm Services: negative developing & dailies; black & white dupes; masters; contact and reduction release; 35 32mm release; Ektachrome masters and reverse color prints.

8mm Services: magnetic striping — 8 & 16mm.

Special Services: Edge coding, 16 & 35mm; editing; stage & equipment rentals; sound recording; mixing; transfers; optical and magnetic, 16-35mm-1/4" sync, etc.

PHOTO SOUND LABORATORIES

100 Adelaide St., West, Toronto 1, Canada

Phones: 364-5335/6 AC: 416

Year of Organization: 1961

Robert Brown, *General Manager*

Services: magnetic sound striping of 16mm, 8mm film (both raw stock and printed film).

TRANS-CANADA FILMS, LTD.

916 Davie Street, Vancouver, British Columbia, Canada

Phone: MU 2-4646 AC: 604

Year of Incorporation: 1945

E. W. Hamilton, *President & General Manager*

C. M. Burdick, *Office Manager*

O. W. Burrell, *Production Manager*

35mm Services: black & white processing; optical recording; interlock projection.

16mm Services: black & white processing; optical recording; interlock projection; magnetic striping.

8mm Services: magnetic striping.

Special Services: Kodachrome printing; code numbering; titles; editing; production equipment rental; theatre trailers; special effects; optical printing.

Member: Association of Cinema Laboratories;

Association of Motion Picture Producers and

Laboratories of Canada.

TRANS-WORLD FILM LABORATORIES, LIMITED

240 Bates Road, Montreal, Quebec, Canada

Phone: 733-7181

Paul Pratt, *President*

Andre Prefontaine, *Vice President & General Manager*

Maurice Godbout, *Secretary-Treasurer*

Findly J. Quinn, *Technical Director*

Pierre Comte, *Assistant Technical Director*

35mm Services: black & white negative processing and overnight dailies; black & white dupe negative and master positives and release printing.

16mm Services: black & white and color reversal release printing; black & white negative and reversal processing, work printing and master positives and dupe negatives; 16mm optical services.

Special Services: 16mm optical and scratch removal; reduction commercial printing and processing; all processing Ultra-sonic cleaned; screening facilities, Cinemascope and standard projection — 35mm and 16mm.

PRODUCER SERVICES

ANIMATION

A.G.S.&R. STUDIOS

175-180 W. Randolph St., Chicago, Ill. 60601

Phone: FR 2-5555 AC: 312

Branch: 1835 S. Calhoun St., Fort Wayne, Ind. Phone: 744-4255

Walt Schroepel, *President*

Arthur C. Allen, *Vice President*

Robert G. Cecka, *Vice President*

John J. Cushing, *Vice President*

Aaron Gordon, *Secretary, Treasurer*

Services: motion picture animation, art, photography and storyboard-on-film; slides.

ANICAM

Animation Camera Service

6331 Homewood Ave., Hollywood 28, Calif.

Phone: HO 5-4114 AC: 213

Jack Buehre, *Owner*

Nick Vasn, *Supervisor*

Bill Tomkin, Jr.; John Folk; Wally

Bullock; Jan Buehre, *Cameramen*

Services: Animation photography, black & white and color; scene planning and checking; titles and slidfilms, 35 and 16mm.

ANIFILM STUDIO, INC.

165 W. 46th St., New York, N.Y. 10036

Phone: PL 7-0227 AC: 212

Year of Incorporation: 1958

Albert Semels, *President*

Lou LaRose, *Vice President*

Services: animation photography; opticals; special effects; aerial image photography.

ANIMATION, INC.

736 North Seward St., Hollywood 35, Cal.

Phone: HO 4-1117 AC: 213

Year of Incorporation: 1955

Earl Klein, *President*

Ed Barge, *Animation Director*

Perry King, *Live Action Director*

Helen Hansen, *Production Manager*

Bob Kurtz, *Creative*

Services: animation specialists, storyboards. Live action photography; slidfilms.

ANIMATION STAND, INC.

2 W. 46th St., New York City, N.Y. 19036

Phone: JU 6-2226 AC: 212

Year of Incorporation: 1959

Darrel Hale, *Manager*

Services: full animation, zooms, dissolves, fades, Color slide, filmstrip, motion picture photography.

THE ANIMATORS/ETCETERA

1104 Keenan Building, Pittsburgh 22, Pa.

Phone: 391-2550 AC: 412

Year of Organization: 1959

Dale H. Thompson, Robert A. Wolcott,

Patricia A. Taylor, *Partners*

Services: animation; art; stage presentations; editorial facilities; live production.

CAMERA ONE, INC.

321 W. 44th St., New York, N.Y. 10036

Phone: LT 1-2697 AC: 212

Date of Incorporation: 1960

Wardell Gaynor, *President*

Florence Gaynor, *Vice-President*

Services: Animation; pre-opticals; titles; story boards; stills; special effects.

CINEMART PRODUCTIONS

262 Mohawk Drive, Bensenville, Ill.

Phone: 766-1144 AC: 312

Dick Williams, *Animation Director*

Services: cartoon and technical animation for TV, commercial and training films; screening facilities.

PRODUCER SERVICES

ANIMATION SERVICES:

CREATIVE ART STUDIO, INC.

814 H. St., N.W., Washington 1, D. C.

Phone: REpublic 7-7152 AC: 202

Milton R. Tinsley, *President*

Lloyd B. MacEwen, *Vice-President*

William S. Brownlee, *Prod. Director, Art*

Phillip G. Arnest, *Motion Picture Director*

Services: complete art service, including animated films, filmographs, slidefilms, slides. Also exhibit design.

KEITZ & HERNDON, INC.

3601 Oak Grove, Dallas 4, Texas

Phone: LA 6-5268 AC: 214

Year of Organization: 1950

L. F. Herndon, *President*

R. F. Keitz, *Executive Vice President*

Tom Young, *Vice-Pres., Art Director*

Marty Young, *Director*

Bill Bracken, *Asst. Art Director*

John Bronaugh, *Chief of Photography*

Services: animation specialists; also live photography, 16 & 35mm, b&w and color; sound recording, editing; optical printing.



L & L ANIMATION, INC.

62 W. 45th St., New York, N.Y. 10036

Phone: MO 1-3150 AC: 212

Year of Incorporation: 1958

Larry Lippman, Chris Grodewald, Irv Levine, Dick Cullen, Al Schirano, Ben Brown and George Bakes

Services: art; special effects; pre-optical effects; stop-motion; animation camera photography; optical effects with aerial image camera.

PAGANELLI ANIMATION & TITLES

21 W. 46th St., New York, N.Y. 10036

Phone: JU 2-2599 AC: 212

Albert Paganelli, *Owner*

Services: animation: technical, medical, maps and charts. Titles: hand lettered, hot pressed; filmstrip: art and photography; 16mm and 35mm camera stands.

PICTOCRAFT, INC.

408 Mamaroneck Ave., Mamaroneck, New York

Phone: OW 8-3437 AC: 914

Year of Organization: 1957

Elwood Frye, *President*

Services: specialist in filmstrip animation service (camera service exclusively), single and double frame.

PILGRIM FILM SERVICE, INC.

2502 50th Ave., Tuxedo, Hyattsville, Maryland

Phone: 773-7072

Year of Incorporation: 1959

Robert S. Pilgrim, *President*

Robert H. Vance, *Vice President*

Dennis C. Pilgrim, *Secretary, Treasurer*

Services: art, animation, animation photography, titles, opticals and special effects. (Also see film service company listings, this section).

SORRELL-HUGHES, INC.

10526 Detrick Ave., Kensington, Maryland 20795

Phone: 946-2493 AC: 301

Robert T. Sorrell, *President*

Gary L. Hughes, *Vice President*

Services: motion picture design; technical and cartoon animation; film editing; animation camera service; filmographs; storyboards; tv spot design; technical art; slides, visual aids, art.

TELEMATED MOTION PICTURES

8 W. 40th St., New York, N.Y. 10015

Phone: LO 5-5341 AC: 212

Year of Incorporation: 1947

Saul S. Taffet, *Producer-Director*

Peter Dakis, *Animation Director*

Services: animation and live action, production facilities and services.

VIDEART, INC.

480 Lexington Ave., New York, N. Y.

Phone: MU 2-2363 AC: 212

Year of Organization: 1951

Joe Zuckerman, *President*

Services: complete animation and art service; titles; optical effects.

ZAPEL STUDIOS, INC.

615 N. Wabash Ave., Chicago, Ill. 60611

Phone: SU 7-2756 AC: 312

Year of Incorporation: 1952

Owen A Zapel, *President*

A. L. Zapel, *Exec. Vice President*

Kenneth Drake, *Vice Pres., Production*

Services: animation; optical effects production; storyboards; filmstrip animation; art and photography.

EDITING SERVICES

CAM-EDIT COMPANY

30 E. Oak St., Chicago, Ill. 60611

Phone: 337-3432 AC: 312

Robert L. Sinise, *Owner, Supervising Editor*

Nikki Muskat, *Secretary & Assistant*

Services: 16mm/35mm editing services; conforming and laboratory expediting; music and sound effects library; music scoring; 16mm interlock facilities; screening room.

FOTOSONIC, INC.

15 W. 46th St., New York, N.Y. 10036

Phone: JU 6-0355 AC: 212

Year of Incorporation: 1945

Leo Steiner, *President*

David Mower, *Editor*

Charlotte Nelson, *Creative Director*

John Anthony Kirk, *Asst. Editor*

Jack Bravman, *Stockshot Coordinator*

Services: editing, stock shot library, story-board stills.

BEN KANTROWITZ-CINEMATECH

45 W. 45th St., New York 36, N. Y.

Phone: CI 6-8922 AC: 212

Year of Organization: 1961

Ben Kantrowitz, *Owner*

Nina Martin, *Cutter*

Services: editing; negative cutting, matching.

BILL KING EDITORIAL SERVICES

480 Lexington Ave., New York, N.Y. 10017

Phone: YU 6-5707 AC: 212

Year of Organization: 1961

William E. King, *Owner*

Services: editing and completion services.

GLEN MCGOWEAN & SON

161 E. Grand Ave., Chicago, Ill. 60611

Phones: 943-7742/3 AC: 312

Year of Organization: 1961

Glen McGowean, John McGowean, *contacts*

Services: 16, 35mm film editing, picture, dialog, music and effects; optical, magnetic conforming.

FIMA NOVECK PRODUCTIONS

619 W. 54th St., New York, N.Y. 10019

Phone: PL 7-3135 AC: 212

Fima Noveck, *Owner — Director, Editor*

Pearl Rubenstein, *Assistant Editor*

Services: 16, 35mm film editing; technical counseling; music dubbing; rehearsal, projection facilities.

PROJECTED FILM

EDITING SERVICE, INC.

45 West 45th St., New York, N.Y. 10036

Phone: LT 1-1030 AC: 212

Year of Incorporation: 1961

Bert Feldman, *President*

Dick Cohen, *Secretary, Treasurer*

Services: complete editorial service, 16 and 35mm for live action and animation; film consultants.

STAHL EDITING & TITLING SERVICE

33 W. 42nd St., (Penthouse) New York,

N. Y. 10036

Phone: PE 6-9517 AC: 212

Miss W. E. Stahl, *Owner*

Services: editing and titling of motion picture film.

SUMMIT FILM AFFILIATES, INC.

1600 Broadway, New York, N.Y. 10019

Phone: JU 2-5869 AC: 212

Cable: SUMFILM

Year of Organization: 1962

Stuart A. Hersh, *President*

Sheldon Riss, *Vice-President, Secretary*

Pablo A. Zavala, *Vice-President, Treasurer*

Services: editing to completion; production and post production facilities and services.

TELE-CRAFT FILM SERVICE, INC.

630 Ninth Ave., New York, N.Y. 10036

Phone: CI 5-4909 AC: 212

Year of Organization: 1948; Inc. 1960

Maxwell S. Seligman, *President; Sup. Editor*

John Martin, *Production Vice President*

Kenneth Melhwaine, *Film Editor*

Services: editing; print distribution; show integrations; piggy backs.

EFFECTS/OPTICALS

C & G FILM EFFECTS, INC.

1600 Broadway, New York, N.Y. 10019

Phone: PL 7-2098 AC: 212

Year of Incorporation: 1947

Hugo A. Casolaro, *President*

Martin Gottlieb, *Secretary, Treasurer*

Services: CinemaScope squeezing and unsqueezing (scanning process); stand photography; filmstrips; titles and trailers.

CINEEFFECTS, INC.

115 W. 45th St., New York, N.Y. 10036

Phone: CI 6-0951 AC: 212

Year of Organization: 1939

Isaac Hecht, *President*

Services: optical and special effects, 16mm, 35mm color and b&w, inserts, table-top photography, etc.

CINEMA RESEARCH, INC.

716 N. La Brea Avenue, Hollywood 38, Cal.

Phone: WEBster 3-9301 AC: 213

Year of Organization: 1945

Harold A. Scheib, *President, Manager*

Ernest W. Arcella, *Vice President*

Horace Hahn, *Secretary*

Jack Kelson, *Treasurer*

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Cinema Research: Continued

Services: for 16/35/70mm: special effects: trick work; traveling matte; miniatures; inserts; combination animation and live action; optical printing; duplicate negatives; wipes; fades; dissolves; enlargements; reductions; combinations. Titles: hand-lettering and hot press; backgrounds; color correction of packages, film correction; layouts, stock shots, counseling.

COASTAL FILM SERVICES, INC.

321 W. 44th St., New York, N.Y. 10036

Phone: JU 2-7780 AC: 212

Year of Incorporation: 1958

Manny Casiano, *President*

Lou LeMont, *Exec. Vice President*

Dick Swanek, *Vice-Pres. chg. Production*

Lewis Cohen, *Art Director*

George Ottino, *Production Coordinator*

Sal Maimone, *Animation Director*

Services: optical effects, animation, 16mm & 35mm black & white and color fluid gate 16mm work, aerial image optical and animation cameras, stop motion studio, art department, laboratory, still photography studio, ultrasonic film cleaning.

EASTERN EFFECTS, INC.

333 W. 52nd St., New York, N.Y. 10019

Phone: CI 5-5280 AC: 212

Maurice and Sam Levy, *Executives*

Services: optical specialists; special effects.

FILM EFFECTS OF HOLLYWOOD, INC.

1153 North Highland Avenue, Hollywood 38, California

Phones: HO 9-5808/5811 AC: 213

Cable: FILMEFX

Year of Organization: 1946

Linwood G. Dunn, *ASC, President*

Don W. Weed, *Vice President, General Manager*

Cecil D. Love, *Vice President, Technical Director*

Jack Thomas, *Laboratory Superintendent*

Services: specialized laboratory printing in 16-35-65-70mm; color and b&w duplicating; titles; optical printing; matte paintings; miniatures; inserts. Photographic advisory and technical services from story idea to screen; equipment design.

K & W FILM SERVICE CORP.

1657 Broadway, New York 19, N.Y.

Phone: CI 5-8080 AC: 212

Services: opticals, titles, special effects; animation and stop-motion photography.



L & L FILM SERVICES, INC.

62 W. 45th St., New York, N.Y. 10036

Phone: MO 1-3150 AC: 212

Year of Organization: 1962

Chris Grodewald, *President*

Larry Lippman, *Vice President*

Irv. Levine, *Secretary, Treasurer*

Dick Cullen; Herb Grodewald; Bob Feller

Services: optical effects, 16mm/35mm, color, black & white; aerial image; titles; pre-optical effects (See complete listing under Animation Services, this section).



RAY MERCER & COMPANY

4241 Normal Avenue, Hollywood 29, Calif.

Phone: NOrmandy 3-9331 AC: 213

Year of Organization: 1925

Services: for 16/35/70mm: underwater and surface photography; miniatures; animation; trick shots; inserts; paintings for backgrounds and other purposes; titles; scenic materials; optical

Ray Mercer: Continued

printing-special effects; idea counseling; promotional aid and materials.

OPTICAL PRINTING SERVICE, INC.

2908 Howser, Dallas 4, Texas

Phone: LA 6-3985

Year of organization: 1960

John Garza, *Manager*

PILGRIM FILM SERVICES, INC.

2502 50th Ave., Tuxedo, Hyattsville, Maryland

Phone: 773-7072

Year of Incorporation: 1959

Robert S. Pilgrim, *President*

Robert H. Vance, *Vice President*

Dennis C. Pilgrim, *Secretary-Treasurer*

Services: art, animation, animation photography; titles, opticals and special effects.

PROJECT UNLIMITED, INC.

5555 Sunset Blvd., Hollywood 28, Cal.

Phone: HO 9-3523 AC: 213

Year of Incorporation: 1958

Tim Baar, *President*

Wah Chang, *Vice President*

Gene Warren, *Secretary, Treasurer*

Services: special visual effects; stop motion and dimensional animation; travel mattes; trick work; character and product animation.

TELEFEX FILM PRODUCTIONS

902 Wentworth Ave., North Vancouver, B. C., Canada

Phone: 985-0453 AC: 604

Branch Office: Freeland, Washington, Mrs. Ellen Bennett, *Manager*

Frank E. Fleming, *General Manager*

Services: motion picture backgrounds for use with supered slides, rental service to tv stations; optically-produced abstract designs, black & white and color; sound-track voicing; title art; editing, etc.

TRI-PIX FILM SERVICE, INC.

1604 Broadway, New York, N.Y. 10019

Phone: JU 2-0650 AC: 212

Year of Incorporation: 1960

Guy Varrichio, *President*

Alfred Terone, *Exec. Vice-President*

Donald E. Adler, *Vice-President*

Robert Bushell, *Treasurer*

James E. Hayhow, *Secretary*

Services: opticals, titles, special effects animation; stop motion; still photography; slides; photo-retouching; hand lettering.

VIDEART, INC.

480 Lexington Ave., New York, New York

Services: special optical effects, 16mm, 35mm; b&w and color. See complete listing under Animation Services, this section.

WESTHEIMER COMPANY

6555 Santa Monica Blvd., Hollywood 38, Cal.

Phone: HO 6-7771 AC: 213

Year of Incorporation: 1955

Joseph Westheimer, *President*

Services: opticals and inserts for television, incl. commercials, b&w and color; titles. Traveling matte work; aerial image setup.

A Listing of Professional Specialists

☆ The companies invited to submit listing data for this Buyer's Guide are recognized professional specialists within the service groups alphabetically indexed for the convenience of our worldwide reader family.

FILM TREATMENT AND REJUVENATION



Bekins Film Service Center

1025 N. Highland Ave., Hollywood 38, Cal.

Phone: HO 9-8181 AC: 213

(see complete listing on following page)



COMPREHENSIVE FILMTREAT, INC.

421 West 54th Street, New York, N.Y. 10019

Phone: CO 5-0372 AC: 212

Branches (service centers): at 421 West 54th Street, New York; and 829 North Highland Avenue, Hollywood, California

Year of Incorporation: 1930

Michael Freedman, *President*

Jules Leni, *Vice President & Treasurer*

Stanley Gitter, *Vice President - Operations*

Harry Ehrreich, *Vice President - Sales*

Services: restoration of original scratch-free photographic quality to motion picture originals and prints.

Member: Association of Cinema Laboratories

THE LARSEN COMPANY

1322-24 North Cole Avenue, Hollywood 28, California

Phone: HO 2-2777 AC: 213

Year of Organization: 1949

Seth B. Larsen, *President*

M. C. Larsen, *Vice President*

M. Tiews, *Secretary-Treasurer*

Daniel Castro, *Laboratory Superintendent*

35mm Services: film lacquering to remove scratches from color negatives; magnetic stripping; release prints, cinemascope.

16mm Services: film lacquering to remove scratches from 16mm color original; magnetic stripping; release prints; camera rawstock.

Special Services: editorial service, 8mm magnetic stripping.

LEONARD FILM SERVICE

1700 East Walnut Street, Pasadena, California

Phone: MU 1-9950 AC: 213

Year of Organization: 1958

Kenneth L. Dymmel, *Owner*

Germaine M. Gage, *Production Supervisor*

Services: Vite-a-Lize Film Treatment; inspection, repair and cleaning.

PEERLESS FILM PROCESSING CORPORATION

421 West 54th St., New York, N.Y. 10019

Phone: JU 2-0052 AC: 212

Cable: PEERFILPRO

Branch Office: West Coast Laboratory at 959 Seward St., Hollywood, California

Year of Incorporation: 1934

Stanley Cohen, *V.P. - New York Operations*

Vick C. Krupa, *V.P. - West Coast Operations*

Services: protective treatment; reconditioning services including scratch removal, inspection & repair, shrinkage reduction, correction of brittleness, buckle and curl; supplies for cleaning & repair; packaging and distribution.

PERMAFILM, INC.

79 Fifth Ave., New York, N.Y. 10003

Phones: AL 5-5757/8/9 AC: 213

Cable: PERMAFILMS

Year of Incorporation: 1955

FILM TREATMENT:

Permafilm: Continued

Paul N. Robins, *President*
Robert M. Howse, *Vice President*
Anthony Bennet, *Treasurer*
Edwin Weiser, *Secretary*
Gus Bozinos, *Production Manager*

Services: film protection, negatives and positives; film rejuvenation, negatives and positives; film scratch removal system for negatives and positives.



RAPID FILM TECHNIQUE, INC.

37-02 27th Street, Long Island City 1, N.Y.
Phone: ST 6-4600 AC: 212
In New York City: 21 W. 46th St.

Year of Incorporation: 1940

Henry Lloyd, *Secretary-Treasurer*
Marvin A. Bernard, *Executive Sales Director*
Jerome Gober, *General Manager*

Services: restoration of used, damaged 8mm, 16mm and 35mm motion picture negatives and prints; vault storage, distribution and inspection.

ROBERT H. REDFIELD, INC.

1020 S. Wabash Ave., Chicago, Ill. 60605
Phone: HA 7-3046 AC: 312

Year of Incorporation: 1946

R. H. Redfield, *President*
Wayne Collander, *Vice President*
Farrell W. Redfield, *Secretary, Treasurer*

Services: film treatment; recording service (tape) for Salesmate (35mm); library.



VACUUMATE CORPORATION

427 West 42nd Street, New York, N.Y. 10036
Phone: LO 4-1856 7 AC: 212

Year of Incorporation: 1947

Lucile H. Fleck, *President*
Samuel H. Bunchez, *Treasurer*

Services: inspecting, cleaning, repairing, rejuvenation, scratch removal, cutting and canning of filmstrips, breakdown of TV commercials, packing and shipping of filmstrips and motion pictures; film preservation Vacuumate Process; "No-En" film treatment.

FILM HANDLING STORAGE SERVICES

AFP DISTRIBUTORS, INC.

1600 Broadway, New York, N.Y. 10019
Phone: PL 7-5915 AC: 212

Robert Gross, *President*
Lawrence A. Glesnes, *Vice President*
Sheldon Abromowitz, *Production Supervisor*
Harvey Hecker, *Agency Liaison*
Harriet Hester, *Director of Television Activities*

Carl Enright, *Traffic Manager*

Services: preparation and distribution of film and videotape commercials; editing; film and videotape storage; negative and positive cutting rooms; projection rooms. Additional storage vaults in Ft. Lee, N.J. Other facilities in Hollywood.

AMERICAN FILM REGISTRY DIVISION

Robert H. Redfield, Inc.

1020 S. Wabash Ave., Chicago, Ill., 60605
Phone: HA 7-2691 AC: 312

R. H. Redfield, *President*
Wayne Collander, *Vice President*
Farrell W. Redfield, *Secretary-Treasurer*

Services: storage, handling and distribution of

American Film Registry: Continued

sponsored films, rental of religious and entertainment films; 16mm motion picture film rental library; films electronically inspected (See Robert H. Redfield listing under Film Treatment).



BEKINS FILM SERVICE CENTER

1025 N. Highland Ave., Hollywood 38, Cal.
TWK: LA 959

Year of Organization: 1958

Nicholas Muskey, *Manager*

Services: film distribution, inspection, grading and cleaning, repairing and rejuvenating; scratch removal; protective coating; editing; commercial insertion; storage; print procurement.

REGISTERED FILM STORAGE, INC.

25 Willowdale Avenue, Port Washington,
New York

Phone: PO 7-4520 AC: 516

Year of Incorporation: 1962

Robert B. Pell, *President*

Services: de-humidified, air conditioned, air controlled film storage facilities; 24 hour recall deliveries.

TAPE FILMS, INC.

621 West 54th St., New York, N.Y. 10019

Phone: PL 7-8466 AC: 212

Year of Incorporation: 1960

K. S. Cofod, *Vice President*

Sheldon Friedman, *Business-Sales Manager*
Frank George, *Operations Manager*

Services: print procurement and distribution; post production editorial revision; storage of film and videotape.

MUSIC for FILMS

BOULEVARD RECORDING STUDIOS

632 N. Dearborn St., Chicago, Ill. 60610

Phone: WH 4-2752 AC: 312

Year of Organization: 1956

Hal Kaitehnek, *President*

Services: music scoring to picture, live in studio; music library. Narration recording to picture; editing; slidefilm recording.

CAPITOL LIBRARY SERVICES

(CAPITOL RECORDS)

Hollywood & Vine, Hollywood 28, California

Phone: HO 2-6252 AC: 213 Cable: CAP-RECORD

Year of Organization: 1955

William Loose, *Supervisor*
Barbara Von, *Assistant*

Services: source of the Hi-Q music library for film scoring. Available on lease basis throughout U. S. to industrial film producers and sound labs. Locally, audition rooms available for scoring TV films and spots.



CORELLI-JACOBS FILM MUSIC, INC.

723 Seventh Ave., New York, N.Y. 10019

Phone: JU 6-6673 AC: 212

Date of Organization: 1951

Fred Jacobs, *President*
Alfonso Corelli, *Vice President*
Dayton Anderson, *Music Editorial*
Paul Peterson, *Music Editorial*

Services: create music and sound effects scores for films and slidefilms from own music library. Also lease background music library on disc or 1/4" tape.

MUSIC for FILMS:



FLORMAN & BABB, INC.

65 W. 45th St., New York, N.Y. 10036

Phone: MU 2-2928 AC: 212

Arthur Florman, *President*

Services: sound effects records; also background and mood music.

SAM FOX FILM RIGHTS

1841 Broadway, New York, N.Y. 10036

Phone: Clrele 7-3890 AC: 212 Cable: SAM-FOX

Year of Organization: 1930

Frederick Fox, *Vice President*
Howard Lerner, *General Manager*
Midwest Representative: Esther Frank, 3349 W. Outer Drive, Detroit, Michigan
Western Representative: Benny Miller, 1680 Vine St., Hollywood 28, California

Services: comprehensive libraries of recorded background music available on record and tape.

H-R PRODUCTIONS, INC.

17 East 45th St., New York, N.Y. 10017

Phone: OXford 7-0725 AC: 212

Year of Organization: 1951

Herbert Rosen, *President*
Services: background music of over 500 selections for dubbing and re-recording. Available on "needle-down-once", annual lease or outright purchase basis.

JOHNSEN FILM SERVICE CO.

751 East Rose Avenue, La Habra, California

Phone: 697-4317

Year of Organization: 1959

Paul Johnsen, *President*
Nancy Johnsen, *Secretary*
Ladislav Varady, *Musical Director*

Services: original music for films and records, including composing, arranging, copying and musical direction; consultation and technical assistance for music track in any stage of completion.

MUSIC FOR FILMS, INC.

49 West 45th St., New York, N.Y. 10036

Phone Circle 7-3577 AC: 212

Year of Incorporation: 1956

Herman Fuehs, *President, Treasurer*
Louis Turchen, *Vice President, Secretary*

Services: supply and edit music and sound effects for films and tv commercials.

MUSIC SOUND TRACK SERVICE

1600 Broadway, New York, N.Y. 10019

Phone: ON 7-2985 AC: 212

Year of Organization: 1937

Theresa M. Craig
Danny Hart, *Music Editor*
George Craig, *Assistant Music Editor*

Services: music scoring for motion pictures from music library; editing.



MUSIFEX, INC.

45 West 45th St., New York, N.Y. 10036

Phone: CI 6-4061 AC: 212

Year of Incorporation: 1958

E. Robert Velazco, *President*

Services: background music scoring for motion picture, tv, radio and slidefilm producers; sound effects; musical sound effects discs for outright sale; music library for lease; sound effects for outright sale; original scores; special sound effects made to order; transfer facilities; cutting room for rent.

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MUSIC for FILMS:

LLOYD NORLIN MUSICAL PRODS.

2509 Thayer, Evanston, Illinois
Phone: DA 8-2731 AC: 312
New York Office: 781 Seventh Ave., New York 19, N.Y.
Phone: Circle 6-0499 AC: 212

Services: composer of film, jingle music; complete film scores and music direction; music and lyrics for industrial shows and motion pictures.

PICTURE SCORES, INC.

115 W. 45th St., New York 36, N. Y.
Phone: JU 6-1845 AC: 212

HANK SYLVERN ASSOCIATES, LTD.

521 Fifth Ave., New York, N.Y. 10022
Phone: SU 7-5400 AC: 212

Hank Sylvern, *President, Creative Director*
George H. Fried, *Business Manager*

Services: underscoring original music to animation and live action; jingles, musical commercials; concepts.

TRF MUSIC, INC.

501 Madison Ave., New York, N.Y. 10022
Phone: PL 3-3234 AC: 212

Aldert Vander Molen, Sr., *President*
Louis Nurko, *Vice President, Treasurer*
Aldert Vander Molen, Jr., *Secretary*
Alexander Semmler, *Musical Director*

Services: libraries of background music for radio, tv and film; custom-made musical material, original scores; music for tv and radio commercials; audition facilities — records and tapes.



THOMAS J. VALENTINO, INC.

150 W. 46th St., New York, N.Y. 10036
Phones: CI 6-4675/6 AC: 212
Year of Organization: 1932

Thomas J. Valentino, *President*
Michael Valentino, *Vice President*
Elsie Valentino, *Secretary*

Services: background music library and sound effects library; services for film and tape (video-tape); production departments for tv, newsreels, theatrical productions and film releases, etc. Available on records and tape.

SLIDEFILM RECORDINGS

COLUMBIA RECORD PRODUCTIONS

799 Seventh Avenue, New York, New York
Phone: CI 5-7300

Calvin Roberts, *General Manager*

Branch Offices: 630 North McClurg Court, Chicago 11, Ill., WH 4-6000; Richard Hutter, 6121 Sunset Blvd., Hollywood 28, Calif., HO 6-2481; Michael Coolidge, 2990 West Grand Blvd., Detroit, Mich., TR 1-6100; Tom Van Cessel, Subsidiary: Bradley Recording Studios, 804 16th Avenue South, Nashville, Tennessee, Phone: 254-5578; J. P. Maddox.

Services: recording studios as listed above; music library; sound effects; and record duplication from masters for slidefilms, promotional records.

There's No Substitute for the Facts

☆ Our thousands of subscribers in agencies, industry, government and trade groups, etc. get complete factual data on which to base important buying decisions in these pages.

RCA CUSTOM RECORD SALES

155 East 24th Street, New York 10, New York
Phone: MU 9-7200

Contact: Marjorie B. Tahaney

Branch Offices: 455 North Lake Shore Drive, Chicago 11, Ill., WH 4-3215; William Reilly, 500 17th Avenue South, Nashville, Tenn., AL 5-5781; Edward J. Hines, 1510 North Vine Street, Hollywood, Calif., OL 4-1660; Alfred E. Hindle.

Services: slidefilm and record pressing, music libraries for dubbing; sound effects library and studios available.

SOUND RECORDING

A & R Recording, Inc.

122 W. 48th St., New York, NY
Phone: JU 2-1070 AC: 212

AUDIO EFFECTS COMPANY

1600 N. Western Ave., Los Angeles 27, Cal.
Phone: HO 9-3692 AC: 213

H. E. Tollefson, *Partner*
W. A. Kenworthy, *Partner*
H. A. Beck, *Partner*

Services: complete sound recording services; 16mm, 35mm, 1/4" re-recording.

CINE MAGNETICS, INC.

202 E. 44th St., New York, N.Y. 10017
Phone: MU 2-2780 AC: 212

Year of Incorporation: 1961

Everett Hall, *President*
Allan A. Armour, *Exec. Vice President*

Services: magnetic sound striping (8 & 16mm), sound dubbing to stripe, 8 & 16mm picture duplication, reduction from 16mm to 8mm, color and black & white, 8 & 16mm sound duplication, tape and film, creative film editing, negative film cutting, 16mm optical re-recording; music and voice mix; AV equipment sales & rentals; film distribution.

CINEMA RECORDING CORPORATION

21 W. 46th St., New York, N. Y.
Phone: JU 2-3745 AC: 212

Services: complete sound service for motion picture, tv and industry.

Cinesound Company, Inc.

1037 N. LaBrea Ave., Hollywood 38, Cal.
Phone: OL 4-3004 AC: 213

Rose Layos Green, *President*
Austin Green, *Vice President*
Isabel Zavad, *Secretary*
Irv Nafshun, *Recordist*

Services: motion picture sound recording, all phases; foreign picture dubbing (instant sync); library music scoring.

E M C CORPORATION

(Universal and Radio Recorders Division)

7000 Santa Monica Blvd., Hollywood, Cal.
Phone: HO 3-3282 AC: 213

M. H. Halpern, *President*
W. H. Voeller, *Vice President*
Arnold Daly, *Assistant to President*

Services: film, tape and disc recording services; motion picture recording and scoring; slidefilm recording; mastering and processing; three track and four track stereo capabilities; 16 and 35mm film recording, dubbing and projection facilities; personnel and facilities cleared for classified work.

Listing Data Received After Deadline
Will Appear in the First Supplement
to This 1964 Film Buyer's Guide

SOUND RECORDING:

GLEN GLENN SOUND COMPANY

6624 Romaine Street, Hollywood 38, Cal.
Phone: HO 9-7221 AC: 213

Year of Organization: 1937

G. Carleton Hunt, *President*

Harry E. Eckles, *Vice President*

Joseph D. Kelly, *Vice President and Chief Engineer*

Richard E. Peck, *Vice President, Sales*

Jack Phillips, *Scheduling & Sales*

Robert McKie, *Quality Standards & Methods Verification*

Services: motion picture and television sound recording from original production to final optical negative; transfer, scoring, dubbing; final 35 and 35/32 optical negative recording.

Gotham Recording Corporation

2 W. 46th St., New York, N.Y.
Phone: JU 6-5577 AC: 212

HORIZON SERVICES

Div. of Longmoor-Nelson, Inc.

301 West 73rd Street, Kansas City 14, Missouri

Phone: EM 3-3585 AC: 816

Year of Incorporation: 1952

William V. Longmoor, *President*

Allen Jacobs, *Vice President*

Robert A. Nelson, *Secretary-Treasurer*

Production Coordinator

Maurice Prather, *Producers' Services Director*

Robert C. Webb, *Sound Recordist*

Services: Motion picture sound recording, sound stage and location sync and voice-over; magnetic tape and film and optical recording. Transfer, scoring, dubbing, music, sound effects libraries, editing, script services. Sound stage, editing facilities, crews and equipment available to clients.

Facilities: Eight-channel console, mixing theater, Magnasyn and Ampex recorders, four 16mm magnasyn Selsyn-Interlocked dubbers, Magna-Tech (Rangertone) transistorized playback synchronizer, graphic equalizer, Westrex 35 32mm and 16mm optical recorder. Sound stage, editing facilities, crews and equipment available to clients.

KOSTER FILM FACILITIES, INC.

1017 New Jersey Ave., S. E. Washington, D.C.
Phone: LI 4-4410 AC: 202

Services: sound recording, mixing, editing and other film services for producers.

MAGNO SOUND, INC.

723 Seventh Ave., New York, N. Y. 10019
Phone: CI 7-2320 AC: 212

Ralph Friedman, *Production*

Services: motion picture mixing, transferring, screening, closed circuit screening; striping (regular and raw stock); sound track developing on premises; location sound equipment rentals.



MANHATTAN SOUND CORPORATION

411 Fifth Ave., New York, N.Y. 10016
Phone: LE 2-2425 AC: 212

Year of Organization: 1962

Fred B. Adair, Jr., *President*

Gustave E. Mortensen, *Vice President*

Dante A. Saraceni, *Vice President*

Ken Upton, *Head, Transfer Dept.*

Robert Buscher, *Chief Engineer*

Jack Gordon, *Sales Manager*

Services: motion picture and tv sound recording, transfer, including optical; dubbing; scoring, 35, 35, 32mm & 16mm optical negative recording

SOUND RECORDING

OLMSTED SOUND STUDIOS, INC.

1 E. 54th St., New York, N.Y. 10022

Phone: PLaza 1-0590 AC: 212

Year of Incorporation: 1954

Richard B. Olmsted, *President*

Arthur Shaer, *Vice President*

Services: film and transcription recording; closed circuit Telecine scoring and screening.

PATHE SOUND SERVICES

105 E. 106th St., New York, N.Y. 10029

Phone: TR 6-1120 AC: 212

PHOTO-MAGNETIC SOUND STUDIOS, INC.

3 E. 57th St., New York, N.Y. 10022

Phone MU 8-5690 AC: 212

John Arvonio, *Studio Manager*

Services: sound recording; magnetic and optical transfers.



RECORDED PUBLICATIONS LABORATORIES

(Div. of Recorded Publications Mfg. Co., Inc.)

1558 Pierce Avenue, Camden, New Jersey 08105

Phones: 963-3000 AC: 609

922-5558 AC: 215

Year of Organization: 1948

Edward J. Goodinan, *President*

David H. Goodman, *Vice President, Sales*

Ernest W. Merker, *Chief Engineer*

Services: film, tape and disc recording facilities, sound track mixing and scoring for motion pictures and strip-films, disc mastering, pressings, high speed tape duplication and mailing services, monaural, stereo, three track studio recording.

RECORDING STUDIOS, INC.

1639 Broadway, New York, New York 10020

Phone PLaza 7-S855 AC: 212

Year of Incorporation: 1955

Morton Schwartz, *President*

Robert J. Kingsley, *Vice President*

Aron Katz, *Secretary*

Services: recording, mixing, post-synchronizing and transfer studios; music film scoring stage.

Reeves Sound Studios, Inc.

304 E. 44th St., New York 17, N.Y.

Phone: OR 9-3550

ROSS-GAFFNEY, INC.

21 West 46th Street, New York, New York 10036

Phone: JU 2-3744 AC: 212

Year of Incorporation: 1955

Angelo Ross, *President*

James Gaffney, *Vice President*

James B. Harris, *Secretary, Treasurer*

Services: producers service organization supplying editors; music and music editors; sound effects; transfer service; cutting rooms.

SELLERS COMPANY

2102 Jackson St., Dallas, Texas 75201

Phone: BI 1-5836 AC: 214

J. E. Sellers, *Partner*

Jack Sellers, *Partner*

Services: sound recording; 16mm, 1/4" tape and disc; music; editing; sound effects.

SONIC FILM RECORDING

1230 W. Washington Blvd., Chicago, Ill. 60607

Phone: CH 3-2604 AC: 312

Date of organization: 1946

Sonic Film Recording: Continued

Jack H. Lieb, *President*

Warren H. Lieb, *Prod. Supervisor*

Bill Pellak, *Sound Engineer*

Services: RCA 16mm and 35mm magnetic and optical sound recording; hi-fidelity magnetic mixing; music scoring and editing facilities; studio rental.

SPECTRA-SOUND, INC.

6110 Santa Monica Blvd., Hollywood, Calif. 90038

Phone: HO 2-6951 AC: 213

Paul Tayler, *President*

H. Flint Ranney, *Treasurer*

Esta J. Tayler, *Secretary*

Niels G. Hansen, *Chief Engineer*

Services: 1/4" and 1/2" magnetic tape recording; reference and master disc recording; transfer to or from 1/4" or 1/2" tape, disc, 16mm, 17 1/2mm or 35mm film; 35mm film scoring, looping, dubbing and projection; location recording on 17 1/2mm film or 1/4" sync tape; script typing and duplication.

SYNCHRO-SOUND INC.

62 West 45th Street, New York, N.Y. 10036

Phone: OX 7-2955 AC: 212

Year of Organization: 1961

Win Sharples, Jr., *President*

Frank Decola, *Music Editor*

Services: music available on 35 magnetic or 1/4" tape or disc. Transfer facilities including 35mm and 16mm magnetic and optical; voice recording and dialogue direction; editing facilities for picture, music, effects; background music, original or track.

TELESOUND STUDIO

6296 Melrose, Hollywood, Cal. 90035

Phone: WE 1-5161 AC: 213

Clarence Thompson, *Owner*

Services: sound studio, stage narration and dubbing 16mm; transfer service; location equipment; 16mm shooting on stage and location.

TITRA FILM LABORATORIES, INC.

1600 Broadway, New York 19, N.Y.

Phone: PL 7-6651 AC: 212

David Horne, *in charge*

Services: original recording, mixing, sound transfer, interlock. Editing, conforming, dubbing and film treatment.

TODD-AO

1021 N. Seward St., Hollywood, Cal. 90038

Phone: HO 3-1136 AC: 213

George Skouras, *President (N.Y.)*

Salah Hassanein, *Executive Vice President (N.Y.)*

A. E. Bollengier, *Vice President (N.Y.)*

Fred Hynes, *Vice President, General Manager,*

West Coast Studio

Services: complete sound services, from 8mm through 70mm. 6 track.

UNITED FILM & RECORDING STUDIOS INC.

301 E. Erie St., Chicago, Ill. 60611

Phone: SU 7-9114 AC: 312

William L. Klein, *President*

Art C. Brown, *Asst. to the President*

Marilyn L. Friedel, *Production and*

Traffic Supervisor

George Turek, Sr., *Technical Dept.*

U. Festag, *Foreign Language Coordinator*

Services: all-in-one film (photographic/sound); tape disc recording facilities and reproduction services; music (original & libraries), sound effects; narration; slidefilm recording and reproduction; creative services; film and recording studios; editing facilities; magnetic and optical recording, transfer, interlock mixing; screening room facilities.

United Film & Recording: Continued

ies; props and scenery dock; mastering, processing and pressing work; script service.

UNIVERSAL RECORDING CORPORATION

46 E. Walton Place, Chicago, Ill. 60611

Phone: MI 2-6465 AC: 312

A. B. Clapper, *President*

Mason Coppinger, *Vice President, Chief Engineer*

R. A. Weber, *Secretary, Treasurer*

John Brix, *Prod. Supervisor*

Services: location lip sync recording, 35, 16mm or pulse; re-recording, 35mm mag. or 16mm mag.; interlock screening; music scoring to picture or click track; transfers, 1/4" to 35 and 16mm; music scoring, narration, re-recording, projection, location equipment.

V & W SOUND TRANSFERS, INC.

630 Ninth Ave., New York, N.Y. 10036

Phone: PL 7-5221 AC: 212

John H. Vivian, *President*

Services: recording sound tracks for motion pictures.

SPECIAL SERVICES

Cinematography Service

TED & VINCENT SAIZIS

5616 Tenth Ave., So. Birmingham 12, Ala.

Phone: 595-4163

Services: specialists in motion picture location production; completely equipped with mobile vans; field generators, etc.



TOM WILLARD, CINEMATOGRAPHY

1560 Broadway, New York, N.Y. 10023

Phone: JU 2-1698 AC: 212

Date of Organization: 1962

Thomas W. Willard, *Owner*

Services: cinematography for film-makers, including crew, equipment and laboratory processing.

Cinematography: Filmstrips

PRODUCERS AID INC.

210 W. 65th St., New York, N.Y. 10023

Phone: TR 3-1919 AC: 212

Chuck Robbins, *President*

Bernie Barnett, *Marketing Manager*

Ted Krasnow, *Camera Supervisor*

Dick Lim, *Camera Production*

John Griller, *Technical Supervisor*

Services: 35mm filmstrip — complete facilities for all types of shooting for masters and services for slide duplication.

Film Insurance

Saul Kornreich & Sons, Inc.

Pan Am. Bldg., 200 Park Ave., New York, N.Y.

10017

Phone: TN 7-7730 AC: 212

Saul Kornreich, *President*

Matthew R. & Morton A. Kornreich, *V.P.'s.*

Services: film insurance; specialists in all forms of insurance for tv and film producing companies.

Film Salvage

Film Processing & Salvage Company

3602 S. Crenshaw Blvd., Los Angeles 16, Cal.

Phone: RE 1-2348 AC: 213

Jan Friedman, *President*

Barry M. Stultz, *General Manager*

Services: clearing film base for magnetic striping, 35mm and 16mm.

STOCK SHOTS

COLOR STOCK LIBRARY

Lem Bailey Productions

7934 Santa Monica Blvd., Hollywood 46, Cal.

Phone: OL 4-8197 AC: 213

Carl Russell, Jr., *President*

Lem Bailey, *Vice President*

D. J. Russell, *Secy. Treasurer*

Services: stock shots (16mm black & white, color, 35mm black & white, color) for industrial, educational or documentary films, theatre or tv commercials, live or filmed tv productions; shoot to order in 16 or 35mm.

William M. Dennis Film Libraries

2506 1/2 W. 7th St., Los Angeles 57, Calif.

Phone: DU 4-3722 AC: 213

William M. Dennis, *Owner*

Services: sales, rentals, distribution of sponsored films for sponsors; storage and shipment of sponsored films.

Fotosonic, Incorporated

15 W. 64th St., New York, N.Y. 10036

Phone: JU 6-0355 AC: 212

NBC Film Exchange

3000 West Alameda Blvd., Burbank, California

Phone: SA 5-7000 Ext. 2254

Photographics International

1714 N. Wilton Place, Hollywood 28, Cal.

Phone: HO 7-6126 AC: 213

SPORTLITE FILMS, INC.

20 N. Wacker Drive, Chicago, Ill. 60606

Phones: CE 6-8955/8458 AC: 312

Alfred D. LeVine, *General Manager*

Tom Carnegie, *Talent*

Bill Sprague, *Production*

Edward Sainsbury, *Writer*

Harvey Shapiro, *Counsel*

Services: stock shots of all sports, 16mm black & white and color; sound effects, 1/4" mag. or optical; shoot tailored footage on location on daily basis.

Stack Shats, Inc.

333 West 52nd St., New York City, N. Y.

Phone: JU 2-6155 AC: 212

Maurice Zouary, *contact*

STOCK SHOTS TO ORDER, INC.

350 Fifth Ave., New York, N.Y. 10036

Phone: CI 6-0690 AC: 212

R. A. Phelan, *President*

H. C. Miller, *Vice President*

Anthony Brook, *Secretary*

Services: stock film library in 16 and 35mm, color and black & white; also shoot material to order rear projection plates, inserts, interviews, tv commercials, etc.; location filming; editing facilities.

Preview Theaters: New York

Preview Theatre, Inc.

1600 Broadway, New York 19, N. Y.

Phone: CI 6-0565 AC: 212

William B. Cullette, *President*

Services: three screening rooms for 16mm and 35mm. Optical, magnetic; CinemaScope, Stereophonic.

Johnny Victor Theatre

RCA Exhibition Hall, 40 W. 49th St., New York, N.Y. 10020

Phone: MU: 9-7200 AC: 212

Miss Madeline B. Matterson, *Secretary*

Services: screening room for film preview.

TITLE SPECIALISTS TRANSLATION: FILM

FILM EFFECTS OF HOLLYWOOD

1153 N. Highland Ave., Hollywood 38, Cal.

(see complete listing under Film Services)

HOT PRESS COMPANY

2 W. 46th St., New York, N.Y. 10036

Phone: CI 5-6350 AC: 212

Bud Wyckoff

Services: color typography for film titles, slides, filmstrips, flip cards, comps, short runs.



KNIGHT STUDIO

159 E. Chicago Ave., Chicago, Ill. 60611

Phone: SU 7-5069 AC: 312

Date of Organization: 1912

Ivond H. Krohn, *Owner, Manager*

Arthur F. Krohn, *Sales Manager*

Services: hot stamping of motion picture, slide-film and slide titles in b&w and color. Production of presentations and typographic consultation and service.



KNIGHT TITLE SERVICE OF NEW YORK

145 West 45th St., New York, N.Y. 10036

Phone: CO 5-2050 AC: 212

Year of Organization: 1938

Robert B. Knight, *President*

George Mayer, *Vice President & General*

Manager

Libby W. Knight, *Secretary-Treasurer*

Services: hot press craftsmen for film titles, presentations, art overlays, comprehensives, and reproduction proofs.

KEITH LaBAR

179 N. Martel Ave., Los Angeles 36, California

Phone: WE 4-1126 AC: 213

Services: printed motion picture titles.



Ray Mercer & Company

4241 Normal Ave., Hollywood, 29, Cal.

(see complete listing under Film Services)

Pilgrim Film Services, Inc.

2502 50th Avenue, Tuxedo, Hyattsville,

Maryland

(see complete listing under Film Services)

TITLE-CRAFT

1022 Argyle St., Chicago, Ill. 60640

Phone: RA 8-4521 AC: 312

Rex Soice; Boots Soice, *Co-owners*

Services: Titles for 8mm-16mm film and 2x2 slides.

Theatrical Livestock

Chateau Theatrical Animals, Inc.

605 W. 48th St., New York, N.Y. 10032

Phone: CI 2-0520 AC: 212

Frederick E. Birkner, *President*

Gloria A. Stoesser, *Vice President*

Services: supplier of theatrical livestock in the East; trained animals from flea to elephant; skilled animal handlers; collection of animal-drawn equipment from goatcart to stagecoach; harness.



this symbol, appearing over a listing in these pages indicates that display advertising containing additional useful reference data appears in other pages of this Buyer's Guide.



EXECUTIVE SERVICE CORPORATION

Foreign Language & Cinema Service

7046 Hollywood Blvd., Los Angeles 28, Calif.

Phone: HO 7-5125/9 AC: 213

Cable: AMATEAU

Albert J. Amateau, *President*

Paul Harris, *Vice President*

Bekita Amateau, *Treasurer*

Sandra Leonecavallo, *Secretary*

Services: translations into or from any foreign language; proofreading and correction of printed galleys; cinema: adaptation of script or story to fit narration or lip synchronization of films; narrators, voices, directors, editors in any language; facilities for recording, transfer; editing; developing and printing black & white or color in conventional or animated 8mm, 16mm or 35mm foreign language film versions; consultation on foreign markets, language film and distribution problems for business or industrial films.

VIDEOTAPE SERVICES

ACME FILM LABORATORIES, INC.

1161 N. Highland Avenue, Hollywood 38, California

Phone: HO 7-7471 AC: 213

Videotape Services: 35 and 16mm tape transfer to film, video tape to tape, film to tape, editing, viewing. See listing on page 50.

INTERNATIONAL VIDEO TAPE RECORDING & PRODUCTION, INC.

5907 W. Pico Blvd., Los Angeles 35, Cal.

Phone: WE 7-2323 AC: 213

William F. Wallace, *President*

Richard M. Rosenbloom, *Vice President*

John M. Michaels, *Manager, Technical Operations*

Jack L. Neitlich, *Supervisor, Technical Operations*

Services: tape to film transfers; self contained video tape mobile unit.

NATIONAL VIDEO TAPE PRODUCTIONS

(Division of Sports Network, Inc.)

20 East 46th St., New York, N.Y. 10017

Phone: MO 1-2960 AC: 212

Date of Incorporation: 1959

Richard E. Bailey, *President*

Charles Voso, *Vice President*

Thomas Schilling, *Secretary-Treasurer*

William Hyland, *Comptroller*

Services: color and black and white video tape production facilities; location video taping in color and black and white; video tape mobile units; services for intersync editing, mixing, dubbing, playback and double and single system video tape to film transfer. Services supplied nationally.

TELE VIEW RECORDING SERVICES, INC.

6325 Santa Monica Blvd., Hollywood 38, Cal.

Phone: HO 6-5254 AC: 213

Gil Scott, *Vice President & Secretary*

Bradley Kemp, *Vice President-General Manager*

Services: tape duplications; video tape to video tape; video tape to film.

VHF, INC.

300 East 46th St., New York, N.Y. 10017

Phone: MU 7-4505 AC: 212

Year of Incorporation: 1961

Ira C. Dehmen, *President*

John L. Koushousis, *Vice President, Operations*

Richard R. Rector, *Vice President, Production*

VIDEOTAPE SERVICES:

VHF Incorporated: Continued

Peter V. Smith, *Vice President, Special Projects*
Robert C. Troup, *Vice President, Sales*
Bruce L. Wolfson, *Controller*

Services: transfer of videotape to videofilm, color and black and white; editing, mixing, production services for commercials and programs on videotape and videofilm.

VIDEO TAPE UNLIMITED, INC.

341 Madison Ave., New York, N.Y. 10017

Phone: MU 6-5066 AC: 212

Year of Organization: 1960

Henry Alexander, *President*

Al Wallace, *Vice President, General Sales Manager*

Services: television mobile video tape cruiser; studio or location; program, commercial, pilots; closed circuit; live pickup or videotaped. Special effects: genlock; matting; inserts.

VIDEOTAPE PRODUCTIONS OF NEW YORK, INC.

Videotape Center, 101 West 67th Street, New York, New York 10023

Phone: TR 3-5500 AC: 212

Year of Incorporation: 1958

Howard S. Meighan, *President*

John B. Lanigan, *Vice President, General Manager*

Herbert Hobler, *Vice President, Production Operations*

Charles F. Holden, *Production Manager*

Nathan H. Weiss, *Treasurer*

Donald R. Collins, *Chief Engineer*

Services: videotape production services for tv commercials; programs; closed circuit business, military, educational conferences and instruction; on location, United States and Europe.

WTTW RECORDING SERVICES

1761 E. Museum Drive, Chicago, Ill., 60637

Phone: 654-3500 AC: 312

Elizabeth Edelberg, *Supr., Recording Serv.*

Services: video tape to 16mm SOF film transfers.

Photo-Science Specialist

ROLAB STUDIOS

(Rolab Photo-Science Laboratories)

Walnut Tree Hill, Sandy Hook, Conn.

Phone: 426-2466

Date of Organization in New York City: 1928; in Connecticut: 1933

Henry Roger, *Owner-Director*

E. H. Roger, *Secretary*

Services: Complete and partial productions, assistance to other producers utilizing our facilities; camera and sound; sound stage for rent; specialists in highly technical and scientific camera work.



WRITERS: FILM

JOHN C. BANCROFT

5715 North Campbell, Chicago, Ill. 60645

Phone: ARdmore 1-7747 AC: 312

LESTER BECKER

5 Bayberry Lane, Westport, Conn.

Phone: CL 9-6580 AC: 203



SPENCER BOSTWICK'S PLANFILM, INC.

1647 Wisconsin Ave., N. W., Washington, D. C.

Phone: CO 5-4161

Date of Incorporation: 1956

Spencer Bostwick, *Owner — Head, Script*

Production

Barbara Ross, *Editorial Assistant*

Sara Bostwick, *Head, Music Services*



BRINK SCRIPTS

633 Oak Villa Blvd., Suite 105,

Baton Rouge 15, Louisiana

Phones: 926-1572 357-6276 AC: 504

Date of Organization: 1962

Brinsfield King, Jr., (Brink), *Writer*

COE-PEACOCK

Governor's House, 8400 Wisconsin Ave.

Washington 14, D. C.

Phone: 656-5240 AC: 301

Date of Incorporation: 1961

Lowry N. Coe, Jr.; Clifford L. Peacock

RICHARD P. CREYKE

2019 Grove Street, Glenview, Illinois

Phone: PArk 4-4071 AC: 312

Date of Organization: 1956

EDITORIAL SERVICES, INC.

1276 West Third St., Cleveland 13, Ohio

Phone: TOWer 1-4577

Date of Incorporation: 1952

William D. Ellis, *President*

JANE FITZ-RANDOLPH

977 Ninth Street, Boulder, Colorado

Phone: 422-4436

Date of Organization: 1959

DON FRIFIELD

321 Rutland Ave., Teaneck, New Jersey

Office: 55 West 42nd Street, New York 36, New York

Phones: LO 5-5230 (New York);

201-833-1421 (Teaneck, N. J.)

Don Frifield, *Writer-Director*

JAMES B. GAHAN

21 Claremont Ave., New York 27, N. Y.

Phone: MO 6-0025 AC: 212

Date of Organization: 1952

OVEESTE GRANDUCCI

P.O. Box 1473, St. Thomas, U. S. Virgin Islands, 00802 (Air Mail, please)

Phone: 774-2770 AC: 809 — call collect

Cable: GRANSRIPT

DWINELL GRANT

Solebury, Bucks County, Pennsylvania 18963

Phone: 297-5204 AC: 215

Date of Organization: 1955

Dwinell Grant, *Science Writer & Animation Designer*

HENRY GREGG & ASSOCIATES

413 Upland Road, Havertown, Pennsylvania

Phone: III 6-8144 AC: 215

Date of Organization: 1962

Henry Gregg, *Writer-Director*



BRUCE HENRY

Victory Heights, Stone Lake, Wisconsin, 54576

Phone: Stone Lake 865-2552

West Coast Representative: Peter Thomas,

Goldstone-Tobias Agency, 250 N. Canon

Drive, Beverly Hills, Calif., Phone CR 6-1071

(operate from mobile travel office when on assignment; mail to Stone Lake address is forwarded).

ROBERT M. HERTZBERG

57 West 75th St., New York 23, N. Y.

Phone: TR 3-3211 AC: 212

PAUL W. JENSEN

115 South Benton St., Palatine, Ill.

Phone: 358-1137 AC: 312

Date of Organization: January, 1963

W. PERRY KING

731 Amherst Drive, Burbank, Cal.

Phone: 845-5550 AC: 213

Date of Organization: 1946

ALEXANDER KLEIN

521 West 112th St., New York 25, N. Y.

Phone: AC 2-7634 AC: 212

Alexander Klein & staff, *Writers*

DOUGLAS C. McMULLEN

Script Services

14 Edison Street, Bayville, New Jersey

Phone 341-1793 AC: 201

Date of Organization: 1960

C. A. NICHOLSON

6222 Rex Drive, Dallas 30, Texas

Phone: EM 8-0903

Date of Organization: 1961

BRUCE MOODY

372 Central Park West, New York 25, N.Y.

Phone: UN 5-5278 AC: 212

Date of Organization: 1961

JACK I. MOSS, INC.

145 East 49th Street, New York 17, N. Y.

Phone: PLaza 2-2635 AC: 212

Jack I. Moss, *Writer*

EDWARD R. MURKLAND

27 Bank Street, New Milford, Conn.

Phones: EL 4-3301 5660 AC: 203

Date of Organization: 1962

EDDIE O'BRIEN — THE WRITER

300 Danbury Road, Wilton, Conn.

Phone: 762-8400 AC: 203

Date of Organization: 1960

Edward A. O'Brien, Jr., *Writer*

Gail H. Hulse, *Secretary*

Harriet F. Heyman, *Washington, D. C. contact*

Phone: 588-9635 AC: 202

CARL PUGH

13123 South West 64th Court, Miami, Fla. 33156

Phone: MOhawk 1-9440 AC: 305

ANN AND RALPH SCHOOLMAN

Horton Road, Cold Spring, New York

Phone: Cold Spring 5-3609

WILLIAM L. SIMON FILM SCRIPTS
2407 1/2 Eye Street N. W., Washington 7, D.C.
Phone: FEderal 3-7514 AC: 202
Date of Organization: 1955

STANFORD SOBEL
103 Park Avenue, New York 17, N. Y.
Phone: LExington 2-1450 AC: 212
Date of Organization: 1917

RAY SPERRY
3541 Highland Avenue, San Diego, Calif. 92105
Phone: 281-4392 AC: 714
Ray Sperry, *Writer*
George Sperry, *Writer*

GENE STARBECKER, FILMBUILDER
5700 Manchester Rd., Silver Spring, Md.
Phone: 557-8645
Gene Starbecker, *Writer*
Susan Ward, *Research Assistant*
Barbara A. Belew, *Research Assistant*

J. M. STARBECKER, INC
241 Quincy Avenue, New York 65, New York
Phone: TALmadge 3-2384 AC: 212
Date of Organization: 1954
J. M. Starbecker, *President & Treasurer*
E. N. Starbecker, *Writer*
M. Marlow, *Writer*
Steve Stealan, *Writer*

HOWARD F. STILES
55 West 53rd St., New York 19, N. Y.
Phone: JU 2-6464 AC: 212
Date of Organization: 1935

PETER J. STUPKA
6950 Maple Street, N. W., Washington D. C., 20012
Phone: BAndolph 3-6427
Date of Organization: 1945

KENNETH STUBBS
502 F Street, N. W., Washington 4, D. C.
Phone: MEtropolitan 8-5442 AC: 202
Date of Organization: 1954
Kenneth Stubbs, *Writer and Artist*

DICK UPTON
415 S. Fourth Ave., Libertyville, Illinois
Phone: EMpire 2-0174 AC: 312
Date of Organization: 1960

WEBSTER J. VAN DE MARK
502 Linden Place, Cranford, New Jersey
Phone: BRidge 6-9649 AC: 201

JOHN L. WASHBURN
261 Rockingstone Ave., Larchmont, N. Y.
Phone: TEenyson 4-5741

* this symbol, appearing over a listing in these pages indicates that display advertising containing additional useful reference data appears in other pages of this Buyer's Guide.



NATIONWIDE FILM DISTRIBUTORS



ASSOCIATION FILMS, INC.

Headquarters Office:
347 Madison Ave., New York, N.Y. 10017
Phone: MUrray Hill 5-2242 AC: 212
Robert D. Mitchell, *President*
J. R. Bingham, *Vice-Chairman, Treasurer*
Robert M. Finehant, *Vice President, Corporate Advertising & Public Relations*
Robert W. Bucher, *Vice President, Association Instructional Materials*
A. L. Fredrick, *Vice President, Mid-Western Representative*
Reg. Evans, *Vice President, Sales*

Eastern Area Exchange
Broad at Elm, Ridgfield, N. J., Phone: 201
WHitney 3-8200, E. H. Johnson, *Manager*

East Central Area Exchange
Allegheny and Delaware Aves., Oakmont, Pa.
Phone: 412-828-5900, Joseph R. Liebach
Manager

Central Area Exchange
561 Hillgrove Ave., La Grange, Ill. Phone:
312-352-3377, M. G. Weiland, *Manager*; Robert
Imlach, *Operations Manager*

Southern Area Exchange
1621 Dragon St., Dallas 7, Texas. Phone: 214
Riverside 8-5759, Carl L. Stahl, *Manager*

Western Area Exchange
25358 Cypress Ave., Hayward, Calif. Phone
415-783-0100, Winston O. Siler, *Manager*

IDEAL PICTURES, INC.

Headquarters Office:
55 East South Water St., Chicago, Ill. 60601
Phone: FIancial 6-5450 AC: 312
Paul R. Foght, *President*
Jack Spire, *Vice President, Secretary*
Wally Dauler, *Treasurer*
S. L. Nolan, *Director*
Jack C. Walts, *Director*

BRANCH EXCHANGES: 530 N. 18th St., Birming-
ham 1, Ala.; 1540 Alcatraz Ave., Berkeley 3,
Calif.; 6514 Sehma Ave., Hollywood 25, Calif.;
1011 E. Colfax, Denver 15, Colo.; 55 N. E.
13th St., Miami 32, Fla.; 1923 Piedmont Road, N.
E. Atlanta 9, Ga.; 1370 S. Beretania St., Honolulu
14, Hawaii; 58 E. South Water St., Chicago 1,
Ill.; 15 E. Maryland St., Indianapolis 4, Ind.;

616 S. 5th St., Louisville 2, Ky.; 102 W 25th St.,
Baltimore 18, Md.; 42 Melrose St., Boston 16,
Mass.; 15924 Grand River Ave., Detroit 27, Mich.;
3400 Nicollet Ave., Minneapolis 8, Minn.; 1822
Main St., Kansas City 8, Mo.; 4028 N. Kings-
highway, St. Louis 15, Mo.; 1558 Main St., Buf-
falo 9, N.Y.; 321 West 44th St., New York 36,
N. Y.; 2547 Woodburn Ave., Cincinnati 6, Ohio;
2110 Payne Ave., Cleveland 14, Ohio; 1201 S.W.
Morrison, Portland 5, Ore.; 41 N. 11th St., Phil-
adelphia 7, Pa.; 14 Wood St., Pittsburgh 22, Pa.;
18 S. Third St., Memphis 3, Tenn.; 2434 S. Har-
wood, Dallas 15, Texas; Brigham Young Univer-
sity, Provo, Utah; One E. Main St., Richmond 19,
Va.; and 4431 W. North Ave., Milwaukee 8, Wis.



THE JAM HANDY ORGANIZATION, INC.

Headquarters Office:
2821 E. Grand Blvd., Detroit 11, Mich.
Phone: TRinity 5-2450

Charles W. Renfrew, *Vice President*
Betty Watters, *in charge, Distribution Services*

INSTITUTE OF VISUAL COMMUNICATION, INC.

40 East 49th St., New York 17, N.Y.
Phone: ELdorado 5-1443
William J. Ganz, *President*



MODERN TALKING PICTURE SERVICE, INC.

Headquarters Office:
3 East 54th St., New York, N.Y. 10022
Phone: PLaza 8-2900 AC: 212
Frank Arlinghaus, *President*
Carl Lenz, *Executive Vice President*
Elsie Cox, *Treasurer*
Ralph Del Coro, *Vice President - Sales*
Promotion & Development
W. H. MacCallum, *Vice President - Modern*
Learning Aids Division
W. M. Oard, *Vice President - Operations*
F. M. Kincheloe, *Promotion Manager*

NATIONAL SALES OFFICES

EASTERN DIVISION SALES AT NEW YORK

3 East 54th St., New York 22, N.Y.
Phone: PLaza 8-2900 AC: 212
R. H. Rogers, *Vice President*
Jim Witker

(LISTING CONTINUES ON THE FOLLOWING PAGE)

COMPCO

professional quality reels and cans
are preferred by...



GEO. W. COLBURN
LABORATORY, Inc.



the most "Quality Conscious"
16 mm film laboratory in America

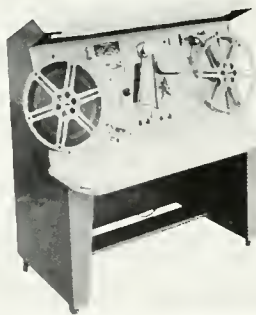
Only CompcO offers "a new dimension in quality" recognized and accepted by leaders in the movie making industry. CompcO's superiority is attributed to a new, major advance in film reel construction—resulting in truly professional reels that run truer, smoother, providing lifetime protection to valuable film. CompcO reels and cans are finished in a scratch-resistant, baked-on enamel, and are available in all 16 mm. sizes—400 ft. thru 2300 ft. For details and prices write to:

COMPCO corporation

1800 N. Spaulding Ave., Chicago 47, Ill.

PROFESSIONALIZE

Your Film Handling
and Save Money



Harwald's precision automatic film inspection equipment is the accepted world standard for modern film libraries — T. V. stations — or wherever motion picture film is handled. Inspect-O-Film automatically finds breaks, torn sprocket holes, scotch tape "splices", any cause of film failure. Even those defects that are virtually impossible to find by hand. Also provides for film cleaning, conditioning, timing and editing.

Seven models available

See catalog for complete listing.

Get the full story. Talk to our engineering representatives and write for our catalog containing a complete line of film room equipment.

THE HARWALD COMPANY

1245 CHICAGO AVE. • EVANSTON, ILL.
Davis 8-7070

A CONVENIENT GUIDE TO NATIONWIDE DISTRIBUTORS OF SPONSORED MOTION PICTURES:

MODERN TALKING PICTURE SERVICE:

AT PITTSBURGH

910 Penn Avenue, Pittsburgh 22, Penna.
Phone: GRant 1-9118
D. P. Kommy, in Charge

CENTRAL DIVISION SALES

Prudential Plaza, Chicago, Ill. 60601
Phone: DElaware 7-3252 AC: 312
Dan Kater, in Charge
Jack Lusk, Jim Davis

WESTERN DIVISION SALES

AT SAN FRANCISCO

444 Market St., San Francisco 5, California
Phone: YUkon 2-9414
Robert A. Kelly, in Charge

AT LOS ANGELES

1717 N. Highland Ave., Los Angeles 28, Cal.
Phone: HOllywood 2-2201
R. M. Hough, Vice President

SOUTHERN DIVISION SALES

1710 H Street, N. W., Washington 6, D.C.
Phone: 298-8383 AC: 202
Jack Lalley, Vice President

AT TORONTO

140 Merton St., Toronto 7, Ontario, Canada
Phone: HUdson 5-4419
Bruce Thomas, in Charge

ROTHACKER, INC.

Headquarters Office:
Time & Life Building, Rockefeller Center
New York 20, New York
Phone: CIrcle 5-6875 AC: 212
Douglas D. Rothacker, Jr., President
W. Stanfield Cooper, Vice President
Edward F. Psotta, Vice President
Mayme R. Dawson, Secretary

STERLING-MOVIES U.S.A., INC.

Headquarters Office:
375 Park Avenue, New York, N.Y. 10022
Phone: JUdson 6-1717
Charles Dolan, President
Sophie Holme, Exec. Vice President
G. Roger Cahaney, Vice President, General Manager
Gordon J. Hempel, Director of Operations
Ophelia Brussaly, Manager, Television Dept.
Morton J. Fink, National Sales Manager
Kadoza Worthy, Comptroller

EASTERN SALES OFFICE

375 Park Avenue, New York 22, N.Y.
Phone: JUdson 6-1717
Morton J. Fink, Sales Manager
Ray W. Salo

MIDWEST SALES OFFICE

200 South Michigan Ave., Chicago 4, Ill.
Phone: 939-6056
William J. Troy, Sales Manager
Clifford Wells

WESTERN SALES OFFICE

1469 North Vine St., Los Angeles 28, Calif.
Phone: HOllywood 4-2656
Ralph Rafik, Sales Manager

Regional Film Exchanges: Eastern Area: 43 West 61st St., New York 23, N. Y. Phone: JUdson 6-1717. Midwestern Area: 200 South Michigan Avenue, Chicago 4, Ill. Phone: 939-6056, William Troy. Western Area: 6290 Sunset Blvd., Los Angeles 28, Cal. Phone: HOllywood 4-2656, Ralph Rafik. Southwestern Area: Millers Visual Aids, 100 University Avenue, Fort Worth 7, Texas. Phone: EDison 2-7184.

UNITED WORLD FILMS, INC.

Headquarters Office:
221 Park Avenue, South, New York, N.Y. 10003
Phone: SPring 7-6600

James M. Franey, President
Murray Goodman, Vice-President, Castle Pack-
age Films.
John D. Desmond, Vice-President, Distribution
Services.
Frank J. Gillhaus, Manager, Branch Operations.
Arthur McLaughlin, Director, Sponsored Film
Department
Herb Sidel, Assistant Director of Film Distribu-
tion Services.
Donald Freeberg, Manager, Advertising De-
partment.

NEW YORK REGIONAL AREA

221 Park Ave., South, New York, N.Y.
Michael Jordan, Manager

CHICAGO REGIONAL AREA

542 S. Dearborn St., Chicago, Ill. 60605
Phone: WAbash 2-7840
William Powers, Manager

LOS ANGELES REGIONAL AREA

7374½ Melrose Ave., Los Angeles, California
Phone: WEbster 8-6125
Hy Block, Manager

PORTLAND REGIONAL AREA

5023 N. E. Sandy Blvd., Portland, Oregon
Phone: ATlantic 1-9732
Frank Schulz, Manager

ATLANTA REGIONAL AREA

287 Techwood Drive, Atlanta, Georgia
Phone: JACkson 3-6201
J. Hunt, Manager

DALLAS REGIONAL AREA

2227 Bryan Street, Dallas, Texas
Phone: RIverside 8-4277
P. Howard, Manager

The (R)Evolution in Film Distribution

Great strides forward have been made by the national film distribution companies whose listings appear in these pages. Automated systems for control and reporting of vital audience data; new program techniques to expand the viewing audience; electronic film inspection equipment to assure print quality... these are just a few of the many phases to be included in a forthcoming special report on "The (R)Evolution in Film Distribution" scheduled for an early issue of BUSINESS SCREEN.

SPECIAL PROBLEMS?

If you've been told it costs too much, or it can't be done, try BUCKNER'S complete custom lab! 8-16mm, all services: sound reversal, processing, printing, striping, transfers from any medium. Wherever you are, we provide "one-stop service." Write for full information.

BUCKNER'S

1128 Unruh, La Puente, Calif.
Phone: (A/C 213) 330-2902

a show stopper?

never!

Your show is one smooth, continuous performance from lights off . . . to the end, with this new KODAK PAGEANT Sound Projector.

No awkward setting-up exercise at the beginning. No embarrassing mid-performance interruptions. Everything exciting that happens will happen on the screen.

This could be the first movie projector you've ever really liked.

It's the first projector with a sound system that has no electronic tubes to burn out . . . no fragile photocells to fail . . . no touchy exciter lamp to quit on you. Not even any static, or hissing, or crackling noises.

The sound system in this PAGEANT Projector is entirely different from those in other projectors you've used. It's transistorized. Its circuitry is built to shrug off bumps and jostling. It should never require fixing. It should never cost you any money. You don't carry spare parts for it. You don't need any.

Power?—enough to pump good sound through an auditorium P.A. system and be heard crisply from first row front to last row balcony.

Fidelity?—clean, commanding, steady sound, played through its own large, 11 x 6-inch speaker. The sound this system reproduces encompasses the entire range it is possible to record on film.

Putting the show on the road is no project with this projector.

It sets up anywhere. Threading film is as easy as following a red line. Throw a lever, push a but-

ton, come back when the movie is over.

The lever you throw does everything but turn on the sound.

The button you push turns on the sound.

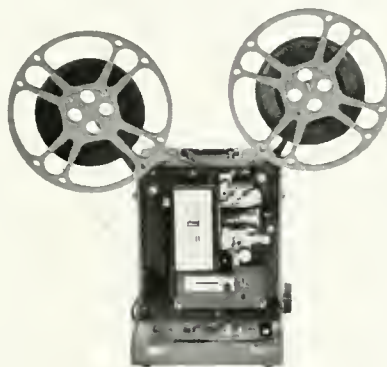
Instantly!

No waiting for warm-up. The sound comes on full and clear, the moment you push the button.

This projector operates so quietly it never calls attention to itself. Never distracts. Never interferes with the mood of the performance. In fact, all your audience will notice is the performance.

The brilliance of the picture, the beauty of the sound, the projector itself—all of these will be taken for granted.

The name of this new projector is the KODAK PAGEANT 16mm Sound Projector, Model AV-126-TR. We've written a booklet about it which you may have simply by writing your name and address here:



KODAK PAGEANT 16mm Sound Projector
(Model AV-126-TR)

Then send it back to us at the address below. Check this box ☐ and we'll have a Kodak dealer call you to arrange for a convenient demonstration of this new machine. No obligation, of course.

KODAK PAGEANT Projector 11-47
EASTMAN KODAK COMPANY
Dept. 8-V, Rochester 4, N. Y.

FILM PRODUCTION SERVICE COMPANIES IN ENGLAND AND CONTINENTAL EUROPE

Film Laboratory Companies in England

BRENT LABORATORIES LTD.

North Circular Road, Cricklewood, London N.W. 2

Phone: Gladstone 4271

Cable: Topfilma London

E. A. Richardson, *Managing Director*

E. C. Pink, *Laboratory Manager*
V. M. Downes, *Company Secretary*

SERVICES: 35 16 Smm B & W neg. processing and printing. 16 Smm B & W reversal processing and printing. 16 8 mm color printing. Titling: Optical; Cutting: Recording-non royalty; Variable density re-recording; Music and effects library; Professional Commentators (all languages); Script translations; Foreign version recordings.

COLOUR CENTRE CINE LTD.

Farnham Royal, Slough, Bucks

Phone: Farnham Common 1043

J. Hornsby

SERVICES: 16mm color duplicating; 16mm Anschrom processing; 16mm Ektachrome commercial processing.

COLOUR FILM SERVICES LTD.

22-25 Portman Close, Baker St., London W. 1, England

Phone: HUNter 2851

Cable: Colorphilma, London, W.1.

R. G. F. Chase, *Director*

J. C. Jeffrey, *Director*

H. Manley, *Company Secretary*

SERVICES: 16mm Ektachrome processing. Color & B W cutting prints; Editing; Sound Recording and dubbing; release printing Kodachrome 5269 and Eastman Color; Preview theatre facilities.

FILMATIC LABORATORIES LTD.

Lonsdale Road, London W. 11

Phone: Bayswater 9391

J. C. P. M. Davis, *Managing Director*

R. F. Ebbetts, *Technical Director*

SERVICES: 16mm processing and printing. Ektachrome; Eastmancolor B & W reversal, neg pos. etc. 35 16mm and 16 18mm reduction in color and B & W neg. cutting and edge numbering.

FILMPRINT SERVICES LIMITED

71 72 Grosvenor Street, London W. 1.

Phone: Mayfair 2456

Cable: Filmprin, London

D. M. Baker, *Production Manager*

D. J. Aldridge, *Director*

SERVICES: 16 Smm color and black & white, cutting; printing; editing; titling; release printing. 16mm color Kodachrome 5269, black & white; theatre rental. 8mm release printing from A & B rolls. Cassette loading facilities for Technicolor E800 projector.

GEORGE HUMPHRIES & CO., LTD.

71 51 Whitfield Street, London W. 1

Phone: Museum 3636

Cable: Humphrilab London

Telegram: Humphrilab Phone London

H. S. A. Baillie, *Director & General Manager*

R. G. Ellis, *Technical Manager*

SERVICES: Full laboratory processing facilities. 35mm B & W; Eastmancolor opticals; traveling matte; neg. cutting, etc. 16mm B & W or color, neg and reversal, Eastmancolor; Ektachrome; Kodachrome, etc. Contact and reduction printing. 8mm B & W and color. Magnetic striping 16 Smm. Animation; titling; recording and re-recording. Preview theatre and conference room at 111 Wardor St.

KAY LABORATORIES LTD.

49A Oxford Road, Finsbury Park, London

Phone: ARC 3050

Cable: ARC BENTLEYS

Guy H. Martineau, *Chairman*

Ernest G. Roy, *Managing Director*

A. W. Smart, F.I.A.C., *Secretary*

Directors: Louis Martineau; David Martineau; F. Alan Martineau;

E. Reginald Dace; Charles T. Parkhouse

SERVICES: 35mm, 16mm, 8mm processing, black & white and color; titling; cutting rooms; editing; recording theatres; filmstrips.

THE RANK ORGANISATION

(Film Processing Division)

Denham, nr. Uxbridge, Middx

Phone: Denham 2323

Cable: Denlab Uxbridge

Olympic Laboratory

School Road, London N. W. 10

Phone: Elgar 4030

Cable: Harles London

W. M. Harcourt, *Managing Director*

H. G. Barker, *General Manager*

SERVICES: Complete processing facilities for 35mm, 16mm, 8mm, 9.5 Eastman Color, Kodachrome, Ferrania-color, Ektachrome, Gevacolor and black and white. Dupes, reduction printing to 8mm. Film cleaning and protection. Projection: 35mm, 16mm married and double film. Sound and Dubbing: 35mm optical (five channels); magnetic (three channels). Transfers: magnetic and optical to 16mm. Post synch. and commentary recording. Preview theatre, 127 Wardour St., London.



this symbol, appearing over listing on this page, indicates that a display advertisement appears in this Buyer's Guide issue.



TECHNICOLOR LIMITED

Bath Road, Harmondsworth,

West Drayton, Middx.

Phone: Skyport 5432

Cable: Technicolor West Drayton

Mr. Gunn, *Photographic*

Mr. Bush, *Photographic*

Mr. Littlejohn, *Release Prints*

SERVICES: See Technicolor, Hollywood.

Cartoon & Technical Animation Facilities

BIOGRAPHIC CARTOON FILMS LTD.

90 Dean Street, London W. 1

Phone: Gerrard 9682 4579

Nancy Hanna; Vera Lionecar;

K. Learner; B. Godfrey

SERVICES: Animation; Photo-animation; Live action; All services 35mm.

CARTOON ANIMATION SERVICE

The Colonnade, Maidenhead, Berks.

Phone: Maidenhead 21756

Ralph Ayres

SERVICES: Cartoons for all purposes. Stop motion, diagram photoanimation, special effects.



HALAS & BATCHELOR CARTOON FILMS LTD.

Lysbeth House, 10a Soho Square, London W. 1

Phones: Gerrard 7681/2

Cable: Habafilm London

Studios: 2, 3 & 4 Dean St., London, W. 1; Animation Stroud,

Church Road, Cairncross, Stroud,

Gloucester.

Associates in United States: Overseas Broadcast Services, Inc.,

230 Park Ave., New York, N.Y.

Phone: ORegon 9-0560; Louis

de Rochemont Associates, Inc.,

18 E. 48th St., New York, N.Y.

Phone: Plaza 5-9710

Associates in Germany: Lumina

Propaganda, Dusseldorfer

Strasse 14, Frankfurt Main 6,

Phone: 33-45-26, Robert Muller,

in charge.

John Halas, *Producer, Director*

Joy Batchelor, *Producer, Director,*

Scriptwriter

Producer Services: Editing & Recording

ASSOCIATED BRITISH-PATHE LTD.

(Production Division)

Film House, 142 Wardour Street, London W. 1

Phone: Gerrard 0444

Cable: Patherima Rath London

Terry Ashwood, *General Manager*

Lionel Hoare, *Producer, Documentary Department*

SERVICES: Sound recording and dubbing theatres in 35 16/8mm; cutting rooms and a comprehensive camera department. Pathe library of newsreel material dating back to 1896. Studios available at Wardour Street and Elstree. Complete production facilities available.

BIRMINGHAM COMMERCIAL FILMS LTD.

Film House, 28 Sutton St., Birmingham 6

Phone: ASon X 4294

Year of Organization: 1935

Harold Juggins, *Chairman*

Holas & Batchelor: continued

S. Eckman, Jr., C.B.E., *Director*

Harold Whitaker, *Key Animator*

Tom Bailey, *Chief Designer*

Bernard Gitter, *Manager of Sales*

Jack King, *Chief Editor*

SERVICES: full, semi, photo animation; special effect photography in 16mm, 35mm, wide screen formats; studios for 3-dimensional model work; cutting rooms; editing facilities.

STEWART HARDY FILMS LTD.

Imperial Studios, Maxwell Road, Elstree Way, Boreham Wood, Herts.

Phones: Elstree 3730 4743

Ken Hardy; Peter Dards

Guy Fergusson; Ken Gay

Joyce Messenger; Louis Dahl

SERVICES: Diagram and cartoon animation for educational, technical, scientific, medical and industrial films. Specialized animation for TV commercials; cutting room, theatre, 35 & 16mm.

W. M. LARKINS & CO. LTD.

51 Charles Street, London W. 1

Phone: Mayfair 1138

Richard Taylor; Beryl Stevens

Denis Gilpin

SERVICES: All forms of animation, cartoon and matte work.

DIGBY TURPIN FILMS LTD.

171 173 Wardour Street, London W. 1

Phone: Regent 2074

Digby Turpin; G. Neale

SERVICES: Complete production services for live action and animation.

Godfrey Davies, *Managing Director*

SERVICES: dubbing and lip sync, sound recording; cutting rooms: 16mm 35mm preview theatre including double head; 16mm 35mm black & white negative processing, 16mm printing; location filming and on site facilities for both sound and picture.

CAMPBELL FILMS LTD.

15 Blackheath Road, Greenwich, London S. E. 10

Phones: Tideway 5163/6699

Year of Organization: 1960

John Hann Campbell, *Managing Director*

Martin D. Romain, *Production Director*

Sam Hindley; Edward E. Herbe,

Directors

SERVICES: editing; tracklaying, dubbing, etc. 3 cutting rooms. 16mm magnetic optical, center or side track; 35mm magnetic optical and sound effects library.

ARRIFLEX at work — ONE OF A SERIES *



MIS PHOTOGRAPHER ARAM PETER MARGOSIAN USING SYNCHRONIZED FLASH ILLUMINATION AND MODIFIED KILFITT LENS

ARRIFLEX® achieves macrocinematographic objective for Moody Institute of Science

A 10-year project of photo-documenting bees maintaining their cities, communicating, telling time and even measuring distances geometrically, was culminated when Dr. Irwin A. Moon, Director of the Moody Institute of Science, Los Angeles, California completed filming "City of the Bees." In making the notable documentary, which has attracted widespread acclaim both here and abroad, Moody Institute of Science photographers relied heavily on the Arriflex 16's mirror reflex features, highly-maneuverable compactness and famed versatility. Exploring unusual procedures in macrocinematography, they synchronized stroboscopic light pulses with the reflex mirror-shutter. This permitted maximum film exposure without sub-

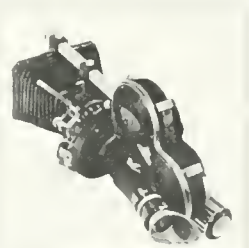
jecting the sensitive, delicate bees to the disturbing, destructive heat of standard lighting. The background story of this fascinating production is reported in the SMPTE JOURNAL, September, 1962 and FILM WORLD of February, 1963.

Utilizing a variety of lenses and lens combinations, the challenges of shooting from moving vehicles... within closely-restricted tree and hive areas... or combining macroscopic subjects with normal backgrounds — were all easily met. In successfully filming "City of the Bees," Arriflex once again proved itself indispensable as a photographic tool of almost limitless capabilities. On location, or in studio, it will do the same for you.



From the microscope to the missile range... from spot locations to sound stages... Arriflex professional motion picture cameras are the dominant choice of filmmakers in science, industry, and entertainment. They're lightweight, rugged, tremendously versatile — uniquely suited to a range of applications virtually without limits. Here are some of the features that give Arriflex cameras their remarkable capabilities:

- MIRROR-SHUTTER REFLEX VIEWFINDER • REGISTRATION-PIN FILM MOVEMENT • 21°-DIVERGENCE 3-LENS TURRET • CONTOUR HAND GRIP • FRAMES-PER-SECOND TACHOMETER • COMPLETE ACCESSORY SYSTEM... lenses, standard and special-purpose electric drives, power supplies, time-lapse equipment, film magazines, sound blimps, tripods.



WRITE FOR NEW CATALOG.

*YOU ARE INVITED to send us a description of your special use of Arriflex equipment.

ARRIFLEX CORPORATION
OF AMERICA

257 PARK AVENUE SOUTH, NEW YORK 10, N. Y.

FILM PRODUCTION SERVICES: ENGLAND

CINEMA LIAISON LTD. (Trading As: Sound Film Services)

22-27a Charles Street, Cardiff
Phone: Cardiff 25402
R. Colwyn Wood M. Brit. I.R.E.
A. James Hiett; A. Watson O.B.E.

SERVICES: 16mm editing services; sound recording suite and preview theatre; complete production facilities available.

HALLIFORD STUDIOS LTD.

Manygate Lane, Shepperdon, Mids.
Phone: Walton-on-Thames 26341
Cable: Hallifilms Shepperton
Eugene Andrews, *Studio Manager*
Laurie Peake, *Chief of Sound*

SERVICES: Two sound stages with total floor area 6,000 sq. ft.; 1,000 amps available on each stage. Dubbing theatre; preview theatre; dressing rooms; offices; workshops.

HARTLEY-WARD FILMS LTD.

3 Albermarle Street, Piccadilly, London W. 1
Phone: Mayfair 9361 2
Cable: Kenart London, W. 1.
Year of Organization: 1938
B. Charles-Dean, *Managing Director*
Paul Merton, *Executive Producer*
Richard Luddington, *Industrial Relations Officer*

SERVICES: Presentation sound studio, 35 16mm cameras, 2 cutting rooms (opt mag); studio and location recording equipment; preview theatre, 35 16mm (double head, mag opt); recording theatre; closed-circuit tv; foreign version commentaries, own translators and commentators.

KAY CARLTON HILL STUDIOS

72a Carlton Hill, London N.W. 5
Phone: Maida Vale 1141
E. G. Roy, *Managing Director*
C. T. Parkhouse, *Studio Manager, Director*

SERVICES: Synch studio production services, preview theatre.

KAY RECORDING STUDIOS

22 Soho Square, London W. 1
Phone: Gerrard 7511

SERVICES: Recording; dubbing; RCA 35mm, 17.5mm, 16mm, 8mm. (See Kay Laboratories Ltd. for other services).

DERRICK KNIGHT & PARTNERS LTD.

S 12 Broadwick Street, London W. 1
Phone: Gerrard 0761
Derrick H. Knight, *Producer*
Brenda Knight
Robert Morgan, *Supervising Editor*

SERVICES: 35 16mm editing services, cutting rooms for hire. Complete 35 16mm production facilities.

When visiting London, call on our European editor, Peter Rigg, at 139a Bedford Court Mansions.

LEEVERS-RICH & CO. LTD.

Cinema House, 80 S2 Wardour Street, London W. 1
Phone: Gerrard 4161
Reginald Barnes-Heath; Fred Fleming, *Joint Studio Managers*

SERVICES: Sound transcription service; 35mm optical and magnetic; 16mm optical and magnetic (edge or center track); 17.5 magnetic; Disc all speeds; 14" tape; Synchropulse; Nagra; Perfectone; Fairchild and Rangertone at all standard speeds. Any of these may be cross-transcribed. Overnight transcription. 16 8mm striped prints recorded from any sprocketed master. Dubbing theatre facilities: 35 16 8mm projection interlocked to six 35mm opt mag tracks. Three 16mm magnetic tracks. Four-way Gram turntables. Live mike for commentary jingles. Location and editing facilities.

R.C.A. GREAT BRITAIN LTD.

Lincoln Way, Windmill Road, Sunbury-on-Thames, Mids.
Phone: Sunbury-on-Thames 5511
Cable: RCA London
Telev: 28608
W. H. Clarke, *Director, Film and Sound Systems Group*
G. E. Webster, *Manager, Magnetic Printing Division*. (Phone: Acorn 1046)

SERVICE: Complete service for stripping and recording 35mm and 70mm release films from producer's 35mm monaural, multiple track, or stereophonic sound masters employing one through six sound tracks. Film bonding facilities available.

RANK FILM LIBRARY

1 Aintree Road, Perivale, Greenford, Mids.
Phone: Perivale 6666
Cable: Gebescope, Greenford
R. Hodge, *General Manager*
A. H. Hall, *Deputy General Manager*
L. Francis, *Sales Manager*
J. W. Hissey, *Industrial Adviser*
B. J. Clifton, *Educational Adviser*

SERVICES: Largest 16mm library in Europe; industrial and educational film distributor; studio for 35mm and 16mm sound recording; facilities for 35mm and 16mm optical or magnetic transfer; all types of magnetic tape transfer.

STANLEY SCHOFIELD PRODUCTIONS LTD.

6-7-S Old Bond Street, London W. 1
Phone: Mayfair 4642 3
Cable: Eskofilms London W. 1
Year of Organization: 1943
Stanley Schofield, *Managing Director*
Kenneth Rittener, *Production Supervisor*
R. G. Wilsdon, *Production Manager*
Gordon Pitt, *Chief Sound & Recording Engineer*
R. E. Eaves, *Chief Editor*

Stanley Schofield: Continued

SERVICES: Documentary sound recording; all production facilities available with exception of processing.

SIXTEEN SERVICES LTD.

Kinoerat House, Cromwell Road, London S.W. 7
Phone: Frobisher 2242
Cable: Kinoerat London
Year of Organization: 1937
Gerald Cookson, FIBP, *Managing Director*
Brian Gibson, FIBP, *Technical Director*
Odran Walsh, *Director*
John Talbot, *Production Manager*
Eric Thirel, *Chief Editor*
Innes-Watson, *Sales Director*

SERVICES: Script writing; studio and location filming (16mm); editing; sound recording; dubbing; preview theatre, double head optical, quadruple head magnetic; cutting rooms; negative room; recording and dubbing studio; closed circuit tv; all production facilities for 'in-plant' units.

YORKSHIRE FILM COMPANY LTD.

12 Queen Street, Huddersfield, Yorks.
Phone: Huddersfield 5335
F. Micklethwaite; C. Bradley

SERVICES: 16mm editing and sound recording. Full production facilities available. Cutting room: R. C. A. recording and dubbing 35 17.5 16 8mm transfers.

ZONAL FILM FACILITIES LTD.

Zonal House, Westfields Road, Acton, London, W. 3
Phone: Acorn 6841
Cable: Zonagram, London
Year of Organization: 1950
F. V. Royce, F.C.A., *Chairman & Director*
J. E. Coxhill, *Director*

SERVICES: Magnetic striping of film of all substandard gauges and also of 35mm and 70mm; release copies of films: Permatfilm and Perma New protection and scratch removal.

Special Services for Producers and Sponsors

Libraries of Recorded Music for Film Production

BERRY MUSIC COMPANY LTD.

10 Denmark Street, London W. C. 2
Phone: Temple Bar 1653
U. S. Agent: Ad. Ascher, Emile Ascher Inc., 45 Fifth Avenue, New York 22, New York
R. Berry; R. C. Denton
SERVICES: Conroy recorded music library on tape or disc.

SOUTHERN LIBRARY OF RECORDED MUSIC LTD.

S Denmark St., London W. C. 2
Phone: Temple Bar 4524
Cable: Southmusic London
Mrs. M. I. Peer; R. P. Iversen; T. H. Ward; T. F. Ward; Robert Kingston, *Directors*
Dennis Berry, *Managing Director*
SERVICES: Library of recorded music on tape and disc for tv, radio, film and transcription use

SYNCHRO RECORDED MUSIC LIBRARY LTD.

S Denmark St., London W. C. 2
Phone: Temple Bar 4524
Cable: Synchrolib Westcent
Year of Organization: 1955
Mrs. M. I. Peer; Leonard Greene, Frederick Fox, *Directors*
Dennis Berry, *Managing Director*
SERVICES: Library of recorded music on tape and disc for tv, radio, film and transcription use.

Location and Studio Equipment Rental Organizations

AUTOCUE (GREAT BRITAIN) LTD.

52 Chelsea Manor Street, London S. W. 3
Phone: Flaxman 5654
Cable: Autocue London
C.F.M. Bailey-Watson
J. E. Stunge; J. N. B. Whitney
SERVICES: TV prompting equipment, rental and services.

GOLDHAWK STUDIOS LTD.

Godolphin Road, Shepherd's Bush, London W. 12
Phone: SHE 4466 7
Year of Organization: 1961
Fred J. Robertson
SERVICES: Film shooting, set building; sound, camera and lighting equipment and crew rental for tv and film industries.

Consultant Services

AUDIO-VISUAL CONSULTANTS

136 Grand Buildings, Trafalgar Square, London W. C. 2
Phone: Museum 0641
R. P. Rigg; J. L. D. Senior

SERVICES: Preproduction planning; scriptwriting services; negotiation of contracts; production liaison services; theatrical and non-theatrical distribution.

SERVICES IN AUSTRIA AND DENMARK

AUSTRIA

WIEN-FILM Ges. m. b. H.
Siebenstengasse 31, Vienna 7
Phone: Vienna 93-76-41
Telex: 01-2524

SERVICES: Studios, 35mm, 16mm, b&w color laboratories; dubbing, recording, re-recording facilities; cutting rooms; camera hire.

DENMARK

-Film Laboratories-

JOHAN ANKERSTJERNE

Lygten, 47-49, Copenhagen, N. A.
Phone: Aegir 1700
SERVICES: 35mm, 16mm, b&w; Eastman Color.

(CONTINUED ON FOLLOWING PAGE)

LARGEST INVENTORY of Lighting Equipment in MIDWEST, U.S.A. and CANADA



National Headquarters-Detroit



JACK A. FROST



COBO HALL OFFICE: 401 Washington Blvd.
Rm. 3143, WQ 2-1255, Detroit 26, Michigan

MAIN OFFICE: 234 Piquette
TR 3-8030, Detroit 2, Michigan

CANADIAN OFFICE: 6 Shawbridge,
BElmont 2-1145, Toronto, Canada

FILM PRODUCTION SERVICES: EUROPE

DENMARK: LABS

A/S NORDISK FILMS TEKNIK
Redhavsvej-Frihavnen,
Copenhagen
Phone: Tria 2601
Telex: 5006

SERVICES: 35mm, 16mm, b&w and color laboratories; preview theatre; sub-titles.

—Recording Studios—

TIVOLIS CONCERT HALL
Vesterbrogade, Copenhagen
Phone: Mi. 1001

FRANCE

—Film Laboratories—

CAMPAGNIE LYONNAISE de CINEMA S. A.
71 rue de la Republique,
Lyon, France
Phone: 37-58-92
Laboratory and screening room:
274 cours Emile Zola a Villeurbanne (Rhône). Phone: 84-87-98
Henri Giraud, *President of Administrative Council*
Victor Kandelalt, *Administrator-Director General*
Andre Jalibert, *Commercial Director*

SERVICES: 35mm developing, printing, editing; 16mm printing; titles; screening room, double head.

LABORATORIES FRANAY TIRAGES CINEMATOGRAPHIQUES L. T. C.

19, Rue Marius Franay, Saint Cloud (S & O) France
Phone: MOLitor 69-20
Cable: Labofranay, Paris
Albert Passy, *Co-Director*
Jacques Hawadier, *Co-Director*
Rene Faidherbe, *Technical Director*
Guy Seitz, *Color Director*
Jacques Chaligie, *Director of Black & White*
Claude Leon, Georges Roch, *Chemical Engineers*

SERVICES: 35mm: black & white and color; *generiques*; special effects, trick work, mattes; titling, all languages, chemical and optical; theatre, 70mm: negative processing, workprints and 35mm optical reduction; film treatment, 6 track magnetic re-recording and 4 track (35mm); trick work; *generiques*. 8mm, 16mm Services at Tirage 16mm, 69, Ave. Pasteur, Montreuil (Seine). Phone: AVRon 35-50.

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(See complete listing under Laboratories Franay Tirages Cinematographiques L.T.C.)

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Phone 235-01-00

Cable: Fotofisa

Branch Office: Fotofilm Madrid,
S. A. Pilar de Zaragoza, 30,
Madrid, Phone: 255-16-04

Daniel Aragonés, Ramiro Aragonés, Antonio Pujol, *Managers*

SERVICES: 35mm, 16mm: black & white and color. Special effects, titles.

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(See complete listing under Fotofilm S.A.E., Barcelona)

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SWEDEN:

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Stockholm

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Cable: Filmkopia

Oskar Ertnaes, *Manager*
Nils Stromqvist, *Vice Manager*

SERVICES: 35mm: black & white and color; 16mm: black & white and color; reversal print, black & white and color. Wetprinting; chemical subtitling; optical printing; sound studio.

SANDREW-ATELJEERNA

(See Equipment Hire Listing)

Cinema 60 "Power Belt" for Location Use With Arriflex

A new "Power Belt" battery, supplying power for Arriflex 16mm and 35mm cameras, is now being offered by Cine 60, New York motion picture equipment manufacturer. The belt is worn



around the waist thus eliminating the need for weighty shoulder straps.

The Power Belt, which contains built-in nickel cadmium battery cells, weighs 3 pounds 5 ounces for the 8.7 volt, 4 ampere hour Arri 16 model, and 4 pounds 15 ounces for the 17.4 volt 4 ampere hour Arri 35 model.

The Arri 35 model has a switch which permits it to also be used for Arri 16's. A built-in charger allows the battery to be recharged easily from any 110 volt AC outlet.

Price of the Cine 60 Power Belts is \$148 for the Arri 16 model and \$256 for the Arri 35. Other voltages can be supplied. Further information can be had from Cine 60, 630 Ninth Avenue, New York 10019.

* * *

Oliver to Head Sound Staff at Producer Services, Inc.

☆ Producer Services, Inc., Dallas, Texas, has acquired the services of Oliver H. Oliver as manager of sound services. He was formerly a sound engineer and head of the sound department at Southwest.

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Mass. 02154, Phone: TWinbrook
9-8300.

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Sales Managers*, 4560 Touhy Ave-
nue, Chicago, Illinois 60646
Phone: OReard 5-1010.

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W. D. Baker, *District Manager*,
R. E. Nasc, *Field Sales Manager*,
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and, Ohio, 44116, Phone: 333-3674.

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Dallas, Texas 75221, Phone: RIVer-
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W. R. Holm, Los Angeles District
Office; A. W. Statt, Seattle, Wash.,
(Lincoln 6-2610).

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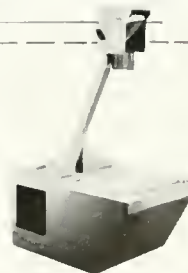
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The Wide World of Sponsored Pictures

"The Invisible Force" Relives History of Casualty Insurance

Background on the growth and development of property and casualty insurance is provided in *The Invisible Force*, a 28-minute b&w motion picture sponsored by the Insurance Information Institute and available on free loan from its film library at 267 W. 25th Street, New York, N. Y. 10001.

A series of flashbacks trace chronologically the history of insurance. The insuring agreement between a Phoenician money lender and a sea captain; an episode on the London docks shows negotiations for marine insurance. Fire insurance is depicted as the outgrowth of the great London fire

in 1666; liability insurance got its start in the 1800's. Narrator Kent Smith concludes with a review of fast changing insurance development of the space age.

The viewer is also introduced to a variety of insurance people: agents, actuaries, adjusters and safety engineers through whom the business serves its clientele. ☐

* * *

Machinists' Informative Film Visit to "Union Headquarters"

The people who belong to the nation's big trade union organizations deserve to know how things are doing down at headquarters and what the people there are doing with their funds. The imposing structure which houses

the International Association of Machinists in Washington, D. C. opens its doors, wide and handsome, in a new 24-minute color motion picture appropriately titled *Union Headquarters*.

IAM member Ken Becker and his wife are taken on a tour of the building and told how it serves members like Ken across the continent. President Al Hayes explains his job; general secretary-treasurer Elmer E. Walker reports on how the dues dollar is spent. The Beckers see and meet people who staff their headquarters.

This candid and refreshing look at the inside workings of an American institution was narrated by Gordon H. Cole. Joel A. O'Brien produced for the IAM. The film is being made available for union meetings as well as to schools, libraries and for television. A modest \$5 rental is charged; prints may be purchased at \$90. For booking arrangements, we suggest you write Mr. Cole, (Public Relations Director of the IAM) at 1300 Connecticut Avenue, Washington 6, D. C. ☐

Seagrams' Film Shows Ford's Triumph in the Canadian Open

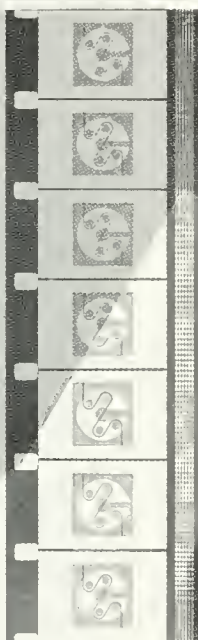
☆ Golf films are among the most popular film fare going. The millions of golfers around the U.S. and Canada are keeping prints of *Repeat Performance*, a 29-minute color and sound record of Doug Ford's 1963 victory in the Canadian Open Golf Classic, on a "back order" basis since its release on October 15. Seagram's Inc. is the sponsor of this Crawley Films Ltd. production.

The title is derived from Ford's previous victory in the Canadian Open of '59 but it might well apply to Crawley's role. This is the 15th consecutive time this Ottawa film company has lensed the event for Seagram's! Modern Talking Picture Service libraries in Canada (naturally) and throughout the U. S. have prints for free loan. Also ask about the equally-popular films of the *Buick Open*, available from the same source. Consult the Red Book or write 3 East 54th St., New York 10002, for Modern's nearest library. ☐

* * *

Conservation Film for T.V.

A new 16-minute color film, *Conserving a Heritage*, is available (to television stations only) from United World Films, Inc. Sponsored by the American Petroleum Institute, it shows how oil prospectors are safeguarding the beauty of wilderness areas. ☐



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N. Y. World's Fair Report

Notes in Brief by Robert Seymour, Jr.

THE WORLD'S FAIR is now beginning to look like a real Fair instead of raw concrete, girders and mud as it was a few weeks ago. As you drive along the Expressway, General Motors looks big and imposing. Kodak is rapidly taking its final shape and big color photographs are being tested on the tower. Beyond these are several dozen other handsome pavilions now in various stages of completion. Films are also getting made.

* * *

Niles' Producing Port Authority Picture With 10 Arriflex Cameras on Circular Rig

Filming is going on all over the metropolitan area for a 360-degree circular motion picture which will be shown in the New York Port Authority Building at the Fair on a 195 feet circumference screen.

Crews of Fred Niles Communications Centers are shooting with an \$80,000 camera rig made up of 10 Arriflex cameras mounted in a circle atop a specially-built Land Rover Camera car. Niles' contract with the Port Authority calls for a \$100,000 15-minute motion picture and provides for \$29,000 additionally for rental of the camera rig. Producer and director is Charles J. Ticho.

* * *

Cinerama "Journey" for the U. S. Exhibit

Progress is reported on the big Cinerama production, *American Journey*, which will play in the United States Pavilion. It is now estimated that the 15-minute film will cost \$2,500,000.

A total of 30 automatic projectors and 132 different screens - many of them moving - will be used to show the movie. Negotiations are now going on with the New York projectionists' union to determine how many men will be required for necessary "maintenance" work on the automatic projection machinery.

* * *

Kodak to Take Viewers on a Balloon Ride

Upstate, Eastman Kodak is making a film for showing at the Fair about the adventures of two chimpanzees and a girl who ride in an old-fashioned wicker basket under a balloon.

Much in the manner of *Around the World in*
(CONCLUDED FOLLOWING PAGE NINETY-TWO)

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Above: two U. K. delegates (right): Richard Kelsall, p.r.o. of the Federation of British Industries and member of the international jury, (left) Norman Vigars, film and TV officer of the Ford Motor Co. Cy.

(CONTINUED FROM PAGE 37)
Trades Federation. **Producer:** Polygoon-Profilitti.

• Pictures and music are enough as this film shows new building methods in modern Holland.

CATEGORY D

First Prize: Finland
"Veitsiluoto"

Sponsor: Veitsiluoto Oy. **Producer:** Suomo Filmi, Helsinki.

• One part of Finland's important woodpulp industry — the long journey of timber to pulping factory.

Second Prize: Sweden
"Atoms in Every-Day Life"

Sponsor: The Swedish State Power Board. **Producer:** Svenska Nordisk Tonefilm, Stockholm.

• Just outside Stockholm, an atomic power station is being carved out of a mountainside to provide electricity for 30,000 people. A gas-tight retainer, the heart of the reactor, is built into the cavern.

Third Prize: Germany
"Auf Gehobener Ebene"

Sponsor: Demag-Zug GmbH. **Producer:** Dido Film.

• Pictures the production facilities and products of the Demag engineering works.

CATEGORY E

First Prize: The United States
of America

"The Challenge of Change"

Sponsor: American Telephone & Telegraph Company. **Producer:** Henry Strauss & Company, New York.

• A film to train management and staff on how to adapt themselves to changing conditions of business.

(Second, Third Prizes Not Awarded)

CATEGORY F

First Prize: Britain
"Analysis by Mass"

Sponsor: Associated Electrical Industries Ltd. **Producer:** A. E. I. Film Unit.

• A film intended for scientists and technicians in fields of research where the mass spectrometer is likely to be used. Film discusses the structure of the atom.

Fourth Industrial Film Festival Awards:

Second Prize: France
"Dynamique Experimentale"
("Experimental Dynamics")

Sponsor: French State Railways. **Producer:** French Railways Film Unit.
• A study of the behavior of railroad vehicles and their rail-holding properties.

Third Prize: Sweden
"Swedish Steel"

Sponsor: Fargesta Bruks A.B. **Producer:** Svenska Nordisk Tonefilm.

• An historical account of ore mining in Sweden, with detailed information on the manufacture of various types, qualities of alloy steel. Intended as prelude to visits by steel specialists to the Fargesta plant.

CATEGORY G

First Prize: France
"C'est cela que vous Attendiez"

("That's What You Were
Waiting For")

Sponsor: Chambre Syndicale des Banques Populaires. **Producer:** Les Analyses Cinematographiques, Paris. **Directed by:** A. Cantenys.

• A light-hearted training film to bring home to bank clerks the importance of prompt customer service and courtesy.

Second Prize: Germany (Tie)
"Ein Arbeitstag"
("A Working Day")

Sponsor: Badische-Anilin & Soda Fabrik AG. **Producer:** BASF Unit.
• Typical working day at the BASF plant in Ludwigshaven — intended to be used during induction courses for new employees.

Second Prize: Spain (Tie)
"Luisillo, Jose y 3,000,000 Mas"
Sponsor & Producer: S.I.P.S.-D.N.S.

• Pictures professional training facilities in Spanish industry.

CATEGORY H

First Prize: Sweden
"Maximum"

Sponsor: Folksam Insurance Company. **Producer:** Svenska Nordisk Tonefilm.

• The film deals with the important question of the need to adapt machines to suit the people who use them, so that they can make full use of their bodies. Problems concerning workers, office staffs and housewives are examined.

Second Prize: Britain
"Fifty to One"

Sponsor: Federation of Civil Engineering Contractors. **Producer:** Drayton Film Productions.

• Statistics show that one in every 50 British construction workers is killed through accidents at work and that those who live will have at least two accidents during their working lives. This film uses shock treatment to reduce the accident rate.

Third Prize: France

"Plainte Contre Indifference"
("A Plea Against Indifference")

Sponsor: French Association of Paralytics. **Producer:** Gaumont-Actualites, Paris. **Directed by:** Jean Dague.

• A study in depth of the problems of educating and finding work for paralytics and physically-handicapped persons. This film is intended for medical men and for employment managers.

KEY TO THE CATEGORIES

Category A: films about economic and social questions of general interest, intended for showing primarily to the general public.

Category B: films about specific industrial products, materials or projects, intended for showing primarily to the general public.

Category C: films aimed less at information than do the films in Categories A & B, but which contribute to the prestige of the industry.

Category D: films on industrial techniques (management methods, increasing productivity, efficiency and output; automation, etc., for specialist audiences.

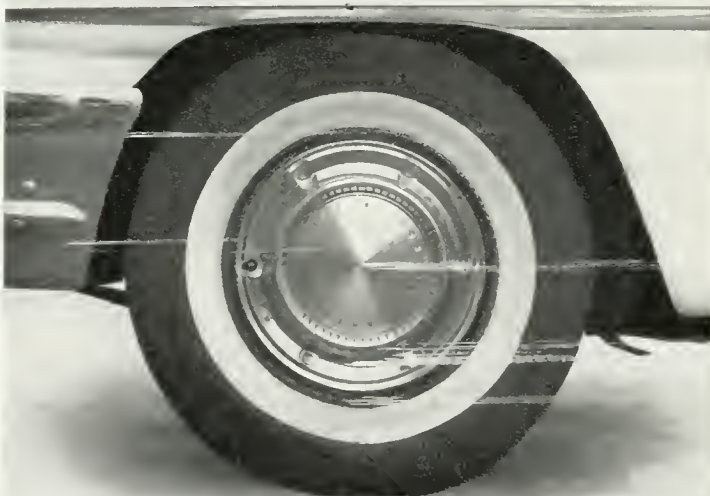
Category E: films on marketing and sales techniques for specialists.

Category F: films on industrial application of scientific principles and research, for specialist audience.

Category G: films on management and manpower training, vocational guidance and human relations within companies.

Category H: films on accident prevention, occupational diseases, health and security — for industry.

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SON ET LUMIERE:

(CONTINUED FROM PAGE 33)
ton controls provided by General Electric.

Underneath this voice-cue track, low-frequency signals were used to shift the sound from loudspeakers at one location to the next; also turning off the sound at the



Composing lights with music and narration for the Nela Park show.

previous location when the audience moves along on the tour. A visit to Nela Park during this 50th Anniversary "Son et Lumiere" program has been characterized as an "unforgettable experience" by those who have seen and heard this remarkable industrial show.

New Sound Recording Tapes Available from Kodak Dealers

Two new professional-quality sound recording tapes, cited by the manufacturer, Eastman Kodak, to provide the answer to the technological riddle of increasing output and sensitivity while reducing print-through, are being marketed this fall through Kodak audio-visual dealers and electronic supply houses throughout the country.

Eastman Sound Recording Tape, Type A303, is basically a low-print tape with a signal-to-print ratio of 54 db. High frequency sensitivity and undistorted output have been increased 33 percent over conventional general purpose tapes to give the user more vibrant highs, a more natural balance between highs and lows.

Eastman Sound Recording Tape, Type A304, is a high-output tape which has more than double the undistorted output of conventional tapes. Output increase of 125 percent provides the professional and audiophile greater dynamic range which is said to sharply reduce any system noise problem. Available on polyester or Durol bases.

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Cameras



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Above: Charles Lipow, organizer of Film Editing Workshop program.

THE CAMERA MART Film Editing Workshop-Seminar, held on October 7-11 at the Henry Hudson Hotel in New York, turned out to be a resounding success. Over 600 registrants were on hand during the five-day (and night) affair, averaging 200 for each session, and ranging up to 400 in attendance during some individual sessions.

The Seminar, sponsored by The Camera Mart, a New York professional motion picture equipment manufacturer and dealer, attracted people interested in film editing from over a hundred industrial concerns, government agencies, universities and military installations. The program included 45 speakers from among New York's leading production firms, labs and service houses.

Stage Set As Editing Room

The stage, in the big ballroom of the hotel, was set as a complete editing room, with 16mm and 35mm Moviolas, editing tables, synchronizers, sound readers, complete down to the last grease pencil.

Working here, as they would in their own editing rooms, were such leading picture and sound editors as Bill Kling, of CBS News; Marcel Broekman, of Professional Film Services; Anthony Termini, of Termini Editorial Services; and Angelo Ross, of Ross-Gaffney. Closed-circuit TV cameras followed their work in tight close-ups which the audience could follow on four monitors set up around the ballroom floor.

Four Outstanding Speakers

Speaking on the art and current status of the film were such luminaries as Producer-Director Stanley Kramer; John Flory, of Eastman Kodak; George Stevens, Jr., of the U.S. Information Service; and Jack Glenn, of Jack Glenn, Inc.

Following one evening's session workshop participants shuttled across town for a guided tour of the MPO Videotronics Center,

Camera Mart Hosts Film Editing Workshop

Over 600 Register for Five-Day Sponsored Program in N.Y.

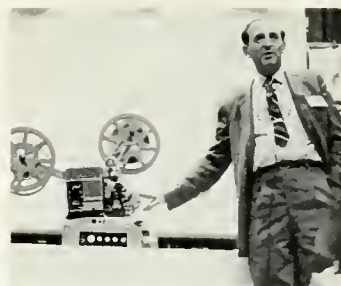
which ended after midnight.

Charles Lipow, who organized the Workshop-Seminar for the Camera Mart management (Samuel Hyman, president, Paul Meistrich, vice president, and Mrs.

Anna Browning, secretary-treasurer), said there had been some industry skepticism at first that film people would come in such great numbers to such a program as this — requiring over 50 hours of



Pictured at Workshop session on Editing Practices are (left to right): Pat De Rosa, Elliot Unger & Elliot, Larry Plastrik, Cine Metric, Inc.; and Anthony Termini, Termini Film Editorial Service, Inc.



Arriflex' Vic James demonstrated Siemens' projector at Workshop.

concentration on a single subject area.

But come they did — and with such a serious, intent and enthusiastic approach to the complex material that the event may become an annual affair.

* * *

Film on Consumers Union is Now Available For Free Loan

The 30-minute motion picture, *Consumers Want to Know*, shows the testing methods and policies followed by the Consumers Union of the U. S. Produced by Richard de Rochemont, this film story of the non-profit consumer testing organization has previously been available on a rental basis. It has now been released for free loan by groups (only charge, postage, both ways) through the Bureau of Communications Research, Inc., 267, W. 25th Street, New York, New York 10001.

* * *

Imaginative New Sales Film Helps Sell Graflex Projector

Taking a cue from its own extensive line of audio-visual equipment, Graflex, Inc., Rochester, New York, has sponsored another motion picture to help its dealer family demonstrate the company's new 16mm sound projector. The latest six-minute color film was produced by Holland-Wegman Studios, Buffalo, under the direction of Hutchins Advertising Company, of Rochester.

A variety of imaginative photographic techniques make the projector "talk" as it sells itself. The projector's beam flutters in synchronization with its speech, a pendulum clock and some children's puppets talk and so does a classroom model of a molecule as it flies apart and reforms itself in a dozen patterns. A piece of blackboard chalk draws the film's simple threading path.

The theme music (from the "Nutcracker Suite") was well chosen as this classroom full of inanimate objects come to life to welcome the new projector. Credit for the idea goes to Hutchins'

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Zeb Pike (left), writer-director of the Graflex sales film, discusses a scene with puppeteer Jim Menke

Bill Wygant; script and direction were by Holland-Wegman's Zeb Pike and photography was by John Gates of the same studio. Charles A. Shepard and Donald R. Calver supervised both script and production for the company.

The film is being shown to its intended school and church group prospects by local Graflex a-v dealers throughout the country and abroad.

150 Free-Loan Pictures in Association Films' New Catalog

More than 450 free-loan motion pictures, ranging in subject matter from aerospace to American history, are described in a new 56-page catalog published by Association Films, Inc. The films are avail-

able in 16mm sound to high schools and colleges, churches and community organizations, industries and adult groups on a free-loan basis. It is the largest selection in the company's 52-year history.

Among Association's offerings are a greatly increased number of travel and sports films. Several new documentaries reflecting the economic and political changes in the world head the company's list.

Copies of *Free-Loan Motion Pictures and Rental Subjects*, describing the films, are available free of charge by writing to Association Films, 347 Madison Avenue, New York 17. Mention **BUSINESS SCREEN** when requesting.



Puppets' action is guided by television monitor for FHA spots.

Planfilm Uses Muppets in Television Spots for FHA

Three 20-second public service television spots were designed by Planfilm, Washington, D. C. to help the Federal Housing Administration stimulate prospective home buyers to write the FHA for a booklet dealing with prudent mortgage planning. The spots are expected to show on more than 500 stations this fall.

Spots feature Jim Henson and his "Muppet" characters. In working his hand puppets, Henson pre-records the voices, then matches the action to the sound. His "viewfinder" is a television monitor fed by a television camera placed at the side of Arriflex used for the filming. Spots were scripted by Spencer Bostwick's Planfilm, with Fred Stuart of the FHA supervising.



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WHEN A PRODUCER sets out to improve film quality, he's liable to run into a barrel-full of obstacles — but he'll also find plenty of helping hands along the way. That's what Cavalcade discovered this year during a six-months' effort to work out a better way to duplicate color filmstrips.

Our quest was launched early in 1963, after we sat down and carefully compared the original transparencies of our latest sound filmstrip with the color release prints. As usual, it was a disheartening experience. The originals were exceptionally rich and vivid, with the delicate skin tones we prize so highly.

Best Originals Looked Worst!

But the release prints — contrasty and washed out; completely lacked the color saturation and "presence" of the originals. And the frames that suffered the most, of course, were the ones that had looked the best on the originals.

It was at this point that our steadily growing discontent over filmstrip release print quality hardened into resolve — some way, somehow, somewhere we had to find a better way.

On the face of it, Cavalcade was ill-equipped for such an undertaking. We're a small outfit, with scarcely a half dozen permanent staff, and none of us has any special background in the complexities of color reproduction.

We Brought Problems to Ken

Nevertheless, we plunged ahead, bedeviling lab people and others in the business with questions. Along the line, we checked in with Ken Mason, manager of the Midwestern Division, Motion Pictures Product Sales Department, of Eastman Kodak.

"Why," we demanded accusingly, "can't we get as good color quality on 35mm filmstrip reproduction as we do on 16mm motion picture prints?"

After all, we argued, we were following exactly the same procedure. We went from an Ektachrome reversal original to color negative to color positive in both instances.

Patently, Mason explained the problem. In motion pictures we were using an internegative especially made for that purpose, and designed to complement the color positive release stock.

525 Not Suitable Material

In our filmstrip procedure, however, we were using a camera negative (525) not really suitable as an intermediate material. For one thing, Mason pointed out, camera

How We Improved Our Filmstrip Quality

Results of a Search for Better Color Duplicates Told

by Dale McCulley, President of Cavalcade Productions

negative is made to be exposed at one-fiftieth of a second, while the average animation camera exposes at two-fifths of a second. Because of this, and other factors, reciprocity was bound to be a problem. In short, by using camera negative we seemed to be licked before we started.

What were the alternatives?

Some studios, Mason revealed, were using motion picture internegative (5270) instead of camera negative. It was a slow film, requiring very high light intensity, but those who were using 5270 felt that it had some advantages over camera negative.

Then Mason mentioned a Kodak internegative, widely used in

photo finishing, as a possibility. But since this particular internegative, known as Kodak Color Internegative Film, Type 6008, was not in the motion picture product line, he referred us to Don Benson, supervisor of the Technical Service Lab of Eastman's Midwestern Sales Division.

Benson, in turn, suggested that we talk to Eastman's Audio-Visual Service Department in Rochester, and we placed the first of many long-distance telephone calls to Willard Libby, assistant manager of Audio-Visual Service. Libby was unhesitating in his recommendation of 6008, and promptly sent along some samples to prove his point. Once we



Cavalcade's Charlotte Meredith checks Internegative answer print as producer McCulley looks on.

got zeroed in on proper filter pack exposure and processing, Libby maintained, we would find this particular internegative vastly superior to anything else available.

We were impressed by the tests from Rochester, and immediately set out to see if we could get the same kind of results with our own animation set-up.

Early Tests Were Disastrous

At the same time, Lakeside Laboratory in Gary, Indiana, which handles our filmstrip duplicating, was involved in a series of tests of their own on 6008. In both cases, the results were, to put it mildly, disastrous. Test prints came out of the Lab literally swarming with grain. And nobody seemed to be able to explain why.

So we called a halt to further tests, and sent one of our original transparencies off to Willard Libby in Rochester, asking him as a special favor to run it through on the tail end of one of their own animations. It took awhile, but when the tests from Rochester finally arrived, excitement ran high.

"Better than the original," was the comment by a friendly competitor who had been kibitzing on our experiments.

Find Procedure for Solutions

At this point, a three-way conference between representatives from Eastman, Lakeside Labs, and Cavalcade was set up to pin down some of the technical problems involved in using 6008 for filmstrip reproduction. While not all of the questions were immediately resolved, we did come up with a procedure for working out solutions.

Meanwhile, Cavalcade was under the gun on animation deadlines. We very much wanted to use the 6008 process on the Royal Commission series of color sound filmstrips we were produc-



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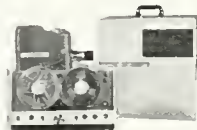
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ing for a long-time client, Scripture Press, in Wheaton, Illinois.

We huddled with our client: Would they be willing to give us an extension on our delivery date on the chance that we could give them release prints of improved color quality? The answer was a prompt affirmative, and we turned back to our animation project with renewed energy.

Getting Equipped for the Job

One of the first steps was equipment: since 6008 required time exposures of several seconds, we could not use the standard animation camera and motor combination. We started out by acquiring a venerable Bell & Howell 2709 camera, and ordered a special motor-timer combination to provide for the long exposures. As with all new installations, numerous bugs developed. Several

camera modifications were necessary before the set-up functioned as we had intended.

While we were testing the camera equipment, we were also running tests for exposure and filter pack, sending the internegative to Color Technique for processing, and to Lakeside for answer prints.

At last we began to see the results we had been looking for—prints that were rich and vivid in color saturation, and remarkably low in contrast. The long search was over, and we were able to start our first full-scale production animation.

A Bonus in Lighting Effects

During our continued experiments with 6008, we discovered another bonus in the new procedure. In the past we had often shied away from low-key shots. Frames that were slightly on the hot side seemed to come through on final release prints much more successfully.

Now we find that more dramatic lighting effects can be readily accommodated because of the built-in contrast masking of 6008. Looking back, we feel that the final results were worth every tedious hour and every hard-earned dollar we put into the project. We remember with a special warmth the fact that all along the way we found people willing to go the second mile in order to help us reach our goal.

Thanks to Those Who Helped

Eastman representatives put their vast backlog of experience and technical knowledge at our disposal.

Lakeside Laboratory ventured willingly with us into the extended testing program that was necessary. Their attitude was summed up by their manager, Wayne Shertzer, "If there is a way to get better quality, that's the way we want to do it." Lakeside is now building a special processing machine to handle 6008 internegative.

Our client, Scripture Press, gave us the necessary headroom to complete our testing program and the Repair Department at Bell & Howell contributed a great deal of helpful background and suggestions, as well as service.

And out of this experience we have reached a happy conclusion: In the film business, the yen for quality is contagious!

* * *

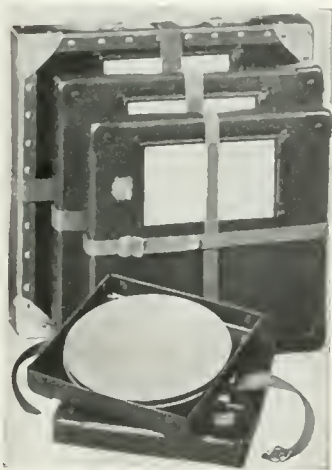
EDITOR'S NOTE: and our thanks to reader McCulley for sharing his know-how with the industry. We invite other contributions like this from the U. S. and abroad.

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NEWS OF STAFF APPOINTMENTS AND BUSINESS FILM INDUSTRY DEVELOPMENTS



Wilding exec: Robert Osmun

Osmun Heads Cleveland Office as a Wilding Vice-President

The appointment of Robert R. Osmun as vice-president in charge of the Cleveland office of Wilding, Inc. has been announced by H. Williams Hammer, president of the national communications company. Mr. Osmun has been an account executive and district sales manager for Wilding during the past six years.

Osmun was associated with Goodyear Tire & Rubber Company for 11 years prior to his present affiliation. He is a resident of Hudson, Ohio, and studied at Princeton, serving in the Army Field Artillery during World War II.

Riemenschneider to Wilding Staff as Account Executive

A former Look sales representative and agency man, Robert Riemenschneider has been named an account executive for Wilding, Inc. He will serve out of Wilding offices at Hudson and Cincinnati, Ohio and is responsible for account development in that state.

A graduate of Ohio Wesleyan who has done graduate work in marketing at Ohio State, Riemenschneider is a Navy veteran who served in the Pacific theater during World War II. His family home is in Worthington, Ohio.

Bennewitz at Norwood Studios

A former Robert Lawrence Productions' sales executive, John Bennewitz, is now director of special projects at Norwood Studios, Washington, D. C. He will specialize in industrial films at that studio. In a previous assignment, Bennewitz supervised film production at Kevin Donovan Films.

Jacobs, MacCrone Form the Capitol Film Production Co.

IFPA alumni Saul H. Jacobs and Charles S. MacCrone, until recently members of Aerojet-General Corporation's Documentary Film Services Department, have formed their own motion picture company, Capitol Film Productions, 5304 Silver Strand Way, Sacramento, California.

An honor graduate of UCLA in 1955, Jacobs has specialized in film production, serving as film editor at KNTV and, for the past four and one-half years, at Aerojet-General. Saul also did freelance work and was a comedy writer for the Tex Ritter t. v. show. For two years he had his



Saul Jacobs and Charles MacCrone own weekly half-hour situation comedy program on KUSC-FM.

MacCrone also studied motion picture production at UCLA, graduating in 1958. Winner of

festival award honors for an experimental-educational film, *World of Chaos*, starring the late Frank Lovejoy, he also produced *The Fabulous North Shore*, a promotional film for the Lake Tahoe-Sierra Chamber of Commerce. Latest film produced by the new company is *No Margin for Error*, a 17-minute subject created for Hoxley, Inc., Hollister, Cal., makers of packaged explosive power used in the missile and space industry.

* * *

Di Giulio to Mitchell Camera as Director of Engineering

Edmund M. Di Giulio has been appointed director of engineering at the Mitchell Camera Corporation, reporting to B. G. Tubbs, president. The former director of engineering, E. C. Manderfeld,



Edmund Di Giulio... to Mitchell

will now devote his full time as executive advisor to the management of the camera company.

Formerly with Electro Optical Systems, Inc. as a senior scientist engaged in advanced systems development work, Di Giulio also held the post of vice-president of engineering and manufacturing at Craig Research, Inc., Los Angeles. He received his BS degree in electrical engineering at Columbia University.

* * *

Dick Bowen Named Production Coordinator at Filmack Studio

Increased activity in the industrial film division has brought the appointment by Filmack Studios, Chicago, of Richard Bowen. He will serve as production coordinator, brings 12 years of studio experience to this company.

A former vice-president of Dallas Jones Productions, Chicago, Bowen is a graduate of Northwestern University and a certified public accountant. His family residence is in Barrington, Illinois.

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Stanley Johnson . . . to Audio

Stanley Johnson Joins Audio Staff as Television Director

Stanley Johnson, formerly of Sarra, Inc., has joined the staff of Audio Productions, Inc., New York city. At Sarra for the past 18 years, he is one of the industry's top-light photographic illustrators. Since 1958 he has been active in the direction of television commercials. He will serve in this capacity for Audio clients. □

* * *

S.O.S. Names Sales Engineer

Arnold T. Nappi has joined the New York staff of S. O. S. Photo-Cine-Optics as a sales engineer. He was formerly manager of the New York sales office for the Fischer & Porter Company. □

* * *

James Patas to Manage Ozalid Product Sales in Los Angeles

James E. Patas has been appointed Manager of Ozalid Product Sales in the Los Angeles District for the Photo and Repro Division of General Aniline and Film Corporation. He replaces Leonard Jesuele who was recently named Eastern Regional Sales Manager for the same product line. □

* * *

Farrell Directs Export Sales

Edward F. Farrell is now director of export sales for Permacel, New Brunswick, N. J. Since 1957 he has been product manager with marketing and promotional responsibility for metal foil, film and motion picture film splicing tapes. □

* * *

Hall Joins Switchcraft, Inc.

Bob Hall, well known in the audio-visual field, now heads Learning Laboratory sales activities for Switchcraft, Inc., Chicago. He was a former partner in the Don Hall Company, audio-visual and learning lab dealers. □

Stone to MPO Videotronics as Executive Producer-Director

Film director Marshall Stone has returned to MPO Videotronics, New York, as an executive producer-director. He had been with MPO until 1961 when he went to Filmex as executive vice-president and a producer-director.

Mr. Stone is well known in the television commercials industry. He has received more than a dozen awards from the New York TV Commercials Festival and from the New York Art Directors' Club. He was the recipient of the Robert A. Sherwood Award for public affairs programs in 1960. This citation, presented by the Ford Foundation, was for his direction of *The Open Mind* series shown on the NBC network. □

* * *

Seventy Hours of New Music in Corelli-Jacobs' Library

Seventy hours of new music, constituting what is probably the largest music library in the world, is now being distributed exclusively by Corelli-Jacobs Film Music, Inc., of New York. Much of the material is especially useful for industrial or documentary themes, and there are, as well, many appropriate openings and closings that are brand new in this country.

The library is available on quarter-inch tape, or on 78 RPM records. Prices are based on per usage, per reel, or unlimited use arrangements. □



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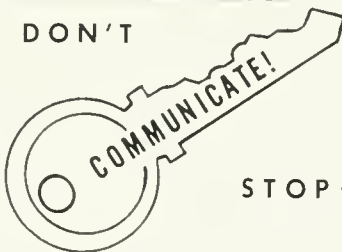
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Award-Winning Films of the Year Featured Next Month

A special feature of the forthcoming Issue Eight will be the review in pictures and text of the "Films of the Year" covering all award-winning motion pictures and slidefilms of 1963. It's an important year-end feature you won't want to miss!

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"ONE OF TODAY'S major problems shared by almost all producers of sponsored films is a cost-price squeeze situation. Solution to the problem calls for firm action by the producers themselves."

That is the opinion of Bruce Henry, well-known free lance film writer, who recently completed an 18,000 mile, eight month personal tour of virtually all major cities west of Chicago, during which he visited many producers and discussed their problems. With him on the tour was Mrs. Henry, former radio and TV producer, who is his professional assistant.

Hope for a Better Return

Henry, who made the trip in a 24-foot "land yacht," a complete traveling office trailer, sees some hope for an easing of the current dilemma many film makers face in trying to balance out the differential between rising creative and production costs and client acceptable pricing.

He thinks a partial solution lies in a sharp examination of all cost factors which might lend themselves to a readjustment, a determined weeding-out of all personnel who are not constantly earning their way, and a "retail marketing" viewpoint toward every department or division of the organization.

"We talked to producers in Arkansas, Texas, New Mexico, Arizona, California, Oregon, Washington, Montana, North and South Dakota, Minnesota and Wisconsin," Henry said, "and we were struck by the fact that although, for the most part, the sponsored film-making industry in those areas is a remarkably active one, profits have by no means kept pace with the increased business. It is reasonable to assume this same situation obtains in many other sections of the country and may, indeed, be common to virtually all producers."

Factors of the Economic Crisis

Henry cited what are, in his opinion, the basic reasons for the economic imbalance between what it costs to make a film and what a film can be sold for in today's market.

"The obvious ones," he pointed out, "are increased demands by labor, deliberate or innocent featherbedding practices, and a 'laissez faire' attitude shared by too many people. Less obvious are management dereliction in assessing personnel worth, lack of close supervision over departmental ef-

VIEWPOINT

Writer Bruce Henry Suggests Cost-Price Squeeze Remedies in Frank Appraisal of Producer Economics Based on Tour

iciency and failure of the industry as a whole to educate sponsors out of their mistaken notion that good films can still be produced as cheaply as they could back in the pre-inflation \$1,000-a-minute days."

Every Item Must Pay Its Way

Admitting there is a danger in oversimplifying the problem and its possible solutions, Henry said he had talked with some producers who already have taken bold steps toward an agonizing reappraisal of their dilemma, particularly with reference to so-called "deadwood" personnel and departmental inefficiency.

"In a small-profit-item opera-

tion such as a Woolworth or a Kresge store," Henry said, "each bin on a counter holding merchandise is required to pay a specific amount of rent, so to speak, for the space it occupies. If it fails to return a profit paralleling that mythical rent, it is either revised, removed or replaced. There are no alibis or excuses tolerated.

"Only by applying just such tough and arbitrary standards is it possible for a low-profit company to stay alive. Today, the sponsored film business is a low-profit operation. The same sort of 'rent' standards might well be applied to every segment of a producing studio."

Henry, who has written over 200 sponsored films and whose scripts have won 43 national and international awards, said that his own personal contribution to a solution of the problem of low profit among producers is to use his "land yacht" as a mobile headquarters and writing office.

* * *

Allservice Labs Believes in Need for Specialized Services

Allservice Film Labs, which opened its doors two months ago at 35 West 45th Street in New York, is dedicated to the idea that there is a need today for a small lab concentrating on good service and quality work that will appeal particularly to the small documentary and industrial film producer.

Burton "Bud" Stone, who heads Allservice, has been aiming for just this kind of a lab for many years. It is laid out in a circular pattern with a natural flow of work from receiving to negative, timing, cleaning, printing, developing, inspection and back into shipping.

Around the outside of these functional working rooms is a perimeter area of reception room, offices, machine shop, vaults and locker rooms. The whole thing is compact, neat and hospital-clean.

Services include 35mm and 16mm black-and-white contact and reduction printing, A & B roll printing, superimposition developing of 35mm and 16mm camera dailies and sound tracks — a complete black-and-white service.

Just installed this month is a new eight-headed reduction printer, which is particularly useful for printing TV commercials. With one pass of the negative through the printer eight release prints are exposed simultaneously. It is believed that only one other such printer exists in the New York area.

Other features of the lab are an ultra-sonic cleaner, projection room with 35mm and 16mm interlock facilities, and high-speed projectors for inspection.

Bud Stone broke into the film business as an assistant in the editing room of Hollywood Television Service after graduating from Florida Southern College. He went on to do a stint at Major Labs before becoming general manager at Consolidated Film Industries' East Coast office. Most recently he has been sales manager at Movielab, New York.

SHARP, CLEAR PICTURES IN DAYLIGHT WITH



LENSCREEN REAR SCREENS BY POLACOAT

Use of rear screen conceals projector, eliminates distractions, speeds understanding and learning. LENSscreen is ideal for:

Briefing, Training, Display of Data and Information, Tracking Systems, High Speed Film Analysis, and for Exhibits, Displays, Sales Presentations.

LENSscreen is available in glass, plexiglas, other plastics — may be ordered as material by the square foot. For full information about screen materials, permanent in-wall screens, rear-screen uses, order your free LENSscreen kit today.

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Please send the Lensscreen Information kit.

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Company

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• SINCE 1945 •

FILM PRODUCTION SERVICES

For Real Quality in
Film Services:

COLOR: 16/35mm

- color prints
- reduction printing
- 16mm internegatives

BLACK & WHITE: 16/35mm

- daily processing of negative and positive film
- printing, 16/35mm
- reduction printing

plus

- Hat Press Titles
- Editing
- Canforming
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- Fine Grains

Recording Services:

- Sound transfers to and from discs, tape, magnetic and optical film (for motion pictures and slidefilms; radio and TV production).

Professional and Studio Equipment Sales:

- Dealers for professional camera, audio, editing and studio equipment manufacturers.

Our Creed

1. To Serve You Better,
2. Give a Good Product,
3. At a Fair Price.

consult

FILM SERVICES INC.

AFFILIATE COMPANY
RECORDING SERVICES
AND SALES COMPANY

(Professional Equipment Sales)

113-119 W. Hubbard
CHICAGO 10, ILLINOIS
Phone: SUperior 7-0735

Getting Thru to People:

(CONTINUED FROM PAGE 48)
"L S M F T" and "Lucky Strike Green Has Gone To War." He thinks the average mentality of the American public is 12 years old. He is the antithesis of "originality," or avant garde. He thinks film is something Colgate removes. If you mention European art pictures and speak of "the new wave," he thinks it is a product of Alberto Culver. His idea of swell entertainment is the "Doublemint Twins" and the "White Tornado."

"Blind Leading the Blind"

He is the man who is supposed to guide a sponsor or client into fresh new paths of communication. But, unfortunately, it is the "blind leading the blind." You can't blame a client—the client is like a child. That's why he is supposed to have an advertising agency—in order to lead him out of the wilderness.

The average client's idea of a swell newspaper ad is one which proclaims in 72-point type, "Our competitor's product is garbage!" This is why he has an agency—to save him from himself. Right? They move in, research it in depth, and then, with their fine trained hand, change the line to read: "Now, proof positive . . . our competitor's product is garbage!"

* * *

Clients, of course, live in a never-never-land, believing that people are truly interested in their products and will hang on their every word, no matter how dull. He clings to his copy points as a child to a security blanket and his agency deems not to show him anything wild, fresh, inventive or artful for fear of rocking the boat and/or their fifteen percent.

Breaking the Mediocrity Barrier

From where I stand, it seems terribly obvious that if an advertiser wishes to break through the mediocrity barrier, he dare not be anything BUT artful. By the "mediocrity barrier" I refer, of course, to that enormous bulk of audiovisual rubbish which comes spewing forth from the massed media, to the tune of billions of dollars a year, somehow passing for Creative Advertising.

Occasionally, someone manages to break through this wall of trivia with a dazzling display of originality and artfulness. When they do, and their originality is carefully oriented to the product, they cannot help but communicate with the consumer.

Of course, there are those in the

SHOOTING
WITH AN
AURICON . . . ?
ARRIFLEX



3 1/4" x 8" x 8"

Weights only 12 pounds yet runs 7000' through Auricon Cine Voice . . . 2700' through Cine Voice Conversion . . . 3000' through Pre-600 or Super-1200 Auricon! Pound-for-pound your most powerful energy supply!

you need the
FREZZO 30D
MORE POW
PER POUND THAN
ANY OTHER
POWER SUPPLY!

- Built-in hi-power charger—fully recharges in 4 1/2 hours. Automatic cut-off.
- Built-in vibrator provides for frequency check and set control for 110 Volt-60 cycle synchronous motors. (50 cycles on special request).
- High power Nickel Cadmium cells—each with safety valve.
- Auxiliary cable permits power tap from automobile batteries in emergency.
- Special remote control cable.
- Complete with sturdy leather carrying case and shoulder strap.

Model 30D for Auricon or any 110V. 60 cycle camera . . . \$350

Model 30DA as above with additional special output of 7.5 and 15V. operation for Arriflex cameras . . . \$400

For descriptive literature write to:

the **CAMERA-MART, inc.**

1845 Broadway, New York 23, N. Y. • PLaza 7-6977



NOW!
L&L animation
has
"AERIAL IMAGE"
for Your
Optical Effects

L&L animation, inc.
THE PRODUCERS SERVICE

- animation
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- filmographs
- opticals



irv levine
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chris grodewald

BRING YOUR PROBLEMS TO US!

62 West 45th Street
New York, N. Y. 10036

Circle 5
7471

(CON'T. FROM PRECEDING PAGE)
business who like to pretend that Newton Minow and the rest of us "protestors" have been smoking opium ourselves all this time. They may be somewhat alarmed to learn of an organization recently formed called "The League Against Obnoxious TV Commercials."

League Members in 34 States

The League's members in 34 states vote for the "terrible ten" and the "decent few" sent along every two months with the organization's Newsletter, according to the Santa Monica O. FLOOR. In the last poll Proctor and Gamble took all the prizes. The company spends more money on television advertising than any firm in the nation—\$111,000,000.00 in 1962.

It is interesting to note, therefore, that they are the proud producer of five of the ten most obnoxious commercials according to the 2,000 members of the League.

They are respectfully: Crest Toothpaste, Gleem, Dash, Blue Secret Deodorant and Ivory Liquid Detergent. The decent few are listed as Chun King Chow Mein, Goodyear, Hallmark, General Electric, Pittsburgh Plate Glass, Heritage House, Lawn Seed, Dupont, Zerox, Nationwide Insurance, Alcoa and Volkswagen.

The People Are Being Heard

The League is dedicated to letting their feelings be known through publicity, economic boycott and even picketing of the guests who make a nuisance of themselves in the living room. The people have started at last to express themselves.

This is no mere accident . . . and it didn't happen overnight. As the insatiable greed of America's larger manufacturers swelled, not accordingly with the population, but out of all proportion, people were appropriately renamed (somewhere along the line) consumers.

In order to move this overwhelming onslaught of soap, dentifrice, cigarettes, canned goods, deodorants, breakfast foods, beer, shampoos and automobiles, to name a few, the consumer had to be convinced that his mission in life was to consume and that he wanted and needed these things in abundance, whether in fact, he did or not.

To accomplish this Herculean task, the volume of advertising obviously had to be increased and the disciples of Hard Sell along Madison Avenue leapt to the challenge and/or the billing.

In their voracious zeal to sell

Getting Through to People: Stan Freberg

sell sell, they began to irritate irritate after the manner of their great leader, George Washington Hill. This worked just fine until the novelty wore off. And the listener suddenly saw the average radio commercial for what it was. Someone hollering at him. This resentment began building up. With the advent of television, it became possible to irritate, nauseate and alienate the consumer visibly as well as audibly.

One of advertising's axioms is that people are always more interested in a new product. They can always be bludgeoned into trying something new . . . once.

* * *

It is one thing to refuse to accept the new school of painless advertising, or a growing revolt of the public toward its painful counterpart; it is quite another to

continue to nurture the very type of moldy fig technique that has today's consumers laughing at its image. It is one thing to discourage entertainment in advertising; it is another to encourage mediocrity.

Granted, commercials are supposed to move products. But advertising has another obligation, it seems to me.

Must Make Cultural Effort

As the keeper of the keys to a pretty potent communications tool, it must contribute to the cultural level of our society, to actually try and raise the level, not merely help maintain the status quo.

Of course, there is hope for us all, according to my friend Howard Gossage, the San Francisco advertising pundit, co-author of the original "Eight Great Tomatoes . . ." campaign, and the man

who got me hooked on advertising in the first place.

Mr. Gossage believes: "The very bulk of advertising is its own worst enemy because somewhere along the line an immunity starts building up against irritation."

This is one of the reasons people aren't bothered more by annoying advertising than they are. If they had to absorb it all, they would go mad. Thus, we see that as the immunity builds up, it costs more and more to advertise every year.

Agencies and clients frequently make the mistake of trying to force the creative person to get too much into one commercial. Too many copy points . . . too many descriptive adjectives . . . cramming them in, as it were, with a shoe horn. It is no wonder that humor as handled by most agencies with no elbow room in which to move or play doesn't usually come off.

A Campaign in Several Phases

You can't do everything at once. When problems arise as enormous as the ones which faced the Chun King Corporation, we recommend that a campaign be conducted in several phases.

How can you expect your audience to concentrate on the technical advantages of a certain kind of packaging like a divider-pak, with vegetables in one can, sauce in the other, let alone remember such phrases as "crisp succulent bamboo shoots," when they frankly couldn't even care less about canned chow mein in general, and specifically one particular product.

Yet, this is just what this company had attempted to do for 15 years, while going through millions of dollars of advertising money and three agencies. First of all, it was obvious that we had to get their attention. To accomplish this, Phase One employed a new and secret weapon called "honesty."

And Chun King Sales Went Up

After some four months of exposure, Chun King verified that sales of Chun King Chow Mein were up 25% nationally and in some markets, 40%. Having now gotten the audience's attention, Chun King moved on to Phase Two. The time had come to put in copy points.

Over the next few months, Chun King gradually explained its divider-pak through a series of folks songs, i. e., "You get the vegetables on the bottom . . . chow mein sauce on the top." They were sung by a group of singers

ANOTHER COMPLETE COLOR PROCESSOR by TREISE!



...designed, built, and
installed for **WILDING!**

Treise has designed, built, and installed continuous laboratory processors and provided quality accessories for many of the finest film studios and laboratories in the country. Included are such outstanding names as Metro-Goldwyn-Mayer Studios, Capitol Film Labs of Washington, D.C., Purdue University, Pathe, Movielab of New York, University Microfilms, etc. To this select list of Treise customers is now added the name of Wilding Inc., one of the nation's leading producers of industrial and commercial films!

The combination 16/35 mm laboratory processor built for Wilding (shown above) is designed to handle all types of Eastman Negative-Positive Color Films. It will process

ess positive film up to 60 f.p.m. and negative film up to 50 f.p.m. The processor is equipped with sound track applicator and waxer and features the finest quality components, such as temperature control by Taylor Fulscope, flow meters by Fischer-Porter, etc.



Photo shows a portion of the circulation system installed by Treise on Wilding Project.

TREISE CONTACT US NOW ... regarding your requirements!
ENGINEERING, INC.

1949 FIRST STREET, SAN FERNANDO, CALIFORNIA • EMPIRE 5-3124

Getting Through to People: Stan Freberg

doing business as "The Chun Kingston Trio." Finally, we arrived at a bit of psychological warfare.

Research showed us that a lot of housewives didn't mind carrying home "takeout" food from the Chinese restaurants in little containers with handles, but were evidently reluctant to carry it home to their husbands in cans, from the store. Whether or not such research had much validity or not, it certainly seemed to me a dandy launching pad for a campaign.

When I first told Mr. Paulucci I wanted Chun King to put little randles on all their cans to help women overcome these guilt feelings, he screamed like a wounded Chinese food tycoon. "Do you realize the problems this creates, Freberg?" he shrieked.

Nevertheless, the handles went on the cans and the commercials went on television.

"The Greatest Single Promotion"

I'm sure you would be interested in knowing that the handles campaign was the greatest single promotion Chun King ever put on. From their own salesmen and brokers, to the buyers, to the consumers, the ridiculous satire of the thing really caught fire.

The rest of their budget for last year, and then some, was invested in a one-hour television special on the eve of Chinese New Year, naturally. It bore the somewhat commercial title of *The Chun King Chow Mein Hour*.

The final commercial urged people, you may recall, to buy two cans of the product . . . one for now, one for when you're hungry an hour later. In this last campaign I had started toying around with a bit of psychiatry in a supermarket. This is an attempt to tear down mental blocks that might have previously been there.

Judging from the reactions of the public, it seems that one of the fastest ways to communicate

instantly, sock the name of the product over and leave people talking about your commercials, is to satirize the types of commercials that people find most offending.

To Communicate: First Get Thru

I hope that what I have had to say did not seem too far afield from the problems of the industrial film producer, for I don't think they were.

The purpose of an industrial film is to communicate a message which might not be as well communicated through another medium and nobody ever communicated anything to anyone without first getting through to them.

So, if I have been any help at all in stating my philosophy on the art of accomplishing this . . . then I have gotten through to you.

* * *

Thermoelectric Applications Described in New Sound Film

Principles and practical applications of thermoelectrics, which use no moving parts and have almost unlimited use for cooling, heating and temperature control, are featured in a new 25-minute 16mm sound film to be released in January, 1964, by Industrial Education Films, Inc.

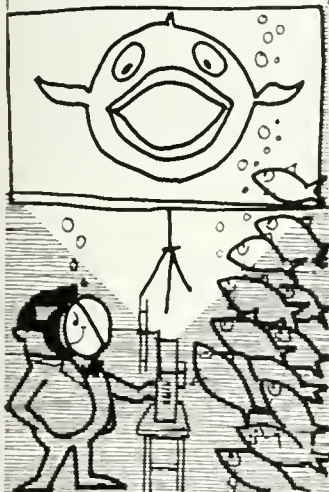
The motion picture was created to help product designers in many fields to apply this versatile new technology most effectively. The film was produced under the technical direction of Carl L. Sonnenschein, director of engineering at Carter-Princeton, the electronics division of Carter Products, Inc.

Industrial Education Films produces and distributes (for rental or purchase) a wide range of audiovisual indoctrination and training aids written and produced under the supervision of foremost authorities in their fields. Films are for use by management and operating personnel. Write Film Guide Library, c/o BUSINESS SCREEN, Chicago 60626, for details.

ELEKTRA

Studios Incorporated 33 West 46th Street New York 36, New York JU'dson 2-3606

NAVA DEALERS... ON THE JOB



Your A-V problems are our business

Your NAVA dealer is a specialist in solving A-V problems. His experience in the audio-visual field is your quickest route to a practical and economical solution to even the knottiest A-V problem. He'll help you match required audio-visual objectives to your audience and facilities within your budget.

Chances are your particular situation is familiar to him, regardless of how unusual it may seem. Rely on a NAVA dealer. He's a man you can rely on for good, solid assistance in matters audio-visual.

Your best A-V plans begin with a NAVA man. Got a problem? . . . call him today. For a List of NAVA Dealers, showing services and rental equipment offered by each, write



National Audio-Visual Association, Inc.
1201 Spring Street, Fairfax, Virginia

WE DO ALL THE WORK!



ONE OF OUR VERY SATISFIED PRODUCERS

COMPLETE 16MM LAB
EDITING
CREATIVE TITLES
MUSIC LIBRARY
SOUND EFFECTS LIBRARY
COMPLETE SOUND STUDIO

WRS
MOTION PICTURE LABORATORY
210 SEMPLE ST., PITTSBURGH 13, PA.
PHONE 863-8300 AREA CODE 412



Robert Dowling (right) commissioner for cultural affairs, city of N. Y., presents grand award for best T. V. spot to Warren Rossell, manager of TV-Radio Production, Ketchum, McLeod & Grove. Herbert Rosen (center) smiles his approval.

(CONTINUED FROM PAGE 33) is immense." That seemed to sum it up for this event.

Here Are the Award Winners

Principal awards in the field of business films and special citations given in this industrial group were:

INDUSTRIAL FILMS

GRAND AWARD

"Hands of the Masters"

Producer: K & S Films, Inc.
Sponsor: The D. H. Baldwin Co.

SALES PRESENTATIONS

First Award: "Apples & Oranges"
Producer: Saul Bass & Associates
Sponsor: CBS-TV

Special Award

"More Run for Your Money"
Sponsor: Klekhaefer Corporation
Producer: Telefilm Productions

TRAINING FILMS

First Award: "Pulse of Life"
Producer: Pyramid Film Producers

Special Award

"You Are A Retailer"
Sponsor: Sinclair Refining Co.
Producer: The Jam Handy Organization, Inc.

PUBLIC RELATIONS FILMS

First Award: "Image of Life"
Sponsor: Perutz-Photowerke
Producer: Insel-Film GmbH, Munich

Special Award

"Reins in the Vigilante"
Sponsor: Armament Control Div. Autonetics, Anaheim, Cal.
Producer: Autonetics M.P. Unit

SCIENTIFIC FILMS

First Award: "Signposts"
Sponsor: Nat'l Tuberculosis Assn.
Producer: Vision Associates, Inc.

Honors at N. Y. International Film Festival:

Special Award: "Project Telstar"
Sponsor: Amer. Tel. & Tel. Co.
Producer: Audio Productions, Inc.

EDUCATIONAL FILMS

First Award: "The Fan"
Sponsor: BASF Color & Chemicals
Producer: Sasse Film, Munich

Special Award:
"Teaching Alphabet"

Sponsor: Initial Tels. Alphabet Publ.
Producer: John Bransby Productions

PUBLIC SERVICE FILMS

First Award: "The Green City"
Producer: Stuart Finley

Special Award
"Credit Where Credit Is Due"
Sponsor: 37 Farm Credit Banks
Producer: Bill Snyder Films

DOCUMENTARY FILMS
First Award: "Miles Over Water"
Sponsor: La. Dept. of Highways
Producer: Avalon Daggett Prods.

Special Award: "Wings to Scandinavia"
Sponsor: Pan American Airways
Producer: Film Authors

SPECIAL AWARDS FOR INDUSTRIAL FILM PRODUCTION

Best Direction
Pyramid Film Producers for the film "Pulse of Life"

Best Photography
West Virginia Pulp & Paper Co.
"Westvaco Inspirations for Packaging." Produced by PLG Prods.



Mr. Dowling presents grand award for industrial films to Jack R. Rabins, president of K & S Films, while Mr. Rosen (center) smiles his approval.

Best Art Work
K&S Film: "Hands of the Masters"

Best Special Effects
Deutsche Dokumentar—
Und Werbefilm for the film "IBM"

Best Animation
Dynamic Films, Inc. for the film
"Adventure in Color"

Best Color in Film
Sasse Film, Munich for "The Fan"

Best Original Music Score
Homer Groening Adv. Agency, Portland, Ore. for the film "Surf"
Sponsored by Jantzen, Inc.

Form Customer Service Group at Capital Film Laboratories

In a series of tactical moves to provide its clients with service to match its modernized facilities, Capital Film Laboratories, Inc., Washington, D. C., has organized a new customer service group. This group of five people has been delegated to full-time responsibility for client service problems.

Two of Capital's customer service representatives are free to travel anywhere to discuss lab requirements on films during production. The other three representatives always remain in the lab, keeping a close eye on work-in-house with the help of an automated IBM production control system.

Noting an increasing demand for full producer completion services, Capital has also expanded both editorial and sound facilities. The lab now offers two recording studios, all Selsyn-interlocked, with RCA and Westrex equipment, two (8 and 10 position) mixing consoles, narration booth and engineers at hand.

A central quality control room also remotely monitors the 16 printing and six processing machines. A continuous training program has been inaugurated.

HAVE YOU BEEN TO

Manhattan?



OUTSTANDING FILM RECORDING
MIXING • DUBBING • RECORDING
TRANSFER • MUSIC SCORING
OPTICAL NEGATIVES

MANHATTAN SOUND CORPORATION
NEW YORK CITY
MSC 411 FIFTH AVENUE LE 2-2428 MSC

FRED ADAIR GUS MORTENSEN KEN UPTON
DAN SARACENI

PROBLEMS OF COMMUNICATION IN WORLDWIDE MARKETING:

(CONTINUED FROM PAGE 41)

they are cheap, but because they fulfill a need.

Other countries are catching up on that old American production know how. They are faced with over-production too. And they are selling here because of their marketing strategies and their ability to *communicate*. In matters of taste and design, they often talk our language better than we do. Many countries have plants more efficient and modern than ours if only because our planes did such an efficient demolition job back in the forties.

Examples of Progress Abroad

Who has the greatest need for rapid transportation? We do! Who has a 120-mile-an-hour Monorail? Not us, the Japanese. I can go on all evening, Gentlemen, with examples from adding machines to fine imported whiskey and with products other than consumer goods too — specialty steels, giant transformers, machine tools, plywood and on and on.

We have some very competent competition with well-defined marketing strategies. And they are learning how to sell to the consumer most effectively.

This chart (shown on screen) shows the size of the challenge. From a high point of 23 billion dollars in 1957, United States gold reserves as of September 25th are at a low of 15.6 billion. At this moment we are a bare 3½ billion above our absolute required reserves and the rate of decline is nothing short of frightening.

It's Up to American Industry

Despite possible government moves in such fields as foreign aid cuts, or bringing back our servicemen from Europe, in the long run it's still American industry and marketing know-how that offers the most promising and believable opportunity for putting our country into a more secure and favorable position in world markets.

American business cannot afford to be complacent. This is a time for us to put all our marketing strengths to work for us. This is a time to find solutions to the "Problems of Management Communications." It is time for me to "talk turkey."

I hope you won't consider me a rude or ill-mannered guest if I

put forth the suggestion that audio-visual people have not lived up to their potential in the field of communications. I don't think that A-V has been sufficiently flexible or responsive to the *complete* communications needs of large companies. Different people offer different reasons for this situation. One person puts the blame squarely onto top management. "Management people don't always recognize their own communications problems, until they are in trouble and need Audiovisual to help bail them out."

I think this is probably a fair statement. Audio-visual departments *do* tend to be relegated to the position of a service group. When someone wants a few slides to illustrate a talk, he calls A-V. But that's not likely to produce a good communication tool.

Job Viewpoints Too Narrow?

Other people put the monkey on A-V's back. They believe that audio-visual people have taken too narrow a view of their own jobs. They are not "communicators" in the full sense but, rather, experts in a specialized communications technique. Now although I think it's possible to justify this narrow interpretation of A-V, I must say that the communication needs of any corporation go far beyond this traditional view.

Being able to create visuals for a speech or produce a film to do a specific job are admirable skills to have, but we need much broader help. We need more than better bar graphs. Many things need to be communicated in ways other than traditional A-V techniques. Management's need is for people who are bigger than the techniques. And there is a need, on the other hand, for management to let those with the potential grow into the complete communications job.

Should such people come from the audio visual field? It seems sensible. You are already skilled as communicators; you need only broaden your horizons. You'll have to fight for a place in the sun. Marketing people lived a kind of underground existence for years. Engineers ran companies; production people moved up to presidencies; in some companies financial people move faster, in others, the legal or sales.

But, gentlemen, when the need

arose for broad marketing concepts rather than narrow specialization, marketing people who had been preparing for years came out like moles, blinking in the sun.

Need is Total Communication

I'm suggesting to you that A-V is nearing a similar situation. The need for "total communications" ability is becoming readily apparent. Some large corporations are already setting up "Communications Managers" — specialists who report to the president or similar high echelon executives. I'm sure that in this room are people with illustrations of communications activity that begins to move in this direction. Let me give just a few examples of how management has used A-V people imaginatively and effectively.

One of your members who works for a large oil company was sent to South America to solve a rather odd situation. The country had recently nationalized the oil industry. The workers were protesting. They preferred to work for the American company. The A-V "specialist's" job was to help sell them on the benefits of working for their own government. Not exactly a "Yanqui, go home" situation and it speaks well of the oil company. His mission, I understand, was accomplished. I am certain that the virtues of A-V rose dramatically in the eyes of his management.

A Cue from Photo-Journalism

Another example: A soft drink company was having difficulty getting accurate market information from a certain area. They decided to send a skilled photographer-reporter to this country. His job was a journalistic assignment, just as if he were employed by LIFE Magazine or United Press. He spent several weeks on the report, returning with several hundred slides and a four hour report, a report which was seen and heard by only ten or so executives.

Another example: An Audio Visual specialist from one division was brought in to do a communications survey of another division which marketed entirely different products. The job: To find out where the company's internal communications tended to break down, to devise better methods for getting messages upward, to measure the effectiveness of signals downward.

Management Seeks Broad View

Obviously, this kind of communications activity goes far beyond the production of a slide presenta-

(CONCLUDED ON PAGE 96)

NOW

**Rich, Soft Color
for your Filmstrips**

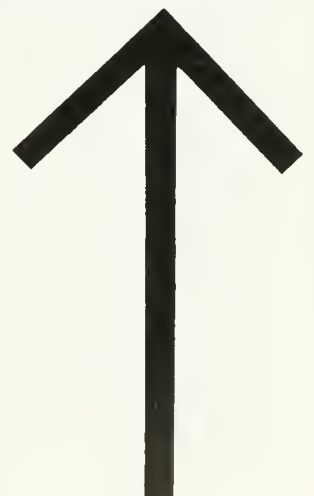
**WITHOUT
CONTRAST MASKING**

Say goodbye to inferior color prints—to burned-out highlights and muddy shadows.

Try Cavalcade's new color filmstrip animation service, featuring the revolutionary Kodak 6008 Internegative.

**FREE COLOR SAMPLE
AND PRICE LIST**

CAVALCADE
PRODUCTIONS, INC.
6648 NORTH ODELL
CHICAGO, ILL. 60631



WRITE OR PHONE 774-6545

P

**San Francisco's
complete 16 mm
film service**

W.A. PALMER FILMS, INC.
611 HOWARD STREET SAN FRANCISCO



**WE'RE
BLOWING
OUR OWN
HORN!**

With one of the world's largest Hi-Fi, disc, and tape libraries available to film, TV and radio producers.

We are also equipped to edit a complete music and sound effect score to your exact requirements.

Write for our catalog.

**corelli-jacobs
FILM MUSIC, INC.**
723 Seventh Avenue
New York 19, N. Y.

N. Y. WORLD'S FAIR REPORT:

(CONTINUED FROM PRECEDING PAGE 77)

80 Days, the chimps drop in on such Rochester activities as a Little League baseball game — the chimps get in the game and win it.

The balloon got away the other day — with no one in it — and Kodak director Sam Scribner had to chase after it in a rented plane. It finally came down in a field about 50 miles away. Some days you just can't win!

* * *

Protestant Council Objects to Content of Film on Christianity Planned for Fair

At the Protestant and Orthodox Center a controversy has arisen over a film on Christianity which has been planned for showing during the Fair.

Co-chairman Emilio B. Knechtle of the Protestant Council and program director J. Marshall Miller have resigned in protest at the content of the film, which they have called "sacrilegious".

The film has been said to depict Christ or a figure seemingly like Christ in the role of a circus clown riding on a donkey. But the Rev. Dr. Dan M. Potter, executive director of the Protestant Council, says the hero is not Christ, nor a clown, but will be an allegorical Christian made up in the manner of pantomime to express sympathy and joy.

The dispute in the Council is said to be between liberal and evangelical members. Mr. Miller believes the film would only appeal to a sophisticated few, and would fail to reach the thousands of possible converts at the Fair.

The council is going ahead with the film as planned. Rolf Forsberg, of Chicago, is now completing the script for the picture.

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INDUSTRIAL A-V MEETING:

(CONTINUED FROM PRECEDING PAGE 39)

General Electric's *A Is for Atom* and Ford's *The American Cowboy*—both excellent contributions to classroom education.

Mr. Borza saw little future for the 8mm format in Cleveland schools — with \$4,000,000 invested in films and equipment—all on 16mm—there is little likelihood of changing over to another system.

Rigg Describes A-V Activities in Europe

Robinson P. Rigg, of the LONDON FINANCIAL TIMES and European Editor of BUSINESS SCREEN, described audio-visual activities among various European countries.

In Britain, a new British Industrial Film Association has been formed and seems flourishing; in Germany, industrial film men form a committee on the German Federations of Industry; French sponsors and producers belong to the Centre d'Etude et de Diffusion du Film d'Information; Norwegian Industrial Council's a-v training course before joining the industrial audio-visual association.

Belgium's industrial film organization is called the International Audio-Visual Technical Centre. Mr. Rigg showed examples of European industrial film work.

A-V People Must Face Attitude Changes

Henry Strauss, of Henry Strauss & Co., spoke of many of the illusions that persist in considering ways of motivating people and changing attitudes. For instance, he said, it is an illusion that the language of management speaking to workers is anything like that of workers talking to workers; it is an illusion that everyone wants to make a lot of money as a major aim in life. There have been many changes in attitude amongst both workers and management in the past 15 years; what was valid in 1946 is not necessarily true any more. Audiovisual people must now be prepared to face such new problems as international marketing on a major scale.

Eastman Kodak's role in the IAVA meeting was coordinated by the company's two Advisors on Non-Theatrical Films, John Flory and Tom Hope, who did a splendid job in providing top level officials to answer every sort of question on how Kodak operates on its own audio-visual affairs, and what it now offers in the way of new materials and technical assistance to audio-visual practitioners everywhere.

See Early Film on Visit to Eastman House

During a visit to the George Eastman House and its museum of photography, members were shown an early commercial film—circa 1916—which described the perils of writing checks without a Todd Photograph check-writer. At the Kodak office building, tours were made through five departments of the company which are concerned with audio-visual affairs. The company produces information films for use by the general public; it supplies slide shows with recorded talks for camera clubs; it provides audio-visual services to management; produces sight and sound training materials for in-plant training; in fact, as befits the world's largest photographic man-

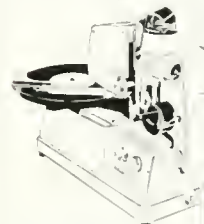
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IN THE PICTURES

At left: Bill Connelly and Bob McCaslin with Kodak's Gordon Tubbs during "fast take" of meeting film. Right: Frank Meitz and Charley Shaw checking a Kodak Reflex camera.



INDUSTRIAL A-V MEETING:

ufacturer, Kodak is thoroughly audio-visualized in almost every aspect of its operations.

But "audio-visual" is not a word the company overly admires - it connotes "high budget" to many people, whereas Kodak uses these communications tools on a day-in day-out basis for briefing, information, training, reporting - as commonly as the printed word and with greater effectiveness.

Facilities Designed for Audio-Visuals

To use audio-visual materials properly, rooms should be designed to accommodate them —Kodak has a multitude of rooms which combine not only all the design factors necessary for audio-visual and conference use but which are also handsome and simple rooms as well. Dr. Henry Yutzy, an Eastman Kodak vice-president, spoke to IAVA members about research and development now going on in the company, and where it will lead.

After a tour through the film manufacturing facilities at Kodak Park, the IAVA group inspected the facilities of the Kodak Auditorium, one of the finest such buildings anywhere. Its capacity is 2,224, and the stage is 119 feet wide by 37 feet deep and five stories high. Lighting, sound and projection equipment — 35mm, 16mm and slide — are as extensive as those in any of the country's larger theatres.

From Noon-Hour Movies to Conferences

In a demonstration, synchronized 35mm and 16mm reduction prints of the same subject were projected side-by-side on the giant screen to show comparisons of brilliance, grain and color.

In addition to regular use for in-plant lunch-hour movies, Kodak employs the auditorium for technical and management conferences, and for experiments in theatrical motion picture technical characteristics.

Closing out the meeting, a Kodak panel of Norman E. Salmons, Manager, A-V Services; Gordon H. Tubbs, Assistant Chief Engineer,

Motion Picture Products Sales Division; William F. Swan, Manager, Sensitized Products Sales Division; John Flory, Advisor on Non-Theatrical Films; Joseph L. Boon, Technical Assistant to the General Manager, Apparatus and Optical Division and Edward P. Genock, TV film department, answered questions from the floor on technical and operational problems of IAVA members.

Believe 8mm Future in Magnetic Sound

Among other subjects covered, the Kodak panel said that they believed the future of 8mm sound films still lay in magnetic sound, not only because it is inherently better sound, but because magnetic prints retain their picture qualities longer, suffer less from scratches because of the magnetic track's own width being a protective layer. This, they said, was very important for 8mm films receiving much usage.

They believe that it will be possible some time in the future to "freeze" the magnetic track so it could not be erased, and there exists now a method of putting an ultra-sonic note on the 8mm track which can be detected by a film inspection machine. If the note has been disturbed, the machine notes it immediately.

Zornow Challenges A-V Men at Dinner

The featured speaker at the IAVA banquet, Gerald B. Zornow, Vice-President, Marketing, of Eastman Kodak Company, put forth the suggestion that audio-visual people have not lived up to their potential in the field of communications. They tend to be relegated to the position of a service group — experts in a specialized communications technique.

This narrow interpretation should be changed, Mr. Zornow feels, "because management needs people who can do the complete communications job. You are dedicating your lives to one of the most exciting areas imaginable. Communications is the glue which holds society together. It is the stuff of which great corporations are built. It is the secret in-

IN THE PICTURES

At left: Frank Rollins helped to set up the fall meeting program at Rochester. Right: Paul Dowty describes arrangements for the next annual meeting to be held in April.



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INDUSTRIAL A-V MEETING:

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IAVA's program committee for the fall meeting was: Jack O. Flynn, Chairman, (Union Carbide Corp.), William H. Buch (American Cyanimid Co.), Gordon W. Butler (American Can Co.), Willis H. Pratt, Jr. (American Telephone & Telegraph Co.), Daniel Rochford (Standard Oil Co. - N. J.), Frank S. Rollins, (E. R. Squibb & Sons), Henry F. Stolte (Chas. Pfizer and Co.), D. G. Freichler (Socony Mobil Oil Co.) and Alan E. Yost (Bethlehem Steel Co.).

New members elected during the meeting were J. Richard Worthington, a producer of audio-visual materials at General Motors in Detroit, and Craig Tenney, a presentation consultant at Collins Radio, Cedar Rapids, Iowa.

Annual Meeting in Chicago Next April

Other business included the confirmation of the new Continental Hotel in Chicago as the site of the next meeting, to be held on April 28-29-30, 1964. Program Chairman Paul Dowty (International Harvester Co.) has already lined up some exciting speakers, including Ward Quaal, head of the Chicago Tribune Group of television stations.

As a special inducement for members' wives to attend, Mrs. Ellen Dowty, Mrs. Velma McCaslin and Mrs. Nancy Warnock are arranging fashion shows especially for the IAVA ladies in the big stores along the Miracle Mile, as well as luncheons at the Chicago Yacht Club on the city's Lakefront.

New Oxberry Name Reflects Broad Line

The well-known trade name "Oxberry" has now been applied to the new corporate name of the Animation Equipment Corporation, 38 Hudson Street, New Rochelle, New York. Now known as the Oxberry Corporation, this firm has broadened its lines from animation stands and Oxberry animation cameras and is now manufacturing optical printers, filmstrip equipment, special projectors and several types of process cameras. There has been no change in ownership or finances, it is noted.

The Oxberry precision film movement is featured on most of the company's products, however, and an expansion of the company's engineering staff is planned as it speeds development on new concepts and designs.

Now It's Stewart Filmscreen Corporation

A long-established manufacturer of seamless projection screens used in theaters as well as motion picture and television studios also has a new corporate name. The former Stewart Trans-Lux Corporation is now the Stewart Filmscreen Corporation, according to its president, Roy C. Stewart.

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Problems of Communication:

(CONTINUED FROM PAGE 91)
tion or a film. It demands a sensitivity and an awareness to the company's policies and philosophies, long term objectives and marketing strategies. It demands people who understand the "who, what, why, where, when and how" of the journalist, and who can apply this kind of straightforward thinking to any management communications problem.

It's More Than Techniques!

Slides — yes. Films — by all means. Programmed learning machines — very likely. Closed-Circuit TV — perhaps. The techniques of communications must be available and mastered. But Management needs more than techniques. It needs creative thinking and perhaps a higher degree of sensitivity to an audience than Management itself may have. For their *internal communication problems* Management needs the kinds of talent and creativity, concepts and skills which they now command in the mass media field from Advertising and from Public Relations.

Let me put it this way: If a company is engaged in world-wide marketing, I am absolutely certain that the management team has large, unresolved communications problems. These problems must be solved. I don't claim to know the answers. I'm not a communications man. Neither are the top executives in your company. But I am certain they are aware of the problem; and I am certain that they will recognize the solution — if and when you provide it.

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As I said, you'll have to fight for it. No one is going to hand out big budgets just because you ask for them. No one is going to build the path for you; you might even get a few rocks thrown in your way. But if you have solutions to Management communication problems, the Audio-Visual Department in your company is going to be more important than it has ever been before.

Gentlemen, I thank you for this opportunity to let off some steam. You are dedicating your lives to one of the most exciting areas imaginable. Communications is the glue which holds society together. It is the stuff of which great corporations are built. It is the secret ingredient in every vast and successful enterprise. And right now, gentlemen, it is needed more than ever before in history.

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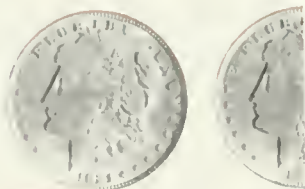
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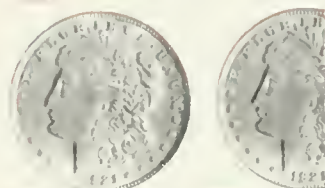
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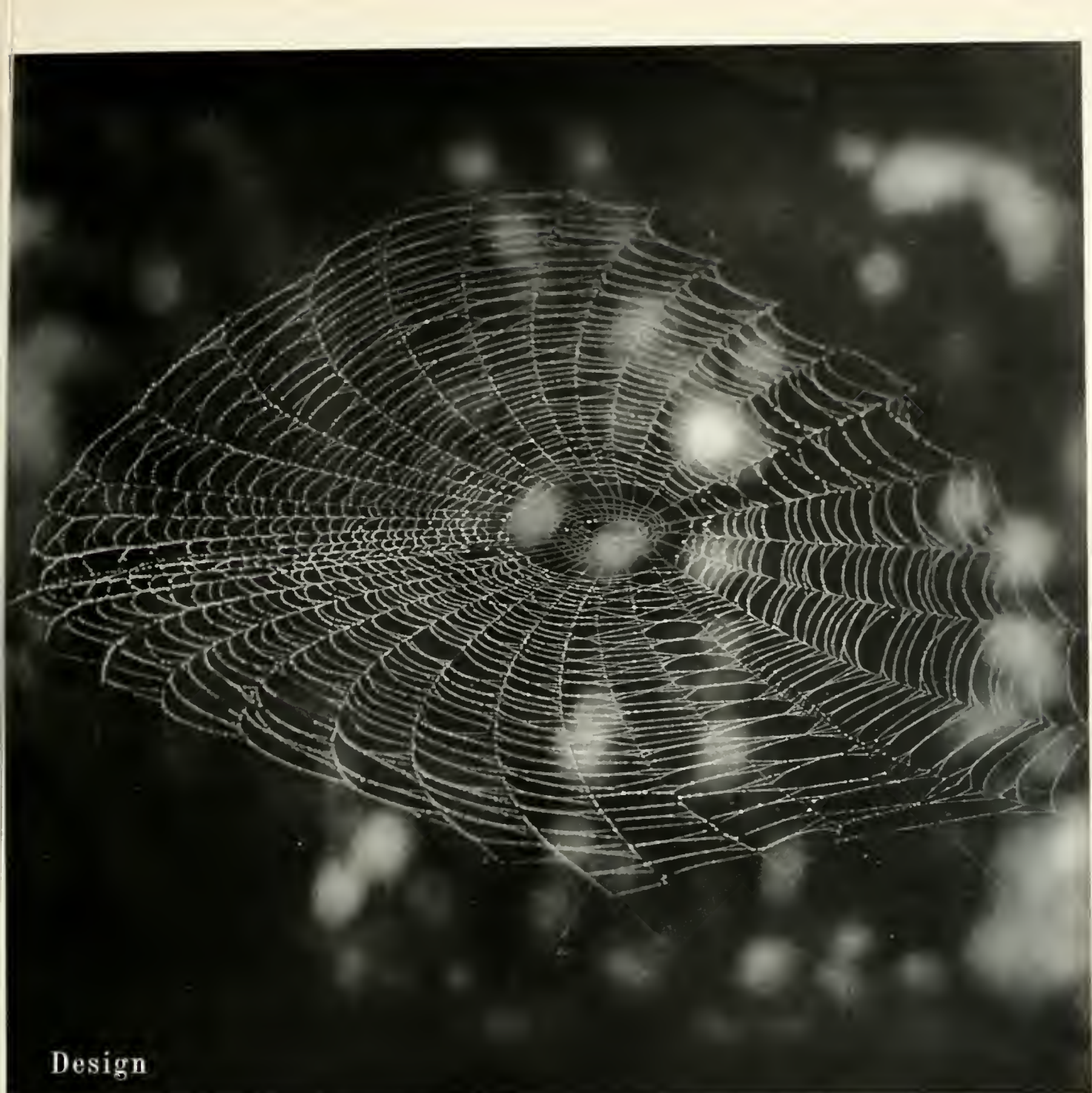
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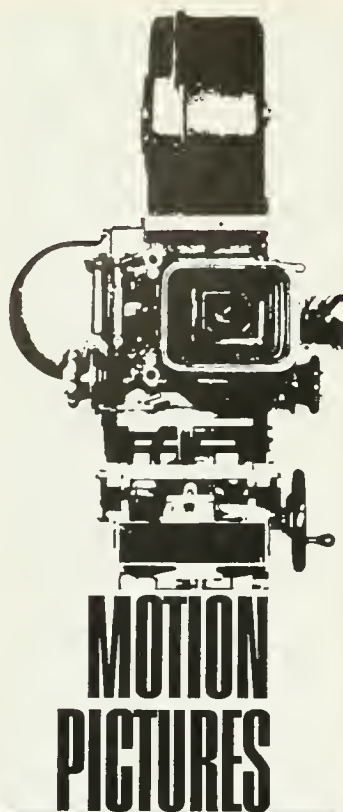
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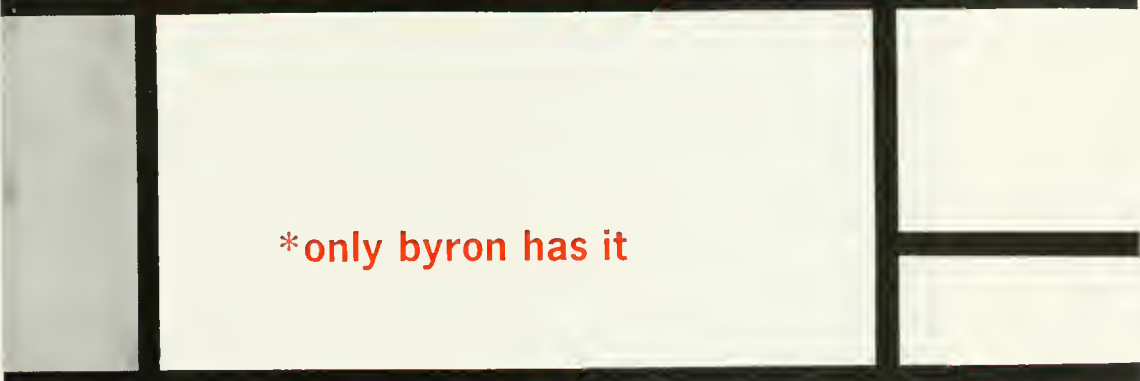
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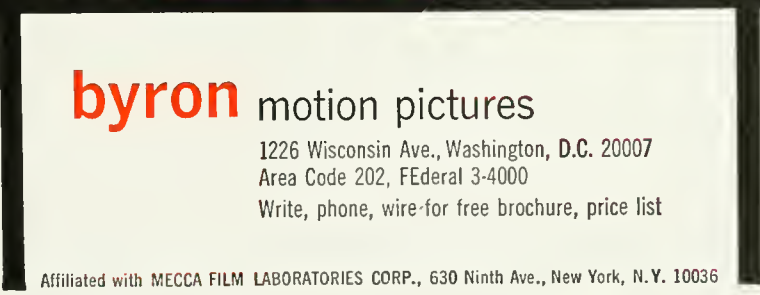
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Entry Deadlines Loom for National Film Award Events

READER INTEREST in 1964 film awards events dictates that *impending entry deadlines* for some of the most worthy of these programs should be our first order of business. Most imminent is the midnight, January 20th, closing date for entries of 16mm films and 35mm filmstrips to compete for Blue Ribbon Awards of the Sixth Annual American Film Festival, sponsored by the Educational Film Library Association.

There are 34 categories which EFLA groups under the general headings of Art and Culture; Business, Industry and Public Relations; Education and Information; Health, Safety and Medicine; and Religion and Ethics. Information about this April 29-May 2 Festival and entry blanks may be obtained from EFLA, 250 West 57th Street, New York, N.Y. 10019. ☐

* * *

Entries Close February 12th for 21st Safety Film Contest

☆ If you've produced or sponsored an outstanding motion picture or sound slidefilm for safety education in 1963, entries are invited for the annual safety film contest conducted by the National Committee on Films for Safety. The closing date for the 21st annual competition is February 12th.

Safety film contest categories are: Occupational, Traffic & Transportation, Home, General Safety and TV subjects. For information and entry forms write at once to William Englander, Secretary, National Committee on Films for Safety, 425 N. Michigan Avenue, Chicago, Illinois 60611. ☐

* * *

NAM Invites Entries of Best '63 Industrial Relations Films

☆ An important showcase for the best in films for industrial relations purposes is again being provided at the forthcoming 36th NAM Institute on Industrial Relations, sponsored by the National Association of Manufacturers, to be held at Hollywood, Florida, March 8-13. Both motion pictures and sound slidefilms either produced or first made available to the public during 1963 are invited to enter on or before February 10, 1964.

Awards were made for the first time last year to five outstanding subjects. To qualify, these titles must be "related to the specific

needs of the industrial relations function or be suitable for showing to employees on an interdepartmental basis"; they can "be appropriate for showing to the employees of the average American industry, rather than only to those of one particular industry;" and, they should be "directed primarily toward an audience of employees, rather than toward the customer or the community as a whole."

The closing date impends. All inquiries and entries should be addressed to William G. Johnston, Director, NAM Institutes on Industrial Relations, 2 East 48th Street, New York, N.Y. 10017. ☐

* * *

So. Cal. Industrial Advertisers Include Films in Competition

☆ Of a more regional character but most deserving of mention is the 8th Annual Industrial Advertising Awards Competition sponsored by the Association of Industrial Advertisers of Southern California. The chapter includes motion pictures, sound slidefilms and slides in this program. Uniquely, it also separates color from black-and-white entries; high from low budget projects, so that all entrants compete at their own budget levels.

For entry blanks (deadline here is February 1st) call Gerry Holtz, awards chairman, Maurice A. Kimball Co., DUnkirk 8-6178 in Los Angeles. ☐

* * *

Entry Lists Close February 1 for American TV Commercials

☆ Entry deadline for the 1964 American TV Commercials Festival is February 1st. All U. S. and Canadian commercials telecast for the first time during 1963 are eligible to compete. Entries may be made by advertisers, their agencies, producers and television stations.

Board chairman Barton A. Cummings of the Compton Advertising Agency heads the 1964 Council of Judges which will meet in five regional groups. Awards luncheon will be held Friday, May 15 at the Waldorf-Astoria in New York. Entry forms are available from Festival headquarters, 40 E. 49th, New York, N.Y. 10017. ☐

* * *

☆ The 14th Annual Production Review (our *next* issue) will list all awards programs in detail. ☐



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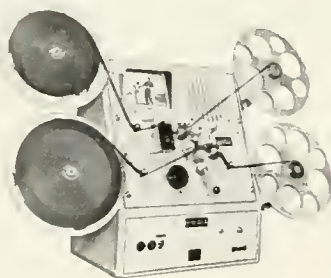


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Camera Eye THE EDITORIAL VIEWPOINT

GREAT AUDIENCES FOR GOOD FILMS

THE AWARD-WINNING FILMS listed in this issue (see page 13) are only *symbolic* of hundreds of current, useful pictures serving their intended audiences. But it is no coincidence that our second cover feature, reporting trends in film distribution, leads off the main editorial section. The potential audience for good, useful films of all kinds is the greatest in modern history!

Consider the facts which illuminate an important new era in factual films. In chronological sequence, the nation's secondary schools are among the best-equipped owners of 16mm sound equipment. There are 12,100,000 teenage boys and girls enrolled in both public and non-public high schools. And there are 4,386,000 young men and women enrolled in U.S. colleges and universities.

The total labor force in 1962 approaches 75 million. Shareholders in American business have increased from 6,500,000 in 1952 to 17 million in 1962. Consider the much-maligned business of farming — about 23 million people (one in every three in our work force) — have jobs related to agriculture. Farmers are spending more than \$28 billion every year for production supplies and another \$15 billion for the everyday needs of family living.

These figures are not diminishing. The teenage population, in fact, is growing by leaps and bounds. And the means at hand for reaching these *types of viewers*, these vast potential audiences, are expanding in like proportion.

16mm sound motion picture equipment continues to go into the nation's schools, churches, industries and community organizations at the rate of 40,000 new machines each year; the tremendous year-end surge in color television set sales has opened a new vista for color films. The public's urge for truly interesting, informative viewing fare is reflected in the popularity of public-service films on television.

Theatrical opportunities have been increased for factual, colorful short subjects as new drive-ins and shopping center theater construction more than makes up for a temporary lull in that area. At least 15,500 theaters are "open" to sponsors of good pictures which meet exhibitor and theatergoer quality standards.

The nation's specializing film distributors have evolved many new techniques; have opened new paths to larger audiences. Employees are viewing films at lunch hours; Films for Freedom have been collated; "Resort Cinema" is bringing films to vacationers.

What are we waiting for? Subjects abound; ideas must generate creative answers for alert, intelligent sponsorship. Television has already proven that *print alone is no longer enough*. Let the talents of production meet the needs of business with courage and imagination. The audiences are waiting and the means are at hand to reach them via *sight and sound!*

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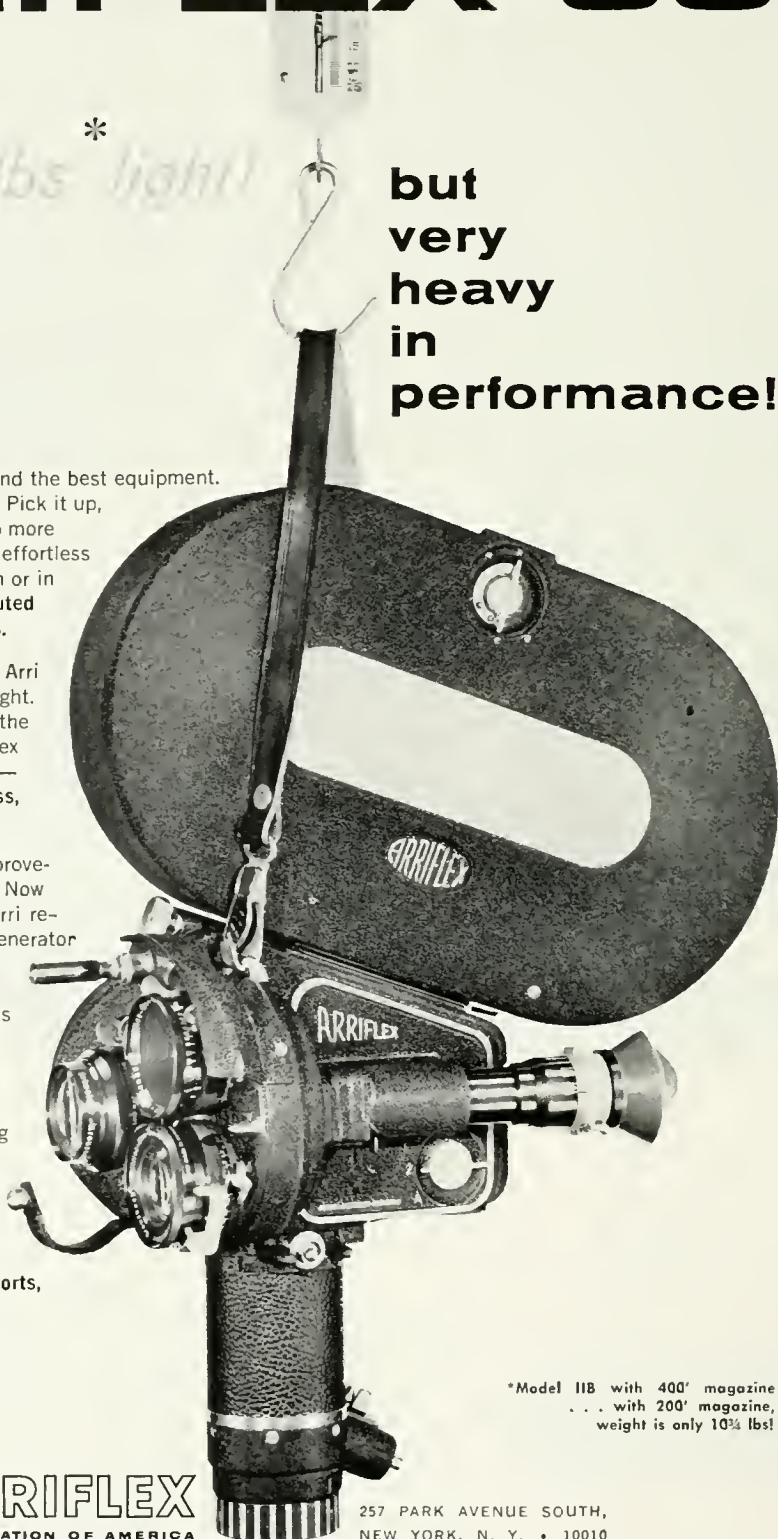
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Steel Shapes the World's Fair

"Designs Against the Sky" an Exciting Preview of N. Y. Exposition

SPONSOR: American Iron & Steel Institute.

TITLE: *Designs Against the Sky*, 13 min. color, produced by Audio Productions, Inc.

★ The modern, versatile steels which are being used to create new architectural shapes and designs for the New York World's Fair are the subject of this 13-minute color motion picture, *Designs Against the Sky*. Their application to a variety of breathtaking projects by architects, designers and engineers is recorded for the guidance of builders of the future.

Here, in one place and at one time, much of the nation's finest talent from the design professions is at work on a billion dollar undertaking that will set the styles for tomorrow.

Shape of Things to Come

Their imaginative designs, framed with steel, are being fashioned into airy circles, triangles, curves, arches and soaring free-forms. They show in dramatic fashion how modern steels can be used to create buildings of every conceivable shape. But most of the variegated steel skeletons will not be seen by visitors when the fair opens on April 22. By that

time they will be covered by exterior building materials.

Recognizing this, the American Iron and Steel Institute asked Audio Productions, Inc., to produce a film to show the role of steel in the construction of the fair. *Designs Against the Sky* is a tribute to the creative architects, designers and engineers whose imaginative steel designs will help establish themes and moods for 70 million visitors to the fair.

Shows Versatility of Metal

For years, many people have thought of steel as an old fashioned material of great strength but little beauty, suitable mainly for massive structures such as skyscrapers and bridges. But the film of the fair structures shows the great versatility of modern steels, which permit the designer to let his imagination soar without limitation — to design structures of any shape, with exquisite beauty and economy.

The film shows the pavilions and exhibits from the designer's viewpoint, stressing creative design concepts as well as imaginative uses of steel. Most of the designs call for large, open spaces within the structures, unobstructed by supporting columns. New high-strength steels and new design techniques provide necessary structural strength with great saving of space, materials and money.

Erection Speed a Key Factor

Speed of erection was another factor favoring steel designs, because the fair structures have to be completed before opening day April 22. Structural steel parts can be prefabricated to precise dimensions under closely controlled shop conditions — then speedily erected in the field under almost any weather conditions.

High salvage value of steel was another important design consideration, as most of the pavilions must be torn down after the fair. Steel-framed buildings not only

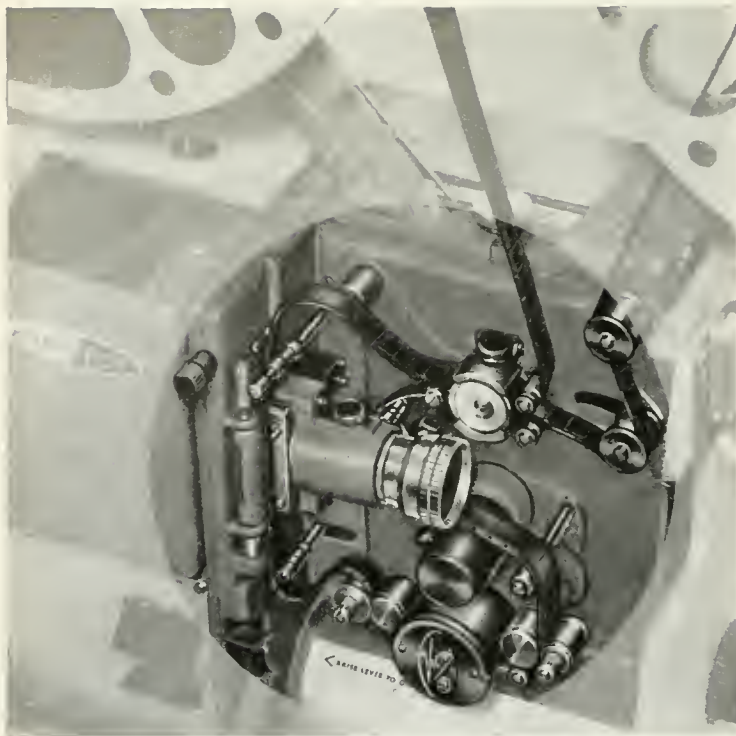
(CONTINUED ON NEXT PAGE)



Above: steel-framed prisms staggered vertically to 80-foot height form complex of geometric shapes housing Electric Power and Light exhibit. Below: Simmons Company exhibit utilizes this structural steel frame designed as an "oasis of tranquility" symbolic of the trade name "Beautyrest."

Below: 120-foot heliport is atop Port of New York Authority exhibit building. Glass-enclosed restaurant is below the flight deck.

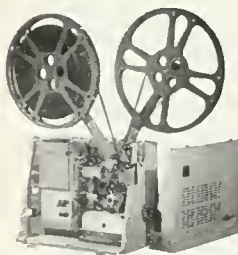




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Film Preview: the New York World's Fair

(CONT'D FROM PRECEDING PAGE)

come down faster and less expensively, but they can be re-erected on another location, or the steel can be sold for other use. Concrete structures, on the other hand, must be destroyed to be removed.

Primary audience for the film will be educators, students and professionals in the fields of architecture, design and engineering. Distribution, through Association Films, Inc., will begin in January.

* * *

Unique 10-Camera Rig Used by Niles for Port Authority Film

The Port of New York-New Jersey Authority, completing a circular theater in its Heliport and exhibit building at the New York Fair, will literally surround viewers with a 360-degree film presentation. The 12-minute film telling the dramatic story of the New York-New Jersey Port and its 14 million neighbors will feature panoramic views of the area, emphasizing transportation facilities operated by the Authority.

Crews from the New York studios of Fred A. Niles Communications Centers, Inc. are said to have developed new filming techniques for the "wrap-around" picture. A sub-contract was awarded to the Chicago firm of Behrends, Inc. to design and build, in consultation with Niles' technicians, the unusually distinctive camera needed for the circular images.

10 Cameras on Circular Rig

The intricately-synchronized device is actually composed of 10 professional 16mm Arriflex cameras mounted on a circular rig. Weighing 650 pounds, the unit was leased to Niles for six months to

cover duration of filming. It is undergoing rugged use with crews shooting from helicopters, rafts on the Hudson and from the top of the George Washington Bridge. It will also be hung under a jet plane to capture dramatic scenes.

The rig is 40 inches in diameter and the same height. The 10 cameras are mounted to shoot up into 10 circularly-aligned mirrors. Each camera is equipped with a 12½mm lens by Taylor, Taylor & Hobson of London, covering an angle of 42-degrees. The extra six-degree latitude on each lens will be corrected by masking on the projection equipment. Without the mirrors, continuity between cameras of objects moving horizontally at close range would be broken.

Ralke Is Equipping Theater

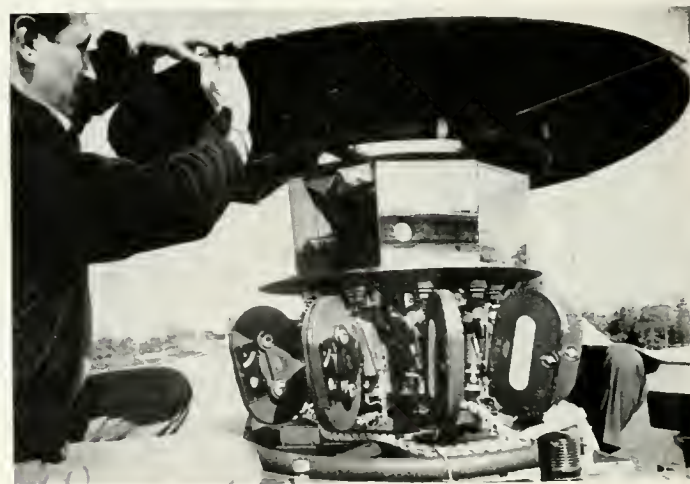
Audio-visual contractor William C. Ralke, long experienced in this special field of presentation through his work on the Circarama Theater, etc. is already at work on the theater installation. It will utilize a central projection gondola with 10 Eastman synchronized 16mm sound projectors, with the new Xenon cold lamp source. This marks Ralke's third World Fair installation. He previously designed special a-v equipment for use at the Brussels and Seattle Expositions.

* * *

"Atomsville, U. S. A." at Fair Brings Science to Youngsters

☆ Young visitors to the New York 1964-1965 World's Fair will receive special attention in a section of the Atomic Energy Commission's exhibit. The exhibit at the Fair's Hall of Science in the Transportation Area

Niles' crew member adjusts shade protecting ring of 10 cameras and mirrors on unique rig used to film 360-degree picture for N.Y. Port.



will introduce the principles of atomic science to the youngsters as they operate interesting new science-educational devices.

This children's section, called *Atomsville, USA*, is designed to appeal to youngsters between the ages of 7 and 14. The rest of the exhibit, titled *Radiation and Man*, is also devoted to explaining principles of nuclear science, but for older students and adults. It includes other new educational displays and a large percentage of audience-participation devices.

A featured unit of the exhibit is a short motion picture projected from overhead to give a 360-degree image on a horizontal, bowl-shaped screen below. This film shows the tracks of subatomic particles as they appear in cloud chambers, bubble chambers and spark chambers.

There will be another short motion picture on power reactor installations throughout the country.

Show Abbott's "Chemical Man" Exhibit to N.Y. Fair Visitors

These columns have already previewed (NUMBER 7, 1963) the "Chemical Man" exhibit theater and its fascinating film-in-the-round at Chicago's Museum of Science & Industry. The sponsor's (Abbott Laboratories) exhibit at the New York World's Fair will duplicate the setup, adding untold thousands of viewers of this "spectrum of molecular activity that creates and sustains human life." The film, a combination of animation, live action and phase microscopy, was created by Graphic Films Corporation, of Hollywood.

Graphic Films is also in production (in conjunction with John Houseman) on a monochrome Cinemascope film, *A Voyage to America*, telling the story of immigration. It will be presented in the U. S. Government Pavilion at the New York Fair.

An excursion through space and time, projected in a dome-shaped theater via 65mm color film, is also in production at Graphic Films for the Fair. It combines animation, 3-dimensional models and live action to take viewers beyond the farthest galaxies, moving finally through earth to man, the cell and, ultimately, to the atom itself.

Sight and Sound at the Fair

The General Cigar Company will show a spectacular color mo-

tion picture as a feature of its New York Fair exhibit. Film Effects of Hollywood is completing special effects on the picture.

Recorded sounds of primitive languages will be heard by visitors to the "Pavilion of 2,000 Tribes" at the Fair. The Wycliffe Bible Translators, Inc. (WBT) is the sponsoring organization of the 8,000 square-foot exhibit in the International Area. The story of primitive cultures and arts and crafts will be shown through a large photo exhibit.

United World Films announces the release of a 28-minute documentary on the New York Fair, titled *Come to the Fair*. The film was produced by Dudley Pictures Corporation and is being offered for sponsorship by industry by UWF, an official licensee.

"And Then There Were Four," Safety Film Classic, Re-Issued

The classic highway safety motion picture, *And Then There Were Four* (narrated by James Stewart) has been "out of print" for months and unavailable to many groups and organizations who recognize its impact for safety education showings.

These prospective users will be gratified to learn that the film is being re-issued. New prints as well as replacement sections are now available from Datafilms, c/o Parthenon Pictures, 2625 Temple Street, Los Angeles 90026. Direct your inquiries to the attention of W. T. Palmer.

Rev. Fore to Direct BFC for National Council of Churches

The Rev. William F. Fore is the new executive director of the National Council of Churches' Broadcasting and Film Commission. He was director of the Department of Visual Education, Methodist Board of Missions where, since 1954, he has been responsible for planning, production and distribution of audio-visual materials in the home and foreign missions programs of The Methodist Church.

Effective February 1st, Fore will assume responsibility for religious radio-TV and film production and distribution on behalf of 31 major Protestant and Eastern Orthodox communions cooperating through the National Council. He will also head the BFC's broadcast training program for churchmen nationwide.

(MORE NEWS ON PAGES 20, 22)



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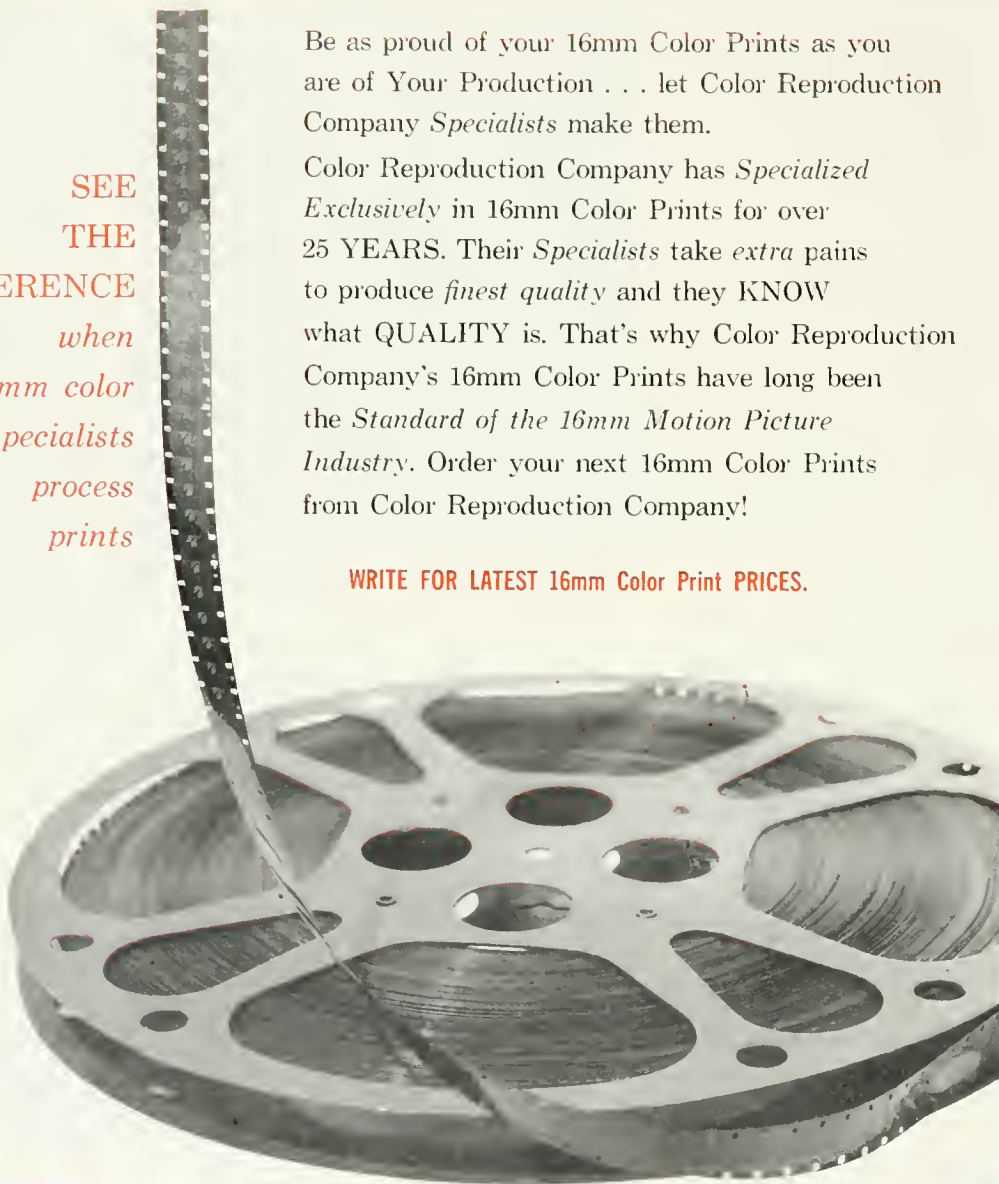
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A Preface to These "Consensus" Awards

— THE COVER FEATURE —

THE "CONSENSUS" WINNERS of 1963 awards at 10 national and international film festivals are presented on the facing page. These 115 sponsored motion pictures have been cited by juries of widely-varying pedigree — but all serving in good faith and with great diligence the cause of a medium for which all have intense enthusiasm. Fortunately, also, an increasing number of these jurors had the expertise in *subject matter* to qualify for serious judgment of these complex subjects.

One thing is certain. This magazine does not *use* the film medium as a self-serving, promotional gimmick, promoting "awards" to please advertisers or cluttering the field with so-much "hardware" and "wallpaper." If anything, we maintain vigilant watch over a too-evident trend towards the film awards program as a fund-raising and tourism promotional device.

List Winners at 10 Events

The 10 programs from which these "consensus" citations derive include the American Film Festival, sponsored annually by the Educational Film Library Association; the exemplary, community-oriented Columbus (Ohio) Film Festival; the Council on International Non-Theatrical Events (CINE) which clears films to overseas events; and the International Industrial Film Festival, sponsored by the Confederations of European Industry and including U. S. films which are selected through our National Association of Manufacturers.

Readers of this publication are aware that our "model" of film awards selection is that of the National Committee on Films for Safety, representing on its juries the heads of every principal national organization concerned with safety education. In 1963, also, the National Association of Manufacturers gave further consideration to the valuable role of the film medium in its sponsorship of an Industrial Relations Film Forum, held in conjunction with the NAM's annual Institute on Industrial Relations.

Includes Industry Producer Awards

Members of the Industry Film Producers Association selected the best films produced within that group, awarding both "Cindy" and (CONTINUED ON PAGE 64)

SPONSORED PICTURES OF THE YEAR

115 Winners of Festival Awards

"Adventure in Color"
Pittsburgh Plate Glass Company
Dynamic Films, Inc.
First Place
NAPA "Day of Visuals" Competition
Best Animation Award
Int'l Film Festival of New York

"Air Force on Canvas"
U. S. Air Force
Pelican Films
First Place
NAPA "Day of Visuals" Competition

"Aleutian Manning"
U. S. Air Force,
Air Photographic and Charting Service
Finalist Award
Industry Film Producers Association

"Analysis of a Bulk Plant Fire"
American Petroleum Institute
Wilding Inc.
Award of Merit
20th National Safety Film Contest

"Are You Sure?"
National Board of Fire Underwriters
Depicto Films Corporation
Bronze Plaque Award
20th National Safety Film Contest
Second Place
NAPA "Day of Visuals" Competition

"The Ballad of Soup Du Jour"
Campbell Soup Company
The Jam Handy Organization, Inc.
Golden Eagle Award (CINE)
NAM selection for the Fourth
International Industrial Film Festival

"A Better Way"
International Business Machines Corp.
Hollywood Animators
NAM selection for the Fourth
International Industrial Film Festival

"Cash on the Barrelhead"
Bureau of National Affairs
Reid H. Ray Film Industries, Inc.
Certificate of Award
NAM Institute of Industrial Relations

"The Cattle Carters"
British Petroleum (North America) Ltd.
"Chris" Statuette Award
11th Annual Columbus Film Festival

"The Cattle Feeders"
Western Grain & Feed Association
Iowa State University
Golden Eagle Award (CINE)

"Cause Undetermined"
Electric Council of New England
Bay State Film Productions, Inc.
Award Winner
NAM Institute on Industrial Relations
NAM Selection for the Fourth
International Industrial Film Festival

"The Challenge of Change"
American Telephone & Telegraph Company
Henry Strauss & Company, Inc.
Golden Eagle Award (CINE)
First Award
Fourth Int'l Industrial Film Festival

"Chemical Man"
Abbott Laboratories
Graphic Films Corporation
NAM selection for the Fourth
International Industrial Film Festival



"City of the Bees"
Moody Institute of Science
Golden Eagle Award (CINE)
Edinburgh Int'l Film Festival
"Chris" Statuette Award
11th Annual Columbus Film Festival
Venice Film Festival
Festival of Documentary Films (Bilbao)

"A Coin With Two Heads"
Procter & Gamble Company
The Jam Handy Organization, Inc.
Award Winner
NAM Institute on Industrial Relations

"Comprehending Blending"
Hamilton Beach
Portafilms
Second Place
NAPA "Day of Visuals" Competition

"Copper, the Oldest Modern Metal"
The U.S. Bureau of Mines and
Phelps Dodge Corporation
Jamieson Film Company
Diploma of Honor
Venice Film Festival
First Prize
Int'l Exhibition of Scientific-
Didactic Films, Padua, Italy

"Credit Where Credit Is Due"
37 Farm Credit Banks
Bill Snyder Films
Special Award
Int'l Film Festival of New York

"The Cry For Help"
Louisiana Assn. for Mental Health
George C. Stoney Associates
Blue Ribbon Award
American Film Festival (EFLA)

"Dew East"
The Mitre Corporation
Finalist Award
Industry Film Producers Association

"Dialogue With Life"
Health Insurance Institute
MPO Productions, Inc.
Golden Eagle Award (CINE)

"Drinking and Driving"
Aetna Life Affiliated Companies
Bronze Plaque Award
20th National Safety Film Contest

"EDP for Your Payroll"
Bank of America
Vista Productions
Blue Ribbon Award
American Film Festival (EFLA)

"Efficient Industrial Storage"
Vidmar, Inc.
Matt Farrell Productions, Inc.
NAM selection for the 4th
Int'l Industrial Film Festival — Madrid

"Envelope Jive"
Karolton Envelope Company
Morton Goldsholl Design Associates
Blue Ribbon Award
American Film Festival (EFLA)
Merit Award
NAPA "Day of Visuals" Competition

"Eye of the Beholder"
Bureau of Advertising,
American Newspaper Publishers Assn.
Elektra Studios
First Place
NAPA "Day of Visuals" Competition

"Fatal Accident Report"
Employers Mutuals of Wausau
Mehring Productions
Bronze Plaque Award
20th National Safety Film Contest

"Food, Famine and Farmer Brown"
New Holland Machine Company
Honor Medal Award
Freedoms Foundation

"For Your Benefit"
International Business Machines Corp.
Henry Strauss & Company, Inc.
NAM selection for the Fourth
Int'l Industrial Film Festival — Madrid

THE AWARD-WINNING PICTURES OF THE YEAR

"France — With a French Accent"
 French Government Tourist Office
 Coleman Productions
 "Chris" Statuette Award
 11th Annual Columbus Film Festival

"Friendship Seven"
 General Dynamics Astronautics (NASA)
 Blue Ribbon Award
 American Film Festival (EFLA)
 "Cindy" Statuette Award
 Industry Film Producers Association

"From Pyramids to Polaris"
 Lockheed Missiles and Space Company
 Finalist Award
 Industry Film Producers Association

"Fun 'N Fathoms"
 Aetna Life Affiliated Companies
 Award of Merit
 20th National Safety Film Contest

"Growing Up With Deafness"
 Lexington School for the Deaf
 Campus Film Productions, Inc.
 Golden Eagle Award (CINE)

"Hands of the Masters"
 The D. H. Baldwin Company
 K & S Films, Inc.
 Grand Award and Best Art Work Award
 International Film Festival of New York

"Happy Holidays Along the Potomac"
 American Oil Company
 Parthenon Pictures
 Third Plaque
 NVPA "Days of Visuals" Competition

"The Hardesty Case"
 The Ford Motor Company
 NAM Parthenon Pictures selection
 for the Fourth
 International Industrial Film Festival

"Her City"
 American Telephone & Telegraph Company
 Henry Strauss & Company, Inc.
 Golden Eagle Award (CINE)

"Here Today . . . and Here Tomorrow"
 Edison Electric Institute
 Bay State Film Productions, Inc.
 Bronze Plaque Award
 20th National Safety Film Contest

"Hospital Maternity Care: Family Centered"
 Mead Johnson Laboratories Division,
 Mead Johnson & Company
 Dynamic Films, Inc.
 Golden Eagle Award (CINE)

"The Human Element"
 Standard Oil Company (New Jersey)
 Pendulum Productions, Inc.
 Golden Eagle Award (CINE)

"Indianapolis 500 — 1962"
 Socony Mobil Oil Company
 Dynamic Films, Inc.
 Golden Eagle Award (CINE)
 Auto Club of Italy Trophy
 Int'l Festival of Films on Sports (Cortina)

"The Invisible Bridge"
 The Ford Motor Company
 Tom Thomas
 Golden Eagle Award (CINE)
 Venice Film Festival

"Invitation to the Future"
 International Business Machines Corp.
 Film Enterprises
 Second Place
 NVPA "Day of Visuals" Competition

"The John Glenn Story"
 Nat'l Aeronautics and Space Admin.
 Dept. of the Navy & Warner Bros.
 "Chris" Statuette Award
 11th Annual Columbus Film Festival

"Krystallos"
 American Telephone & Telegraph Company
 Owen Murphy Productions, Inc.
 Golden Eagle Award (CINE)

"Laser"
 The Mitre Corporation
 "Cindy" Statuette Award
 Industry Film Producers Association
 (CONTINUED ON FOLLOWING PAGE SIXTY)



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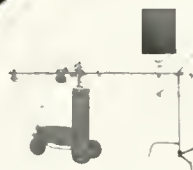
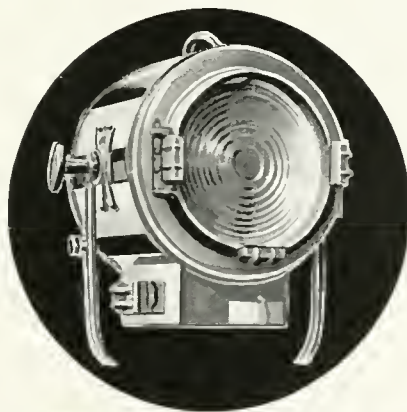
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READY — AIM — FIRE

The only reason for a sponsor to invest in a business film is to persuade some people to do something; think something; feel or decide something . . . to motivate them toward a desired objective.

In less abstract terms: like a gun, a picture needs an aim, a bullet, and a trigger.

The "aim" is the residual impression we want the film to leave — what our viewers will be thinking or feeling, perhaps subconsciously, as they leave our screening and, hopefully, for some time afterward. "Maybe I'd better not follow other cars so close on the Freeway" . . . I wonder if I'm carrying enough insurance?" . . . "This company seems to have a real concern for its customers, I'll look for their labels."

The "bullet," of course, is the actual content of the film; the facts and figures, the solid materials which will provide the impact.

And the "trigger" — I've never been able to work out a satisfactory term for it, but call it the motivation-seed. This is the phrase, hopefully not more than a dozen words (and preferably fewer) from which the whole picture will grow, and out of which will emerge our residual impression. Sometimes, with real luck, this seed can be captured in the picture's title; to express a drug company's quality image, "WITH CARE AND CONCERN" . . . to stimulate tourist travel . . . "THE MANY MICHIGANS" . . . to increase job-respect for telephone information operators, "MAY I HELP YOU?" . . . for Planned Parenthood, "FAIR CHANCE" and "THE COSTLY CROWD" . . .

Sometimes the seed phrase must be longer. A 1947 Disney film was built on "Menstruation is the periodic visible evidence of a normal and natural cycle which is going on continuously within the body." (With this seed-phrase crystallized, this difficult picture was halfway home.) And in "AND THEN THERE WERE FOUR" the seed-phrase read: "The only difference between a minor violation and sudden death is a tenth of a second and God's providence." These pictures were released in 1947 and 1951, and are still active; largely, I think, because of "the good seed."

This motivation-phrase, this persuasion-core, or whatever we call it, sounds so simple — after we get it. It usually comes hard. But in the familiar progression — "Ready — Aim — Fire," the key word — without which the others waste the sponsor's good money — is the first word.

Cap Palmer

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The Washington Film Commentary

by Mary Finch Hoyt, Correspondent

THE HIGHLY-SUCCESSFUL 16-day U. S. Food and Agriculture Exhibition recently concluded in Amsterdam drew more than 135,000 visitors to the enormous steel and glass R.A.I. exhibition building in that Netherlands city. Well worth the price of admission alone (55¢ in U. S. currency) was the opening exhibit, an eight-minute, 70mm Panavision motion picture titled *Bounty Without Boundaries*.

Shown on a huge encircling screen in the "Multi-Vision Theater" at the Exhibition, theme of the brief film was the common interests of farmers in Holland with their counterparts on the American farm; both of them benefiting from foreign trade. The 120-foot circular theater was constructed with 14,000 cinder blocks; narration was in Dutch language.

Fred A. Niles Communications Centers produced *Bounty Without Boundaries* for the Department of Agriculture. Highly-specialized 65-70mm optical printing equipment and unique matte printing techniques were used in the production of its photographic special effects. These were supplied by Film Effects of Hollywood.

J. K. McClarren, Director, International Trade Fairs Division, Foreign Agricultural Service, U. S. Department of Agriculture, was in charge of the Netherlands' Exhibition. Other features of the \$1.5 million show included a miniature American county fair, a supermarket, kiddie kitchen and a Western (cookout) barbecue, all of which were extremely popular with European visitors.

Peace Corps Receives 12,500 Filmstrips from E B Films

☆ The Peace Corps has accepted a gift of 12,500 educational filmstrips valued at \$75,000 for use by its volunteer teachers in Africa, Asia and Latin America. Donor was Encyclopedia Britannica Films, Inc.

The filmstrips will be assembled into 350 libraries on English, geography, biology and America. These will go to all 47 countries in which Peace Corps volunteers are presently serving. The largest supply, 203 libraries, will go to African countries, with the largest concentration of Peace Corps teachers. Latin America will get 57 libraries; the Near East and Southeast Asia, 48 libraries; and the



Newton Minow of Encyclopedia Britannica Films shows filmstrip to Peace Corps' director Shriver who received gift from film company.

Far East is to receive 42 libraries.

In accepting the filmstrips, Peace Corps director Sargent Shriver said the gift "represents a unique degree of cooperation between the Corps and the American business community.

"In nearly every country where our volunteers serve," Shriver said, "there is a critical shortage of teaching aids. Our task is to provide manpower to the developing nations but we have no funds to give backup support with teaching aids or other material goods. The gift by Encyclopaedia Britannica Films will substantially extend the effectiveness of our work throughout the world."

A limited number of battery-operated filmstrip projectors will be shipped with the strips, the Peace Corps said.

"Wilbur Gets the Message" About Payroll Savings Plan

Companies conducting Payroll Savings campaigns among their employees are encouraged to show a new 16mm free-loan sound film, *Wilbur Gets the Message . . . About Payroll Savings*, now available through state offices of the Savings Bonds Division, United States Treasury Department.

The film stars Alan Young and the cast of TV's popular "Mister Ed" series. Premiered for leading Treasury volunteers at the recent national Savings Bonds sales conference in Washington, the film was sponsored by the Chrysler Corporation and produced by Filmways Productions, as a public service. Jake Mogelever, veteran director of promotions for the Savings Bonds Division, supervised production from Lou Derman's broad-appeal script. Al Simon was executive producer for Filmways.

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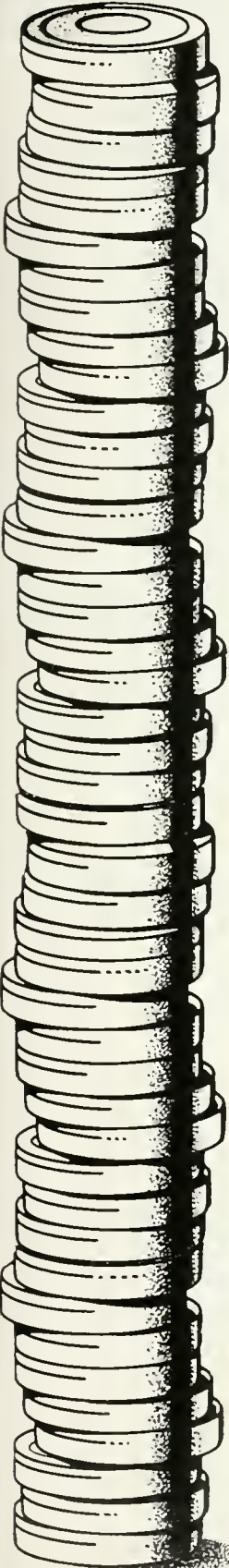
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Aluminum Company of America (17 subjects)

American Airlines (15 subjects)

American Dental Association (5 subjects)

Argonne National Laboratory (40 subjects)

National Board of Fire Underwriters (37 subjects)

Sears, Roebuck and Company (7 subjects)

Sears Foundation (2 subjects)

We are proud and privileged to continue serving the multi-print libraries of such sponsors as:

Broadcasting and Film Commission of the
National Council of Churches (235 subjects)

Firestone Tire and Rubber Company (7 subjects)

Gulf Oil Corporation (9 subjects)

Bell Telephone Companies (52 subjects)

Corning Glass Works (5 subjects)

Metropolitan Life Insurance Company (12 subjects)

Institute of Life Insurance (7 subjects)

Moral Re-Armament (17 subjects)

Kendall Company (5 subjects)

The National Foundation (27 subjects)

J. C. Penney Company (5 subjects)

Education Communication Association (83 subjects)

Italian State Tourist Office (46 subjects)

National Council of Catholic Men (170 subjects)

The White Fathers of Africa (10 subjects)

United States Steel Corporation (47 subjects)

National Dairy Council (5 subjects)

American Bankers Association (9 subjects)

F. & M. Schaefer Brewing Company (125 subjects)

National Safety Council (35 subjects)

General Foods Corporation (8 subjects)

UNICEF (16 subjects)

Society of the Plastics Industry (10 subjects)

Lincoln Electric Company (5 subjects)

Prudential Insurance Company of America
(100 subjects)

The National Council of YMCA's (8 subjects)

During 1964 these sponsors' films will be shown in community organizations, schools, industries, churches and on TV more than 1,000,000 times to a combined audience exceeding 250,000,000 persons. Each of these screenings will be made possible by a service that constantly sets new standards of reliability, creativity and performance. You can find out more by writing for "The Viewing Millions", a 24-page brochure about Association Films.

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IN WASHINGTON:

Thiokol Film on Navy Missile Program Approved by Defense

Script approval for an industry-sponsored film on the Navy Missile program has been given by the Department of Defense to the Thiokol Chemical Corporation. Filming is scheduled to begin in early 1964. The picture will outline the historical development of Navy missiles, documenting their modern-day employment in control of the seas.

Thiokol has played a key role in the development of Navy rocket engines over the years, most recently on Bullpup, X-15, Polaris and Subroc plants. Script for the new project was created by Carl Ragsdale Associates, Inc., New York City, in cooperation with the Navy and Thiokol. They will produce the film in association with Film Enterprises, Inc.

Four Black November Days Recreated in an Historic Film

A short, dignified film containing historic motion pictures of the four black November days after President Kennedy was assassinated has been made available for 8mm and 16mm projector owners. Adapted from Telenews' professional footage, the 10-minute reel was edited by Robert Johnston of Capital Film Laboratories, which will also distribute the film.

As yet, the motion picture chiefly evokes a familiar sense of be-

reavement. But while viewing the unprecedented footage, one also knows that soon—and always thereafter—pride will replace the sorrow.

There are many unusual scenes in the film, which was narrated by Julian Barber. For those with a sense of history, the account of President's Kennedy's tragic death is available in 8mm silent (\$5.95), silent 16mm (\$11.95) and in 16mm sound (\$19.95) from Capital Film Laboratories, 470 E. Street, S. W., Washington 24, D. C. National or regional film distributors who wish to secure prints should use this same address.

Communicable Disease Center Announces Four Appointments

Staff changes in the Public Health Service's Audiovisual Facility at the Communicable Disease Center (U. S. Public Health Service) in Atlanta have been made as part of its current reorganization and expansion moves.

Charles N. Farmer Jr., LL.B., is now Chief, Utilization and Distribution Section; Norman L. Cole has been named Chief, Graphic and Photographic Arts Section. George C. Maloney, former vice-president at Film Counselors, Inc., New York, has been appointed Chief of the Scenario Unit. Former ATLANTA JOURNAL staff writer Katherine Skogstad, is now Information and Publications Officer for the Facility.

Report Shows How Television Stations Use Sponsored Films

A NEW RESEARCH REPORT, "How Television Stations Use Business Sponsored Films," will be published in January by Modern Talking Picture Service, Inc.

Advance text studied by BUSINESS SCREEN shows that 98 out of every 100 television stations show sponsored, public service subjects and that the majority telecast them on a weekly basis.

The stations were asked what subjects they would prefer in future free films. A wide variety was mentioned, but the leaders were sports, travel and public service, in that order.

The stations also indicated a very strong interest in programming films in series format (related subjects for a specific audience, such as women or sports fans).

"This study was commissioned to obtain current data on how sponsored films are used and to

profile the factors that determine their acceptance and use," says Ralph Del Coro, Modern's vice president in charge of sales promotion and development.

"In recent years, almost every new sponsored film has been produced with television circulation as one of its primary goals. The opportunity is as great as ever, as our study shows. But competition for air time has become keen. We think the study can help sponsors and producers win that competition."

The study was prepared by John T. Fosdick Associates of New York. It is the third such television survey commissioned by Modern since 1955.

Copies of the report will be available free in January from any Modern sales office or from the company's headquarters at 3 East 54th Street, New York, N. Y. 10022. Write on your business letterhead to offices noted.

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ARRIFLEX at work — ONE OF A SERIES *



NBC NEWS CORRESPONDENT MARTIN AGRONSKY (FAR LEFT) INTERVIEWS CAPT. EDWARD COOKE ABOARD U.S.S. GEORGE WASHINGTON WHILE ARRIFLEX RECORDS THE EVENT.



DOWN UNDER, WHERE ELBOW SPACE IS A LUXURY, THE COMPACT ARRIFLEX FILMS MISSILE-FIRING ACTIVITY.

Filming of a realistic exercise aboard Polaris submarine U.S.S. George Washington, was climaxed by the actual launching of its missiles into the Atlantic Missile Range. News Correspondent

Martin Agronsky, Associate Producer Daniel Karasik and a crew of four created an hour-long documentary color film, "Polaris Submarine: Journal of an Undersea Voyage," shown over NBC-TV Network. Director Tom Priestly and Cameraman Scott Berner selected the compact, easily maneuverable Arriflex 16 for the pioneering job. The NBC newsmen, first TV team ever permitted aboard during a mission, met the Polaris

ARRIFLEX® goes underseas in pioneer recording of POLARIS missile launching

sub at sea. Once submerged, the George Washington was under "battle" orders not to resurface — for any reason — for 16 days.

Working day and night, approximately 14 hours a day, the camera crew

filmed duty tours, church services, recreation activities and "bull" sessions of officers and men, then settled down to the serious business of missile-firing activity — recording the underwater launching after the warheads had been removed. Meeting all challenges on land, in the air, on the sea — or under it — Arriflex does its usual dependable job rapidly, accurately and economically. It will do the same for you.



From the microscope to the missile range... from spot locations to sound stages... Arriflex professional motion picture cameras are the dominant choice of filmmakers in science, industry, and entertainment. They're lightweight, rugged, tremendously versatile — uniquely suited to a range of applications virtually without limits. Here are some of the features that give Arriflex cameras their remarkable capabilities:

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*YOU ARE INVITED to send us a description of your special use of Arriflex equipment.

ARRIFLEX CORPORATION OF AMERICA

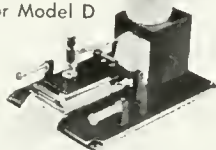
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BUSINESS SCREEN INTERNATIONAL

304 Motion Pictures of 24 Countries Compete in Fourth International Labor-Industrial Film Triennial in Antwerp

EUROPE AGAIN emphasized the important role it accords the film medium with a second international film competition, following close on the heels of the recent Fourth International Industrial Film Exhibition at Madrid. On November 20-27, Antwerp, Belgium, was host as 304 motion pictures from 24 countries competed for honors at the Fourth International Labour and Industrial Film Triennial.

The event was the fourth within the past decade and was under the direction of Belgium's General Commissariat for Work Promotion, assisted by the Royal Belgium Archive of Films and by the International Audio-Visual Technical Centre.

52 Pictures Survive Preview

With screening time very limited, only 82 films survived early previewing. Of these, 18 out of the 42 originally submitted came from neighboring Germany while 13 British productions competed with nine French titles and eight from Belgium. The U. S. was represented in the finals with six films; Canada and Italy had five subjects up for honors. Holland and Sweden were represented by four each; two films were contributed by Switzerland and Czechoslovakia. Also represented by single titles were Norway, Hungary,

Yugoslavia, India, Israel and Luxembourg.

Emphasis on Industrial Training

The "Antwerpiade," as this triennial congress is known, differs in character from such festivals as Madrid, held under the sponsorship of the European Council of Industrial Federations. Emphasis at the Belgian showings was on training within industry with the human factor an important consideration.

52 diplomas, citing top honors for "Mastership" and others for "Merit," were presented at Antwerp. The Federal Republic of Germany, with four Master and four Merit awards, was closely followed by France with three Masters and two Merits and by Sweden, which gained two Master awards. Belgium won a Master diploma and two Merit awards. The Czechs and Swiss had one Master award apiece. Britain and the United States each gained two Merit awards. The U. S. honors were shared by *Safety Belt for Susie*, a Charles Cahill Production; and by *Pole Top Rescue*, a Bay State production.

Discuss Economics, Film Planning

Study groups were an important part of the program. Topics discussed included a comparative analysis of "Slides or Film" and "Criteria for Good Labor and In-

dustrial Films." Henri Bonnier of France led a discussion on the economic aspects of industrial film-making; R. Houlout of Belgium also spoke on this same topic.

Speaking for Germany, Dr. Hans Schaller of AEG, Frankfurt, provided a 13-point outline for a good industrial documentary, stressing informational content, actuality and inspiration as its main points. Czechoslovakia's Antonin Novy, surveying the film production of the eastern European countries, quoted an annual expenditure for Labor and industrial film work exceeding \$50 million. This includes informational and training films for widely-diversified fields of industry.

A Comeback for West Germany

Germany's "comeback" at Antwerp was notable, in light of comparatively few "firsts" achieved at Madrid. The awards were spread over a wide sector of industry, including films made over the past two years. They justify, according to BUSINESS SCREEN's representative at Antwerp, "the policy of putting a hard core of basic instruction beneath an enticing shell of general information."

* * *

Emile Leze, Head of France's Vitfer Laboratory, Visits U.S.

Celebrating the 30th anniversary of the establishment of his film laboratory, Emile Leze, head of Vitfer Laboratoires Cinematographiques, Paris, France, paid a



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- editing — titling
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long-anticipated visit to the U. S. and Hollywood in late November. His objective was to meet colleagues in the industry, survey current practices and to exchange notes on techniques and common problems.

Visiting both large and small labs, he found many points of sim-



Vitfer's Emile Leze in U. S.

ilarity — as well as an intriguing spaciousness which can't be matched in Paris because of the shortage of suitable buildings. He concluded his U. S. visit with stops in Chicago and New York.

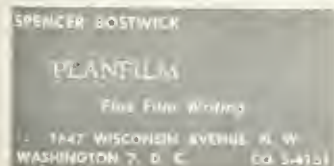
Working in both 35 16mm, Vitfer handles entertainment and television films as well as industrial and screen advertising pictures, documentaries and filmstrips. An Eastmancolor processor, the laboratory also does b&w reversal printing, provides optical sound transfer, special effects, titling and other allied services.

* * *

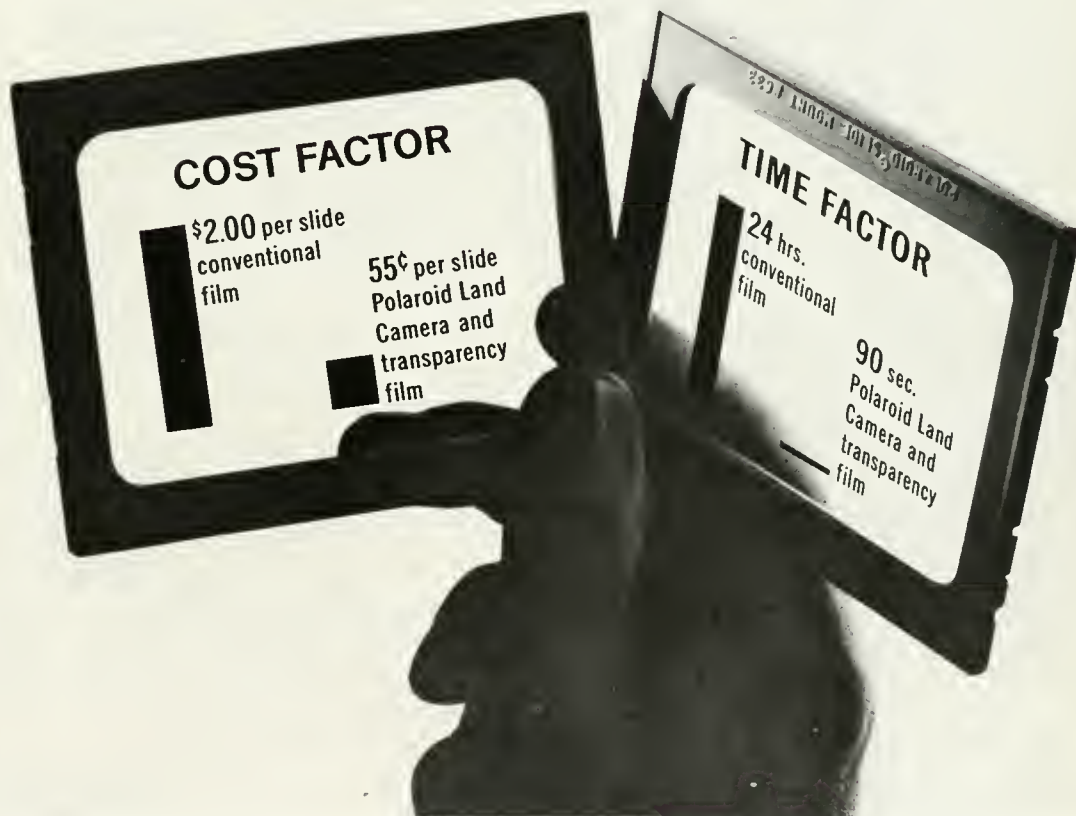
Instant Projection of 8mm Sound Films With Minnorep

✧ New from Britain and recently demonstrated in the United States is a 14 lb. 8mm magnetic sound-on-film projector, the Minnorep. This 13 x 6 x 5 1/2-inch transistorized, battery-powered machine goes into full action on the prospect's desk simply by lifting the lid, which brings the lighted rear-screen up into view and activates the sound.

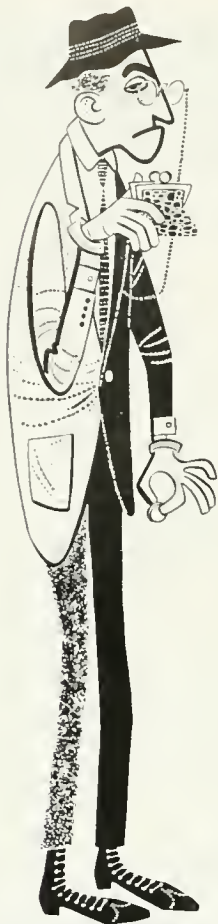
Power is supplied by a rechargeable battery (or by regular AC current, if desired). A dial turn provides an instant still picture with no loss of light or definition. Film (TEXT, PICTURES ON PAGE 57)



This slide presentation speaks for itself.



Different films for line and continuous tone are available. Polaroid Corp., Cambridge 39, Mass.



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Those who seek to prove it come in all shapes and sizes. The difference between a "movie" and a film which moves people to a desired action is the difference between "anybody" and F. K. ROCKETT PRODUCTIONS, for more than 30 years the successful creators of people-moving films.

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San Francisco Festival Jurors Cite "Film as Communication"

Golden Gate Awards, highest honors of the "Film as Communication" category at the recent San Francisco International Film Festival, were shared by a television film documentary, *The River Nile*, produced by Louis J. Hazam for NBC News and *The City of Necessity*, produced by Robert Newman.

Silver Awards in this group of factual films, went to six additional titles. The motion pictures *Stress*, produced by AB Centralfilm for the Swedish Council on Personnel Administration, and *The World of Pulses-Electronics and Living Organism*, produced by Sozo Okada's Tokyo Cinema Co., of Japan, were leading winners from abroad.

Dimension Films of Hollywood won two Silver Awards for *The Tree*, a 10-minute subject, and for *The True Story of an Election*, a 55-minute film. Both are distributed by Churchill Films of the same city. Other Silver Award winners were *The Happy City*, produced by William Deneen; and *Initial Teaching Alphabet: the Forty Sounds of English*, produced by John Bransby Productions, of New York City.

12 other entries received Honorable Mentions, including *Man and Safety: Communication*, a 30-minute film produced by Graphic Films Corporation, Hollywood, for the Secretary of the Air Force, Washington, D. C. Others winning Honorable Mention were *The Cry for Help*, produced by George C. Stoney Associates; and *The Toy-maker*, produced by Vision Associates, both of New York City.

Jurors for Film as Communication were C. Cameron Macauley, Bertha Landers and Edwin L. Wilbur. Mr. Wilbur supervises motion picture activities for the Atomic Energy Commission.

Honor Dr. Robert Richter at Reception, Premiere in N. Y.

A reception at New York's Plaza Hotel honored Dr. Robert Richter, president of Arnold & Richter K. G., Munich, Germany, last month. Host to Dr. Richter and a galaxy of guests from the motion picture and television industries was Paul Klingenstein, president of the Arriflex Corporation of America.

Reception guests saw the premiere showing of a 20-minute color film, *The Arri Story*, and heard a tribute to Dr. Richter for the pioneering accomplishments and

engineering genius from which his cameras have evolved.

On the final leg of a round-the-world trip, Dr. Richter responded with a report on his journey. "During the last decade," he noted, "motion pictures have become ever more important in television, industry, education, medicine and science. Our company has benefited from this trend and we have committed a great deal of engineering man power and funds to



Dr. Robert Richter (ctr), president, Arnold & Richter, with (l) Paul Klingenstein, president, and v.p. Victor James of Arriflex.

continued research and development in order to maintain the leading position of Arriflex in the years ahead."

Pratt Elected President of CINE Following D. C. Charter

Serving U. S. factual film producers and sponsors as a clearing house for their participation in overseas cultural festivals, the Council on International Nontheatrical Events has now become a non-profit corporation, chartered in the District of Columbia. Willis H. Pratt, Jr., film manager for the American Telephone & Telegraph Co., was elected president of the Council at its recent seventh annual meeting in the nation's capitol. He succeeds John Flory, Eastman Kodak Co., in that post.

Other elected officers include four vice-presidents: Tom Hope, of Kodak; J. Edward Oglesby, Virginia State Department of Education, Richmond, Va.; Anna L. Hyer, DAVI, National Education Association, Washington, D. C.; and Charles Dana Bennett, Farm Film Foundation, also of Washington.

Brig. Gen. Willard Webb (ret.), head of the American Science Film Association, is treasurer; Alden Livingston, E. I. duPont de Nemours & Co., Wilmington, Del. is the secretary of the Council.

Entries for 1964 festival events are now being invited. These include participation at Adelaide and Melbourne (Australia), Cannes, Edinburgh, Venice, Padua, Vicen-



CINE president Willis H. Pratt

za (Italy), Victoria (Canada), Cortina, Berlin International and the Berlin Agricultural Festival.

Harold E. Wigren, re-elected coordinator for CINE, notes the March 2nd deadline for eligible films (released during 1963 or in January-February, 1964). Application forms may be obtained from CINE, 1201 Sixteenth St., N. W., Washington, D. C. 20036.



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- Best quality domestic fibre
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- Durable 1" web straps
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Write direct to manufacturer for catalog

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1961 Advertising Program of American Oil Shown on Film

☆ The entire 1964 advertising program of the American Oil Company, showing increased use of newspapers and a 52-week radio campaign as well as that company's billboards, point-of-purchase materials, magazine ads and television program plans, has been built in a 30-minute color motion picture.

The sound film features TV and radio personality Charley Weaver and is now being used to present the advertising program to marketing personnel, dealers, agents and jobbers throughout the country. ★

* * *

"Truth About Hair Coloring"

Told in a New Clairol Picture

Clairol has introduced a new film called *The Truth About Hair-coloring* (25 min., color) which will be distributed to women's clubs and other groups.

Six typical haircoloring users are shown in the documentary-style film, with detailed reasons for their switch to haircoloring. All of the actresses are authentic in that they never previously had their hair colored.

Parts of the film were made in an actual beauty shop, and emphasis is given to the key role of professional hairdressers, particularly with regard to first-time users of haircoloring.

The film is designed to answer the questions about haircoloring asked most frequently by women. Though primarily educational, the motion picture includes sequences on the excitement of color in our everyday lives.

The film was produced by Dolphin Productions, New York, with Allan Stanley as director and Richard Ellison as writer. Mundell Lowe did the original score.

Prints of *The Truth About Hair-coloring* can be obtained from the national distributor, Association Films, Inc. ★

* * *

Begin Finalist Judging for '64 Hollywood Ad Club Awards

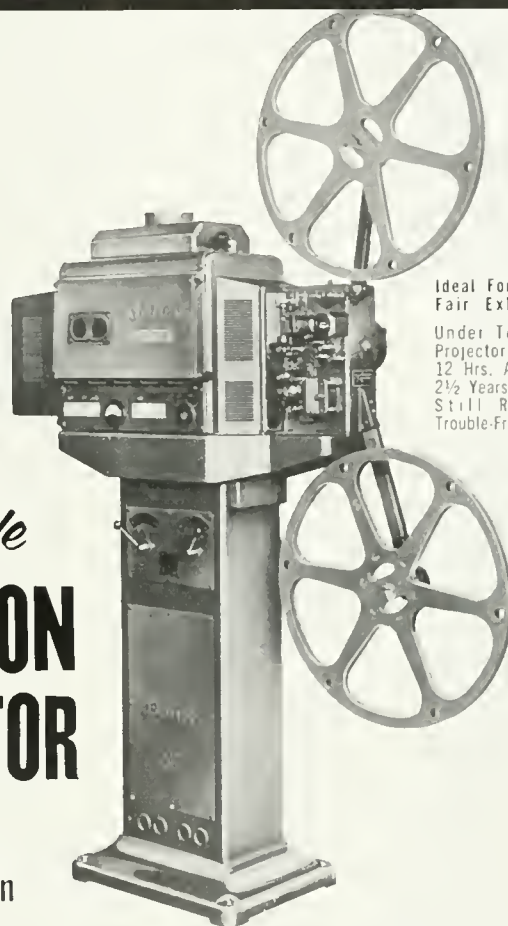
☆ With entry lists closed for the fourth International Broadcasting Awards, sponsored by the Hollywood Advertising Club, preliminary screening has begun in London, Mexico City, Toronto, New York, Chicago, and Hollywood of 1963 television and radio commercials entered in that competition. Formal awards presentation is scheduled for February 25 at the Hollywood Palladium. ★

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12 Hrs. A Day For
2½ Years... And Is
Still Running
Trouble-Free.

Some of the features that put the Bauer in a class by itself:

- 2½ hrs. uninterrupted showings with 5000 ft. reel
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- XENON LAMP operates 1500 continuous hrs. ... No carbon replacement ... No lamp maintenance ... No mirror splatter ... No exhaust system needed (Generates no carbon monoxide fumes ... Instant starting at peak output ... Quality closest to daylight ... Variable light output with no change in color quality.
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- CONTROLLED LIGHT TO DESIRED INTENSITY.
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- Guaranteed Parts & Service.

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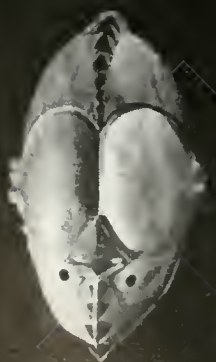
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or mask
the reality of inner feelings?

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Observe . . .

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in communicating.



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Distribution Must Be Creative

by Robert Finchout V.P., Association Films

WE CAN LEARN from the work of the specialists in theatrical film exploitation. If any word would seem to sum up their unceasing labors it is: "enthusiasm."

It is just as important for a distributor of a sponsored motion picture to impart to our potential users — teacher, program chairman or TV film director — that *here* is a film of significance, viewer appeal and all-around merit.

We at Association Films look for unique promotional values in every picture we take on. Does it serve a need for top management groups? Will it help a college instructor explain something about our distributive system? Will a church leader find it useful in stimulating discussion? Will the film be useful in a career seminar and help a teacher cope with drop-out problems? Does it present the principles of profit motivation with conviction for, say, a group interested in comparing free enterprise with communism?

Select "Films for Freedom"

Last year we developed what was to become one of the most successful distribution concepts ever undertaken. We called these: "Films for Freedom," selecting from our library of some 600 sponsored motion picture titles about 80 films which contribute something concrete to a better understanding of our democratic and free enterprise traditions.

These films had to have something of lasting merit: a vitality that could lead into a discussion or seminar. There were six basic categories including, "The American Tradition: Freedom and En-

terprise," "Spokesmen for Freedom" (biographies of statesmen, Presidents and great leaders of our times), "In Defense of Freedom," "The Alien Philosophies: Communism and Fascism," "World Trade: Bulwark of Freedom," and "Expanding Freedom's Frontiers" (space and science in the sixties).

Over 15,000 Adult Bookings

To date we have made more than 15,000 "Freedom" bookings — primarily to adult organizations. Many industrial plants, fraternal organizations, banks and businesses have ordered "Freedom" films in series on a weekly, bi-monthly and monthly basis. From a prestige standpoint, hardly anything could have been more felicitous. We have received commendation from the White House, letters of congratulation from the Governors and national leaders, mention in the CONGRESSIONAL RECORD, and the coveted George Washington Honor Medal from the Freedoms Foundation.

For the 28 sponsors whose films were among the "Films for Free-



Union Carbide's picture, "The Petrified River," has brought peaceful uses of atomic energy to the screen. In use for more than eight years, it has been telecast over 1,600 times.

dom" there has been unusual exposure (to large adult audiences) and nationwide recognition for their efforts in promoting the cause of freedom through films.

Individual film promotion must be equally imaginative, sometimes daring, but always reflecting the enthusiasm of the distributor and the creativity of the producer. As an example, when we launched American Airlines' unusual and unique film, *The Masters*, we contacted every TV station in the

(CONTINUED ON PAGE 48)



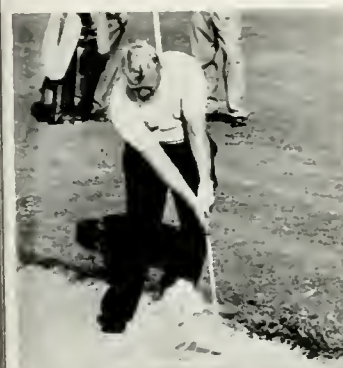
Every day and night, throughout the year, groups of influential Americans are seeing factual films in clubs, lodges, meeting halls.

REPORT ON SPONSORED FILM DISTRIBUTION: I

CONSIDER THE FILM MEDIUM. Compare the power of *uninterrupted attention* to an explanation of policy, product or service for 20 or 30 full minutes of combined sight/sound presentation! Compare it to the average *seconds* of attention to the printed advertising page. And then examine the millionfold attendance reports of specializing film distributors and long-active film sponsors. Add to this the "welcome mat" laid out by theaters, television stations, influential community groups; the vital importance of reaching our tremendous teen-age citizens of tomorrow. Then look to the "communications" program of your company or trade group and ask, "why aren't we using films?"

These pages on today's trends in sponsored film distribution are only a preface to an issue-by-issue continuing focus on this critical phase of the factual film industry's future. Growing density of population, reflected in the corresponding growth of all kinds of special-interest groups whose attitudes and purchasing power is of vital concern, has put the spotlight on the methods and potentials of film distribution. The current surge in color television set purchases; the revival of theater construction; continued acquisition by groups of 16mm (and 8mm) sound motion picture projection equipment — are a few factors which underscore the importance of these pages.

Drive-in theaters are exhibiting colorful sponsored short subjects whenever film quality and interest meet their audience standards.



Buick Open Golf Tournament film scored well over 500 telecasts, with estimated audience of more than 17 million viewers to a recent date.



Centrally-located Los Angeles office of Modern Talking Picture Service is typical of 32 film libraries now serving community audiences.

Modern Forecasts Gains in '64

Notes Sharp Upturn in Community Audiences; Color TV Needs

IT'S BEEN A BUSY YEAR for Modern Talking Picture Service.

It's been a year of many measurable gains.

And it's been a year of seeding for the future. The developments of 1963 have already made it clear that there will be new gains in 1964.

Look, for example, at the bed-rock "non-theatrical" groups, or as they are called today, "community audiences." What is happening to them in this age of galloping communications? They're galloping!

Figures for July through November, the first five months of Modern's current fiscal year, show an increase of 19% in community film bookings over the same period a year earlier.

Impact of "Resort Cinema"

An important factor in the community audience boom was the development of Modern's "Resort Cinema" — a concerted and successful effort to cultivate audiences at vacation resorts. "Resort Cinema" is expected to grow steadily in the coming years. And the spe-

cial new techniques used to reach the resort audience already are helping Modern make some significant gains in circulation to other adult audience groups.

Concerning school bookings, enrollment statistics are growing each year and the output of school oriented films appears to be keeping pace with this growing opportunity. The importance of reaching a youthful audience is a fundamental part of marketing for a growing number of sponsors. The quality of school films is better than it has ever been. Sponsors are aware of the need for producing films that will make a positive contribution to the classrooms of the schools they want to reach.

Modern has had a close working relationship with the nation's schools throughout its 26 years. And Modern has been close to the new educational programs. Its Modern Learning Aids division has distributed the PSSC physics films for several years. Early this year it was appointed distributor of the CHEM Study chemistry films.

This fall the MLA Division was

chosen to handle the elementary school teacher training films of the School Mathematics Study Group. Another acquisition of the year was the film library of Colonial Williamsburg — films and filmstrips variously suitable for social studies classes and adult audiences.

32 Libraries in Major Cities

Modern serves community audiences through its 32 film libraries in major cities from coast to coast (and in Anchorage and Honolulu). Each of these film libraries has from \$10,000 to \$50,000 worth of equipment, including specially designed electronic film inspection machines.

These offices are staffed by trained film inspectors, bookers and supervisors. This de-centralized network permits faster service to film borrowing groups and allows the sponsor a considerable measure of print economy by reason of faster turnover.

TV Demand for Color Prints

In television distribution, the growing importance of color is a significant development for many sponsors. 1963 has been the best year so far for the sale of color sets and, accordingly, Modern has noted a 30% increase in requests for color prints from station film programmers. With 653 stations on the air at the end of the year — and with a promised expansion in the years ahead — the outlook for television use of sponsored films is as bright today as it has ever been. A new research report entitled, "The Television Audience and Business Sponsored Films," will be released in January.

Theatrical circulation continues to be an exceptional buy for the sponsor with the right film. Some

16,500 conventional and drive-in theaters in the United States play to an average weekly audience of 42 million people. Short sponsored films included on the programs are getting big exposure.

Theatrical exposure in 60 foreign countries is now offered through overseas affiliates.

Community audiences abroad — in Europe, Asia and Australia — can also be reached through an exclusive membership in Inforfilm, an international association of film distributors.

Now Has Library in Canada

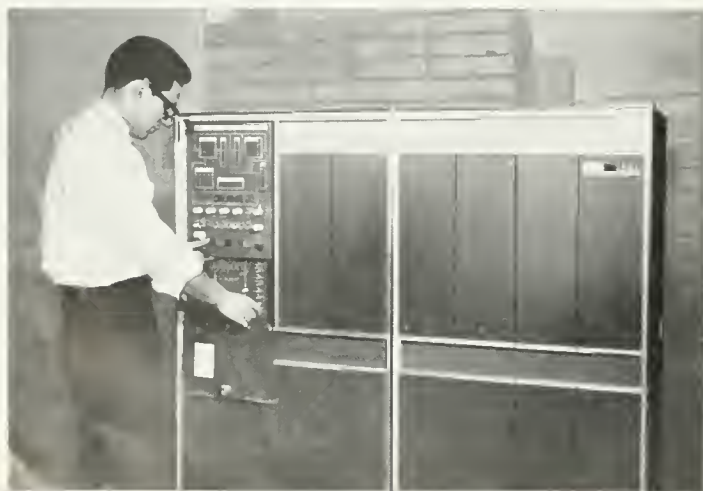
The company opened its own Canadian film library in Toronto nearly three years ago. The Canadian office serves many Canadian accounts, and, in addition, has been gratified to find a number of U. S. sponsors interested in distribution in Canada. Canada, a film-conscious country, has been quite receptive to Modern's offerings — true for television as well as for community audiences.

One of the most interesting developments of the year has involved the company's electronic computer. The IBM 1401 has now operated for its first full year. The basic tasks formerly handled by routine punch card equipment have been converted to the high-speed computer, providing clients with faster reporting of results.

More important, the computer is producing by-product information that is refining the job of matching audience demand with print availability. The new tool will increasingly help sponsors to measure just how well their films are doing and how well they're reaching the goals set for them.

A decided trend to the use of supplementary literature with films (CONCLUDED ON PAGE 49)

Below and right: an IBM 1401 computer installation has now been in operation for its first full year at Modern headquarters in New York. Reporting results to clients as well as effective economies in print handling have been expedited by this modern data processing equipment.



It's G M's 25th Year in Films!

Predict 170,500 General Motors Film Showings for Past Year

SINCE GENERAL MOTORS launched its film activity 25 years ago, the corporation has recorded 5,426,000 showings to an estimated total audience of 371,500,000 people, including those who have seen GM motion pictures via numerous public service telecasts. During this period, GM films have had 24,900 reported television showings to an additional estimated viewer audience of hundreds of millions. The figures include showings through October, 1963.

The company notes that it has used the film medium for communicating information about its activities, products and policies. A statement reflects firm belief "that this has represented an excellent method to promote a better understanding." And audience figures substantiate public interest in the program with a steady growth in distribution over years — from 53,400 showings in 1940 to an expected 470,500 showings in '63.

Available to Any U.S. Group

GM films are made available to any group within the United States requesting their loan; schools and colleges are the most active users, accounting for 92% of the reported showings. They are distributed from three film library offices located in Detroit, New York and San Francisco. No charge is made, other than return postage.

Currently there are 50 films available with an inventory of 7,600 prints in the GM film libraries.

An additional 4,600 prints have been purchased by schools, universities and business film libraries. In addition, many of the films are distributed abroad by GM's Overseas facilities. A recent tabulation of attendance report cards received from users of GM films indicates that 65% of the persons returning the cards submitted comments. Of these, 98% complimented the films.

List "Most Popular" Titles

Some of the most popular titles are: *ABC of Hand Tools*, *ABC of Internal Combustion*, *ABC of the Automobile Engine*, *ABC of the Diesel Engine*, and *ABC of Jet Propulsion*. "Classics" which rate high in popularity are GM's widely-seen *We Drivers*, *Where Mileage Begins*, and *American Harvest*. Several film subjects in the GM film library have become a permanent part of school curricula in many areas. Films, such as these, which continue to be popular over the years are remade from time to time to keep them up to date.

Principal promotional tool for the program is GM's Film Catalog, published annually and mailed to all secondary schools within the United States and to groups using GM films in the past. These catalogs are also made available to General Motors dealers throughout the country. The dealers, in turn, bring the film listings to the attention of groups who are in need of films in their local communities.



Millions See Santa Fe Pictures

Railway's Film Library Helps Promote Freight, Jobs, Travel

THE FILM MEDIUM is helping the comforts and economy of rail transportation as well as the advantages of stop-over sightseeing for the tourist. The Atchison, Topeka and Santa Fe Railway Company is a "veteran" among film sponsors, for both travel and shipping promotion. During 1963 Santa Fe films were shown 35,366 times to an audience of 2,357,992. All of these were group audiences, showing Santa Fe films on their own 16mm sound projectors.

In addition, Santa Fe motion pictures were distributed to television stations by a major film distribution company. "Good results" are reported by the railway people. One title, *The Better Way*, was telecast 140 times for a total estimated viewer audience of nearly 2,500,000. This program was initiated early in 1962, terminating during 1963.

How Films Are Distributed

Community and school group audiences are served by the road's own distribution centers in the West and Southwest; distribution to groups in the Eastern and Midwestern states is handled by the headquarters' film bureau in Chicago. Prints have also been placed "on deposit" loans in the audiovisual libraries of school systems in the areas served by the road. In

1963, these deposit prints accounted for an audience of 691,943 persons.

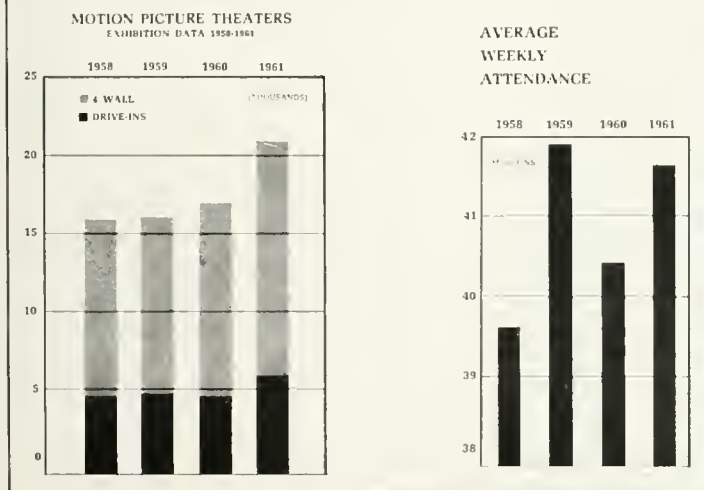
Film showings are promoted through the mailing of special flyers, directed to specific types of audiences. For example, one of the objectives of *The Better Way* was to show engineering students the challenging job opportunities in the railroad industry. To reach these students, 3,000 flyers on this film were mailed to colleges and universities over a two-year period. To date, *The Better Way* has been seen by 7,000 engineering students. Some 20,000 flyers have been mailed to other types of groups since this title was released.

Audiences Like Indian Films

"Most popular" of the Santa Fe's current pictures are the road's Indian films, *Arts and Crafts of the Southwest Indians* and *Indian Ceremonials*, which have been enjoyed by more than half a million persons. About 250 prints of these titles are in circulation.

"Firmly believing in the use of films to reach and influence potential customers," the Santa Fe is releasing a new title on California early in 1964. This film is similar to other state films which the road has sponsored during its many past years of successful use of the film medium.

Motion picture industry and government sources provide figures showing increase in theater construction and upturn in movie attendance.



3,500 More Shows for Bethlehem

Steel Maker's 25 Films Shown to Adult Audiences and on TV

The 25 film titles of the Bethlehem Steel Company, made available to nationwide adult audiences through the facilities of Modern Talking Picture Service, Inc., gained nearly 3,500 additional showings in 1963 over the previous year. Total audience figures also showed a slight increase over last year. 1963 certified attendance was 627,787; in 1962, the total attendance was 602,350.

Bethlehem's most popular subject is the 20-minute color film entitled *This Is Steel*. This educa-

tional review of basic steelmaking processes was shown nearly 6,000 times to a total audience of 213,000 in 1963. Released in 1961, the film replaced a 15-year old black & white version which was seen by over a million people at similar non-theatrical showings.

Two other current Bethlehem films, *Ore From Venezuela* and *Hull 1679*, received 129 telecasts on public service time during the past year. Viewers of these films were conservatively estimated at 4,138,700 persons in '63.

American Airlines: Film User With a Plan

Fortified By a Colorful Series of New Pictures, This Sponsor Has Evolved a Budgeted Program of Production & Distribution Which Is Getting Results

FEW COMPANIES are using public relations films more effectively than American Airlines. This firm achieves wide-spread coverage; it has a great amount of flexibility in its distribution operations; its films are widely praised for their entertainment qualities, yet the company gets consistently good identification; and all this is accomplished at a reasonable cost.

It was only last year that American began its new film program. For a number of years (going back to 1934, in fact) there have been sporadic forays into the film media, a picture here and one there, but no regular activity was maintained until the middle of 1962 when Red Sutherland, Director of Special Services in the advertising and public relations department, undertook the job of setting up a film program with a firm budget and a determination to get as much mileage as possible out of the funds at hand.

Good Share of Budget for Distribution

With the close support of Willis Player, vice-president in charge of advertising and public relations, Mr. Sutherland sold the program to top management on the basis of doing quality films, doing them on a regular basis, and above all, allotting a good share of the budget for the final key to success of any film program — distribution.

While most airlines have made travel pictures, they have all too often been in the familiar vein of the Fitzpatrick travelog. To change this line of approach and offer the public something newer and more exciting, Mr. Sutherland started experimenting with short 4½ minute films about a year and a half ago.

A series of three on ocean fishing were made, this being a subject to interest not only the general public but particularly to the 250,000 American businessmen who are frequent travelers and are the backbone of any airline's trade.

Each of these little miniatures was made on

a very tight budget, but by one of the world's greatest makers of this kind of film, Larry Madison. Such titles as *Bluefishing at Montauk*, *Acapulco Sailfish* and *San Diego Albacore* went out to television stations rather tentatively at first with a hope that they might find some play as fillers for sport shows or after-game time.

Distribution Response Was Phenomenal

What happened was one of the most phenomenal successes in recent film distribution history. *Bluefishing at Montauk*, for example, in the past year and a half, has received 426 television showings to an estimated audience of 19,407,400. As a part of a trilogy of three ocean fishing films it has been televised 133 more times to an additional audience of 6,701,500 — to say nothing of almost 2,000 plays before 16mm audiences in half a year. And its playing time is far from finished — in fact it seems as popular today as when it was introduced.

The success of this series has prompted American Airlines to go all out to supply similar short films on other subjects. Already completed are trilogies on the moods of cities, on landmarks of early America, and on the nation's natural wonders.

Notable Pictures Are Key to Acceptance

During 1964 several other series will be produced. Larry Madison Productions has done most of the films to date, while a few have been produced by Bob Downey. They are all notable for superb photography, a carefully underplayed narration, and an almost throw-away credit for American Airlines at the end. The credit is so off-hand and appropriate that it comes on strong with almost no objections from TV stations or audiences anywhere.

In addition to the trilogies of short films, American Airlines has continued to do longer films on travel — the very successful *New York, New York* and *Mexican Impressions*

are both popular and very different travel films which were produced by Audio Productions. Audio also made *Flight Plan* which describes the fantastic amount of planning which goes into every flight on American's schedule.

"The Masters" Tells Maintenance Story

The most recent release in the airline's film program is the brilliant, off-beat *The Masters*, made by John Peckham Productions, which visualizes — with a minimum of narration — the operations of America's maintenance center in Tulsa. The 15-minute films are intensely modern in character. Most of them manage to appeal to both the highest kind of movie snob and the general public as well.

American Airlines films are distributed by both Association Films and Modern Talking Picture Service. Mr. Sutherland feels that the



Twin-towered Marina City is pictured in a five-minute film showing "Mood of Chicago."

services of both distributors are complementary and each has a special place in the company's overall plans.

Historically, airlines' films have been distributed on a very restrictive basis — no films to be booked in certain states, or to certain kinds of audiences. American broke this pattern a year ago — films are now distributed throughout the country, even to areas where it does not fly — such as the northwest, or the southeast.

American Will Get Its Share of Travel

The company feels that as people get more travel conscious, which is the aim of all the films, American will get its share of the business. Which is not to say that a good emphasis on promotion and distribution do not go to American's own prime areas. For every print which is stocked in a Seattle exchange, for instance, there will be 10 or 15 in Los Angeles.

The "trilogy" system has proved to be amazingly flexible, not only for providing television stations with a large number of films

American Airlines' color picture, "New York, New York" is attracting visitors to the World's Fair.





"Mood of San Francisco" is captured in a five-minute visit to the city by the Golden Gate.

on a wide variety of subjects, but also in direct selling efforts. One print of each of the airline's films is permanently maintained in each of the company's 55 sales offices. Representatives going out to call on groups can carry along reels individually spliced to cover whatever interests the group might have.

Resort Promotion Aids Fishing Trilogy

The company is flexible in its approach to audiences, too, and looks for them everywhere they can be found. For instance, Modern Talking Picture Service did a special promotion on the fishing trilogy this summer to resorts and fishing camps. With 25 prints allotted for this effort, the film received 133 showings in July, 193 in August and 162 in September, which is some kind of a record for summertime film bookings. Another new activity now under experimentation is the use of Fairchild 8mm repeater projectors in the lounges of airline terminals.

As each new film is released it is previewed in the areas covered before audiences of state and city officials, travel agents, radio and TV, newspaper men. This activity has generated a great deal of good general public relations exposure for the company.

A Great Believer in the Film Medium

The film program is only a small part of Red Sutherland's responsibilities at American Airlines, but it is one in which he takes a great deal of satisfaction. He is a great believer in movies and what they can do for an alert sponsor. In the past year, he says, films have proved to be one of the company's best means of reaching the traveling public and impressing on them the safety, and reliability, comfort and convenience of traveling by American. That's the goal of this program.

Footnotes on the Summary of Distribution

These American Airlines' figures do not include 55 prints of every subject sent to each sales office. For bookings, divide times shown by two. Figures should not be used for averages or annual rate of distribution. Most films have been circulated for less than a year; others are brand new. About 50% of television prints are available in color.

AMERICAN AIRLINES DISTRIBUTION SUMMARY

ASSOCIATION FILMS, IITC.		TELEVISION SHOWINGS				16MM GROUP SHOWINGS			
FILM TITLES: running time in parenthesis (15)	Prints In Use	Months in Circ.	Times Telecast	Estimated Audience	Prints in Use	Months in Circ.	Times Shown	Reported Audience	
New York, New York (15)	20	8	76	6 000,000	35	8	806	45,000	
Mexican Impressions (15)	20	10	65	2 700,000	35	10	1,095	63 000	
The Masters (15)	25	New			50	New			
Ocean Fishing-Trilogy (15)					100	7	1 350	76,000	
Early America-Trilogy (15)	50	7	120	4,500,000	100	7	2 033	116,000	
Mood of Three Cities-Trilogy (15)	50	New			75	New			
Natural Wonders-Trilogy (15)	50	New			75	New			
Jet View (3½)	25	8	34	1 300,000	50	8	353	25,000	
Flight Plan (15)	25	8	34	2 000,000	110	9	2 015	112,000	
TOTALS	265		367	16 500,000	630		7 652	437 000	

MODERN TALKING PICTURE SERVICE, INC.		TELEVISION SHOWINGS				16MM GROUP SHOWINGS			
FILM TITLES: running time in parenthesis (15)	Prints In Use	Months in Circ.	Times Telecast	Estimated Audience	Prints in Use	Months in Circ.	Times Shown	Reported Audience	
New York, New York (15)	20	9	62	4,294,900	50	8	632	26,048	
Mexican Impressions (15)	20	11	85	4,414,800	50	10	925	41,136	
The Masters (15)	50	1	10	311,000					
Bluefishing at Montauk (5)	50	20	426	19,407,400					
San Diego Albacore (5)	50	13	143	7,060,400					
Acapulco Sailfish (5)	50	15	234	11,164,000					
Ocean Fishing-Trilogy (15)	50	9	133	6,701,500	25	5	559	38,042	
Old Sturbridge (5)	50	10	105	4,136,400					
Plymouth Plantation (5)	50	10	85	4,039,800					
Williamsburg (5)	50	8	88	3,436,200					
Early America-Trilogy (15)	25	New							
Mood of Chicago (5)	50	New							
Mood of Dallas (5)	50	New							
Mood of San Francisco (5)	50	4	50	1,905,300					
Mood of Three Cities-Trilogy (15)	50	New							
Niagara Falls (5)	50	New							
Yosemite (5)	50	New							
Grand Canyon (5)	50	2	13	478,700					
Natural Wonders-Trilogy (15)	25	New							
Texas Kingfish (5)	50	New							
TOTALS	890		1,423	67,350,400	125		2,126	105,226	

SUMMARY OF FILM ACTIVITY		TELEVISION SHOWINGS				16MM GROUP SHOWINGS			
FILM TITLES: running time in parenthesis (15)	Prints In Use	Months in Circ.	Times Telecast	Estimated Audience	Prints in Use	Months in Circ.	Times Shown	Reported Audience	
New York, New York (15)	40	8-9	138	10,294,900	85	10	1,438	71,048	
Mexican Impressions (15)	40	10-11	150	7,114,800	85	10	2,020	104,136	
The Masters (15)	75	0-1	10	311,000	50	New			
Bluefishing at Montauk (5)	50	20	426	19,407,400					
San Diego Albacore (5)	50	13	143	7,060,400					
Acapulco Sailfish (5)	50	15	234	11,164,000					
Ocean Fishing-Trilogy (15)	50	9	133	6,701,500	125	5-7	1,919	114,042	
Old Sturbridge (5)	50	10	105	4,136,400					
Plymouth Plantation (5)	50	10	85	4,039,800					
Williamsburg (5)	50	8	88	3,436,200					
Early America-Trilogy (15)	75	0-7	125	4,500,000	100	7	2,033	116,000	
Mood of Chicago (5)	50	New							
Mood of Dallas (5)	50	New							
Mood of San Francisco (5)	50	4	50	1,905,300					
Mood of Three Cities-Trilogy (15)	100	New			75	New			
Niagara Falls (5)	50	New							
Yosemite (5)	50	New							
Grand Canyon (5)	50	2	13	478,700					
Natural Wonders-Trilogy (15)	75	New			75	New			
Texas Kingfish (5)	50	New							
Jet View (3½)	25	8	34	1,300,000	50	8	353	25,000	
Flight Plan (15)	25	9	72	2,000,000	110	9	2,015	112,000	
GRAND TOTALS:	1,155		1,790	83,850,400	755		9,778	542,226	



CINE Presents 80 "Golden Eagle" Awards

**Council on International Nontheatrical Events Honors U. S. Producers
at Sixth Annual Awards Ceremony Attended by 600 in Washington, D. C.**

THE SIXTH ANNUAL AWARDS CEREMONY and exhibition of festival films, hosted by CINE (The Council on International Nontheatrical Events), brought nearly 600 producers, sponsors and government people to Washington, D. C. on November 21. 80 American-produced motion pictures were honored as "Golden Eagle" winners in the modern auditorium of the National Education Association, host group to the Council organization. The "Eagle" recipients were selected from the 254 films submitted for overseas festival participation to representative juries serving the Council throughout the country.

Edward R. Murrow, director of the United States Information Agency, took the occasion to salute the Council for the seven years it has served the nation in this field, noting "the impressive work it is doing to assure creditable representation of the United States in the many international film competitions that take place around the world each year.

Seek an 'Olympic Team' for Overseas

"The members of your Council and the many cooperating organizations and individ-

uals are providing a significant service as they seek out an 'Olympic team' of appropriate, outstanding films to represent our country in these international events."

Although not in itself a film festival, many who attended CINE's sixth annual program in Washington, D. C., called it the outstanding event of its kind in this country, even surpassing many foreign film festivals. This year, reflecting the keen interest in viewing more of the winning U. S. pictures, an afternoon exhibition was held just preceding the evening dinner and awards ceremony.

Summarizes Council's Accomplishments

CINE past-president John Flory, retiring after serving as its national chairman for the past two years, summarized the many accomplishments of the Council. They included a broadening of the number of U. S. films selected for overseas events.

"By having a larger selection of motion pictures in our 'Golden Eagle' group, we have been able to participate in many more film festivals," he noted. "Whereas three or four years ago we were in five or six events, in

1963 we entered seventeen." The Council participates only in recognized festivals.

Derek M. Day, First Secretary of the British Embassy, presented diploma awards to U. S. films selected for showing at the Edinburgh Film Festival last year. Count Edgardo Sogno del Vallino, Counselor of the Italian Embassy, conferred the awards given films participating at the Venice Film Festival. A total of 68 U. S. films (all of them among the "Golden Eagle" recipients) were judged at international film festivals this past year and 42 of them won top awards, according to Flory.

Incorporated in District of Columbia

Now incorporated under a charter granted by the District of Columbia, the Council is composed of a hard-working Board of Directors, has a part time secretariat (directed by Dr. Harold Wigren of the National Education Association where facilities have been main-



Count and Contessa Edgardo Sogno del Vallino, Italian Embassy Counselor, pictured at the reception preceding the CINE awards ceremony.

tained from the outset) and it publishes a yearbook listing selected film entries.

Flory also paid special tribute to the National Education Association (Mrs. Robert Wyatt, wife of the president of the NEA was an honored guest at the awards ceremony) for "providing a home for CINE during these early formative years." Incoming president Willis H. Pratt, Jr., film manager of the American Telephone & Telegraph Co., also took part in the events. He urged "every producer, sponsor and distributor to make it his business to see that CINE is given the opportunity to look at the best of 1963's films.

"Conscientious as we at CINE try to be,"

At Sixth Annual Awards Ceremony, past-president John Flory introduces winners of the Council's "Golden Eagle" awards, also shown in picture.



Formal dinner and reception at Washington headquarters of the National Education Association preceded the awards presentation in the auditorium.





Honored guests at awards dinner: Mrs. Robert Wyatt, wife of the president of the National Education Association, and the Honorable Myron Cowen, former ambassador and a recent U. S. delegate to Edinburgh and Berlin festivals.

he said, "it is always possible to overlook some outstanding nontheatrical film or short subject unless each of you makes it his personal responsibility to recommend every worthwhile picture." Entry invitations have been sent.

Dinner, Reception Precede Awards Program

The awards ceremony at the NEA Auditorium was preceded by a reception and a dinner at the Association; honored guests were then saluted at a late evening, informal gathering held in the Executive Suite at Washington's Madison Hotel. Titles of 1963 "Golden Eagle" winners are included in the "Consensus"



Another view of large audience which participated in the CINE Awards program.

Awards listing pages appearing elsewhere in this issue (see page 17).

Among the Festival winners honored were: *Steel by Stopwatch* (a Jones & Laughlin film); *Miles Over Water* (Louisiana Department of Highways' picture); *Music, The Expressive Language*, produced by Sutherland Educational Films, Inc.; and *Human Growth, 2nd Edition*, a Wexler Film Production for the E. C. Brown Trust. *City of The Bees* (Moody Science Films) was applauded at the exhibition.

Other awards have been received by *The Kite*, Blackbird Productions; *Icarus Montgolfier Wright* created by Format Productions.

Deadline for entry of 1963 productions (including films released in January and February of 1964) is March 1. Applications for entry blanks should be sent at once to the attention of Dr. Wigren, c/o Council on Non-theatrical Events, National Education Association, 1201 Sixteenth Street, N. W., Washington, D. C.



Pictured at reception (l to r): Glenn Mentch, Eastman Kodak Co.; Helen Wilson, Girl Scouts of America; and Mr. and Mrs. Nathan Golden.



Award-winners (l to r): producer Reid H. Ray, David Ridgway, of Harvey Mudd College; with Council host and past-president John Flory.



Derek M. Day, First Secretary of the British Embassy (at left) chats with producer and Mrs. John Sutherland, Sutherland Educational Films.



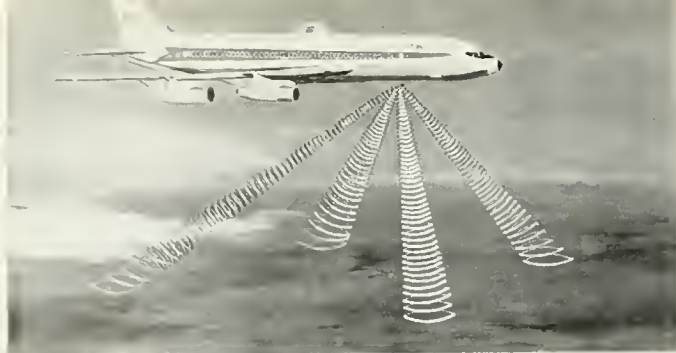
Award-winners (l to r): producer Avalon Daggett; Robt. Bleiden and R. W. Burgess, of Louisiana Dept. of Highways, with Council host Flory.



Pictured (l to r): producers Ed Feil and Mrs. Phoebe Flory; Cinecraft-Continental executive Julius Potocsny; and Dr. Theodore Messerman.



Producer Homer Groening and composer Maurice Engleman (from left) receive congratulations from Mr. Flory on their prize film, "Surf."



TWA is pioneering the latest in scientific equipment to assure safe travel.

"This Is Your Captain Speaking"

Equipped With a Sight/Sound Presentation, These Pilots Are Bringing Story of Trans World Airlines to Business

TRANS WORLD AIRLINES pilots are telling the story of the airline's history, schedule reliability, passenger services and safety procedures to business organizations throughout the nation.

In a program initiated September 15 by the airline's Transportation division, selected pilots are being teamed with sales representatives and a specially prepared stillphoto and motion picture presentation made by The Jam Handy Organization.

Designed for Business Groups

The entire presentation, entitled "This Is Your Captain Speaking," is slanted toward businessmen and professional organizations, such as Lions Clubs, Chambers of Commerce and Kiwanis.

This is the first time a group of jet pilots have been gathered together in a coordinated effort to bring the story of an airline's behind-the-scenes-operations, dependability and reliability to the business and professional communities.

In the past TWA's pilots have

done an outstanding job as speakers at various types of functions on an individual, uncoordinated basis. Now TWA has drawn up a specially-designed presentation for use by pilots who have volunteered to accept speaking engagements in their domicile areas.

Lauds Services of Pilots

Thomas B. McFadden, vice president for Marketing, welcomed the contribution of TWA's pilots toward the fulfillment of the company's total marketing effort.

"The knowledge and experience of our pilots should prove to be an excellent sales tool in our continuing campaign to increase TWA's share of the business travel market," McFadden said.

The men who fly TWA jets fill meeting engagements in their own home areas — Chicago, Los Angeles, Kansas City, New York, Newark, Boston and San Francisco.

So that these seasoned and skilled "transcontinental commuters" may demonstrate in thirty minutes the story of the growth of

by J. E. Frankum
Vice President-Transportation
Trans World Airlines

airline services and the new equipment and controls that assist them, Captain Ed Hall, a TWA pilot, worked with The Jam Handy Organization in the preparation of a



TWA Captain Orm Grove, shown in "Memoirs of a Pilot" historical sequences, carries 5-gallon cans to refuel his plane in the early days.

thoroughly professional presentation.

Motion pictures and wide-screen still photography are combined during the presentation so that high interest is maintained in what is on the screen without dimin-



Scrap book sequence shows the early days of air transportation.

ishing the intimacy of the speaker-audience relationship.

The motion picture sequences are projected when essential in the center area of still-photo "frames." This makes it possible, for example, to show at one time a flying route as a still and TWA jets operating along it, in motion picture footage.

There is wide latitude for the pilot-speaker to use his own personality and his individual experience so that cordial contact is kept with various audiences. A key factor in the success of the presentations is the availability of TWA captains as speakers. The captains are carefully rehearsed (by JHO) in platform techniques and in the use of the voice so that they feel almost as comfortable and confident in front of a group as they do in the front end of a jet.



135-foot high Central Theme building at Los Angeles International Airport.

Behind the Scenes at "No. 1 World Way"

TELLING CITIZENS of Los Angeles and surrounding communities about the facilities of their International Airport is the mission of "No. 1 World Way," an informative and recent-award-winning 16mm color film sponsored by the City of Los Angeles' Department of Airports and produced by Cate and McGlone.

The film was cited at the recent Columbus Film Festival and by Los Angeles Advertising Women. It's a fine documentary of the history, growth, operations, financing and, most of all, of the import-

ance of this ultra-modern transportation center to the individual and the community at large.

Sequences tour the Port, on the ground and from a helicopter cruising over buildings and runways. The film details the work of the Department's 500 employees.

The final sequence of the 25-minute film is sheer glamour, at the busiest part of the day, when thousands of visitors share what the narrator calls, "the greatest show on earth, sunset time at the Airport." A worthwhile visit to "No. 1 World Way."





Circled area picks out Vista-Sell as used with a "Broadway" street scene exhibit; not as effective here as when it is the exhibitor's main attraction.



In this Pfizer exhibit, Vista-Sell filmstrip is the center attraction and is much more effective in gaining and holding viewers' attention at show.

Pfizer Puts ACTION in Exhibits

Continuous-Flow Filmstrips, Used as Central Attraction, Are Gaining Viewer Attention for Exhibits of Pfizer Co.

HOW DO YOU GET and hold the attention of visitors to a trade show exhibit? Audio-visual tools and techniques of many types are being effectively used by experienced exhibitors, including repeater-type motion still picture projectors. Contributing to exhibitor experience through long and careful study of these problems is the Visual Presentation Department of Chas. Pfizer & Company.

This Pfizer department is now making extensive use of continuous flow filmstrip presentations in trade show exhibits. These films as created by Pfizer, are long strips of frameless 35mm color film which are projected on DuKane Vista-Sell equipment. Images move horizontally across an 11 x 20-inch rear-screen surface.

Motion Pulls Exhibit Viewers

Pfizer Visual Presentation manager, Henry F. Stolte, chose the continuous flow technique because "motion is high on the list of attention-getters and will draw people to an exhibit." Publicly-audible sound can often be a distracting nuisance, especially in exhibits. But motion has great stopping-power and, Stolte believes, the continuous flow technique has the quality of holding viewer attention throughout the message.

Pfizer's VP executive takes the professional a-v man's view that it is part of his job to evaluate the requirements of each communications problem assigned by his company to fit the tools and the budget to the task at hand.



Henry Stolte sets up art being considered for use in a Pfizer continuous-flow filmstrip exhibit.

An added factor in the choice of Vista-Sell was its relative economy.

In an exhibit for the Pfizer Chemical Sales Division at the recent American Chemical Society Convention, Stolte's department coordinated with free-lance artists to produce a crawl strip. For the C. K. Williams Division (paint pigments) exhibit at the Paint Industry Show all art, from storyboards to final material, was handled within the department. Costs were kept "in line" by good use of existing materials such as catalogs, color photographs, advertisements, etc. Titles were done on clear overlays by the Letraset process.

Processed at Bebell & Bebell

All the continuous flow material is then processed into an interruption-free, frameless filmstrip at Bebell & Bebell Color Laboratories in Manhattan. This lab has designed a specially-modified aperture for use on an Oxberry camera and

animation stand to handle this kind of work.

Pfizer's Stolte has found that the continuous flow projector is more effective when it is the central attraction of the exhibit. In one show, the screen was incorporated within a busy Times Square street scene. In this instance the visuals could not attract as much attention as in the recent C. K. Williams Division display (see illustration), where company officials estimate that the Vista Sell attracted about three times as

many interested viewers as in a previous exhibit which did not have the moving filmstrip as a central attraction.

New Vistas in Exhibit Ideas

Present plans at Pfizer call for further use of the projector in another exhibit being designed by the Visual Presentations Department for the upcoming Concrete show. These Pfizer continuous-flow filmstrips are opening new "vistas" of their own in pioneering industrial applications of the technique as they have done.

Through the Ages With the Common Cold

SPONSOR: Schering Corporation.

TITLE: *Treatment of the Common Cold Through the Ages*, 5 min., b w, produced by ACI Productions.

This is a funny little film specifically prepared for filling five-minute public service spots on television. It will probably fill a great many of them for it is timely, with winter's cold season on hand, is also entertaining and not too commercial.

Back in caveman days the common cold was thought to be caused by evil spirits. Despite his wife's song and dance incantations to ward off the disease, our caveman sneezes and feels miserable.

Hippocrates, in 400 BC, noted that bleeding was used as a cure for the common cold, but he candidly noted, "it didn't do any good."

Physicians during the 17th Century treated coughs due to colds by having a patient put some of his hair between two slices of bread and feeding it to a dog. Our renaissance man and his wife try this: the dog sneezes.

Many of us remember hore-

hound tea, mustard plaster, hot bricks, salts, castor oil, etc. which were the common treatments of yesterday. Our man gets all these treatments, and they make him feel worse than the cold did.

But today — how easy it is! Modern man's wife brings him a tray with fruit juice and a bottle of Coricidin. He happily takes two pills, starts to sneeze, but stops. Narrator says: "Someday the common cold may be as dated as the dinosaur. In the meantime, if your great grandmother suggests a vinegar-soaked neck scarf for your cold, tell her about the modern cold treatment."

The modern way to "cure" a cold...





Show 1964 Chryslers in "New Dimensions"

Dealers and Salesmen See New Models in Lively Musical Presentation

☆ NEW DIMENSIONS is a magazine that isn't. It is a mythical publication created by MPO Videotronics' Detroit arm, Kerbawy-MPO, as the theme for the 1964 Chrysler-Plymouth dealer-salesmen new model introduction show.

Set in the form of a musical comedy "book" show, the filmed *New Dimensions* unfolds the story of Burton Crane, publisher of the magazine, who *hates* cars and his staff, which loves them. Leon Shaw, playing the role of Crane, opened the show with a rousing chorus of his theme, *I'll Never Buy Another Car Again*.

Cast Appears "Live" and on the Screen

The show consisted of integrated live and film portions. To smooth the transitions from song and situation on stage to the big screen color demonstrations of the new cars on film, the same cast in the same costumes was used in both techniques. Thus, as the female automotive editor works on a story about a young couple who live in a carriage house and buy a new Valiant, projected film sneaked in smoothly to show a demonstration ride and get across the salesman's pitches on new features. Use of scrims, effective stage lighting and logical situations helped smooth transitions from live to film and back to stage.

Live reveals on stage of the new Valiant, Plymouth, Chrysler and Imperial came as climaxes to the story action. Fast pace, fresh lyrics, singable melodies and quick gags combined to keep the show moving swiftly.

The Show Was Presented in Six Cities

And so Burton Crane was won over. And so was the audience. The show played in six cities: Oakland, Dallas, Chicago, Detroit, New

York and Jacksonville. In Oakland, the show played to the national press as a preview for reporters and editors on the day before the dealer production. The cast consisted of 16 actors, singers, dancers, supported by a pit orchestra of 24 pieces. A United Airlines plane was chartered to move the large cast and staff from city to city in order to make shows on time.

New Dimensions was produced by Haford Kerbawy from a book by Ed Reveaux.

Below: a musical interlude which helped introduce the 1964 Chrysler line to its sales force.



Connelly Named Advertising Manager

Joining the illustrious circle of Industrial Audio-Visual Association members who have moved into top executive ranks in American business is IAVA president William J. Connelly, recently appointed director of advertising for the Union Carbide Plastics Corporation. A former assistant advertising director of the company, Bill has played an active role in the company's audio-visual presentation work. Congratulations on a well-deserved promotion are due this energetic gentleman.

Publisher meets car-loving staff in another scene from MPO-Kerbawy production for Chrysler Corp.



"Conserving a Heritage"

Preservation of Wildlife Is Theme of New American Petroleum Picture

SPONSOR: American Petroleum Institute.

TITLE: *Conserving a Heritage*, 27 min, color, produced by Carl Ragsdale Associates, Inc.

Can the oil industry continue its search for new petroleum resources and, at the same time, preserve the nation's wildlife as well as its scenic and recreational values? This new American Petroleum Institute film, *Conserving a Heritage*, gives ample evidence that it is being done.

The film follows drillers and conservation officials into some of America's finest wildlife preserves: the National Moose Range in Alaska, barren deserts of the West, Pennsylvania state forests, salt marshes in Texas, and the off-shore waters of California. It points up the care and effort going into wildlife preservation, whether the drilling is done in shadow of tall timber or miles out at sea.

Oilmen Themselves Help Tell the Story

At times, the story is told by the oilmen themselves, on location, as they plan their drilling operations. Through close cooperation with forest rangers and conservation people, they are able to map entrance routes to drilling sites which conserve timber, provide effective firebreaks and help create new forage areas.

The nature of the film provided producer-director Ragsdale with some unusual production problems during planning and photography stages. The film deals primarily with wildlife in its natural habitat — moose in Alaska, antelope in Utah, deer and whooping cranes in Texas — and cameramen were faced not only with the problem of *finding* the animals but also getting close enough to capture them on film.

Lamar Boren Shot Underwater Sequences

A notable exception was the underwater photography of fish around an off-shore drilling rig. Plentiful and easy to find, the natural curiosity of the fish brought them into close-up range for Lamar Boren, veteran underwater cameraman on such filmed TV series as *Aquanaut* and *Sea Hunt*. But Boren had to wait weeks for off-shore storms to subside and the waters to clear up.

Cameraman Herbert Kitchen had another problem with the easily-aroused and ready-to-charge moose in the Alaskan sequences. He made good use of long focal length lenses to keep from being detected by the animals. Small bush planes were used to locate moose in the vast oil fields. Then the cameraman was landed on the nearest small lake to trudge into the wilderness, crossing the dense Alaskan tundra with heavy camera equipment and large calibre rifles for protection. Snow flurries and rain were continuing obstacles . . . even in fair weather the early fall sun limits good color shooting to less than four hours a day!

One of the most colorful sequences takes the viewer over the Aransas National Wild-

life Refuge in a chartered plane. This southern Texas area is the nesting ground for pelicans and flamingos and the nearly-extinct whooping crane. Only 30 of these rare cranes remain in existence and they are strictly protected by the U. S. Fish and Wildlife Service. Since camera crews are also prohibited from entering this sanctuary, Ragsdale placed his cameras on a boat to traverse an inland water route passing close to the refuge. With 300mm lenses he finally succeeded in filming 14 whooping cranes in their native salt marshes. Aerial photography from the plane completed this remarkable sequence.

Challenge of Problem Captured in Film

The oilman's problem of protecting this national heritage of fish and wildlife while he presses the search for new sources of energy is a challenging one. Much of the sense of this challenge is captured in *Conserving a Heritage* and more than a few additional problems were met and solved by the film maker in bringing this story to the screen.



Conserving a Heritage: in picture (at left) one of the many elusive "stars" featured in scenes which help make American Petroleum Institute film one of year's most interesting.

Above: producer Carl Ragsdale checks a camera setup for location shot. Crews traveled in Alaska, California, Pennsylvania and in the Southwest to lens this conservation film story.

THINKING BIG FOR SOHIO'S TV COMMERCIALS

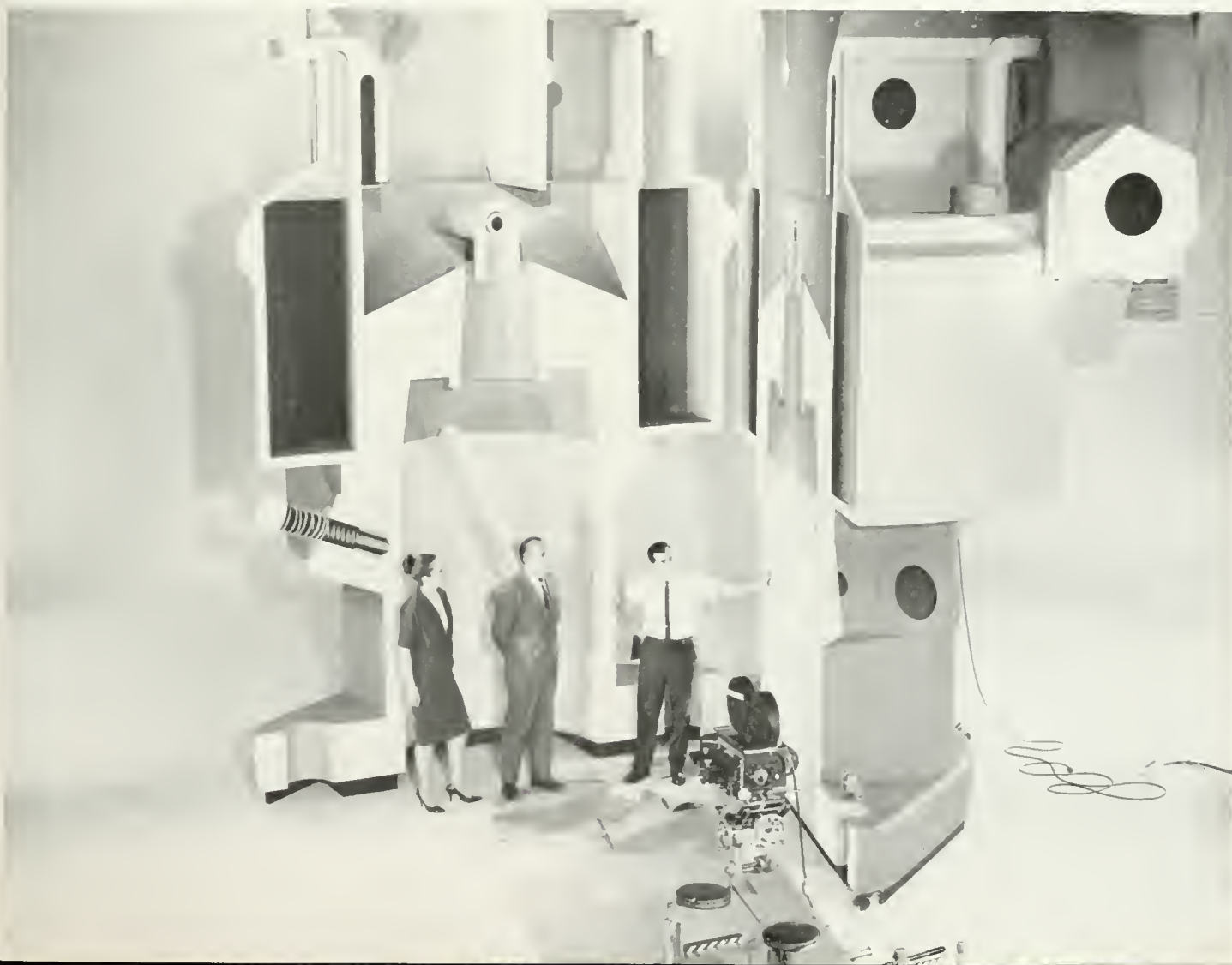
Thinking *big*, in its recent television commercials, Standard Oil of Ohio and its advertising agency, McCann-Marschalk, Cleveland, had this mammoth carburetor model, 18 feet high and 14 feet wide, created by producer,

Fred A. Niles Communications Centers, Inc.

Concept behind this 40-times-up model, originated at agency, was to illustrate dramatically through large-scale demonstration, just where carburetor throat deposits can form and

how Boron gasoline works to remove them.

Pictured below, inside carburetor colossus, are (l to r) Niles' account executive, Mrs. Edith Klaeser; studio president Fred A. Niles; and (in shirt sleeves, naturally) the agency's tv. producer Sal DeMarco, who supervised effective SOHIO series of commercials.





On the track to victory: a scene in the picture "12 Hours of Sebring"

A Dynamic Look at Auto Racing

Serving Enthusiastic Fans as Well as Industry, This Producer Has Made Over 300 Racing Films in 15 Years

ABOUT 15 YEARS AGO, Nat Zucker, president of the newly formed Dynamic Films, Inc., of New York, was approached by several sponsors in the automotive field with the idea of doing a series of films on auto racing. While not interested in racing per se, Mr. Zucker was something of a car buff, and he was quick to see the potential of this type of film among millions of other enthusiasts in this "nation on wheels."

Dynamic's first ventures in racing films were not intended for the general public. Rather, they were planned to be an entertainment feature of special interest to the 500,000 dealers, jobbers and salesmen in the auto, oil, tire and accessory fields. The idea was that if a good film was to be shown at a sales meeting the men might turn out with a little more enthusiasm than if they faced an unmitigated pep meeting with no sugar coating. The films were quite successful in this way right from the start. And after awhile, as auto racing became more and more popular, sponsors

started to release them for public showings.

The Figures Are Impressive

Fifteen years later, Dynamic has now made over 300 half-hour films on auto racing, and there are currently 1,500 prints in active distribution to 16mm audiences, plus another 400 prints circulating among TV stations for public service programming.

While automotive films are only a part of Dynamic's activities, they remain a constantly active factor. During 1963, the firm produced auto performance and racing films for such sponsors as these: Autolite, Bowes Seal Fast, Champion, Chrysler, Dodge, Firestone, Ford, Gulf, Grey Rock, Hurst Campbell, Kaiser Aluminum, Mercury, Mobil Oil, Monroe Shocks, Plymouth, Pure Oil, Regal-Ride, Stewart-Warner, P.A. Sturdivant and Willard Battery.

They Aimed to Entertain

In most of these films the main idea is entertainment, combined with a discreet demonstration of the product's performance. It might seem that doing a dozen or so films a year showing cars

"Dynamic has now made over 300 half-hour films on auto racing and there are currently 1,500 prints in active 16mm distribution"

driving around a circle without having them all look alike might tax the ingenuity of the most imaginative of film makers.

Mr. Zucker and the Dynamic creative staff find that rather than being stifled by the subject, they are constantly finding more and more new ways to look at racing and performance tests. Principally this is because racing is essentially a human competition — it is not only the Offies and the Lotus-Fords, but the Parnelli Joneses and Jimmy Clarks who are of the essence. Mr. Zucker thinks that at every Indianapolis race, for



Drivers, watch that flag! Scene from one of Indianapolis films.

Hours of Sebring, a film about the 12-hour Grand Prix of Endurance, which once a year transforms a sleepy little Florida town into the capital of all the sleekness and elegance of the sports car world.

The film, sponsored by Gulf Oil, is a timeless impression of what Sebring looks like — it has no winners — spends much more time looking at the townspeople and their kooky-looking visitors than at the circling cars. It is extraordinary not so much as an auto racing event, but as a fascinating film for its own sake.

Showings at the Ford Museum

From January 12 through February 9, *12 Hours of Sebring* will be exhibited on a three-times-a-day basis at the Ford Museum in Dearborn, Mich. Association Films is now distributing 100 prints. Response was so high, and so fast, that over a thousand booking requests were made for the film in less than a month.

Another recent Dynamic auto film is *National Teenage Road-E-O*, made for Ford's Lincoln-Mercury Division. 1,000 prints of the film are being used by the National Junior Chamber of Commerce to promote contests for driving skills, featuring state winners who receive scholarship awards. This program has been endorsed by the White House — in the film Press Secretary Pierre Salinger underscores its importance towards promoting good driving procedures and lessening the accident and death rate in the United States.

Second in Paid Attendance

The audience for auto racing films seems almost limitless. It is interesting to note that auto racing is now said to have the second-largest paid attendance of any sport in the country — behind basketball, but ahead of baseball and football. Auto racing fans are (CONTINUED ON PAGE 55)



Nat Zucker (left) tells a *Voice of America* interviewer of auto racing film experiences. They're extremely popular among the fans abroad.

instance, there are a hundred poignant stories to be told.

Dynamic regularly covers the Indianapolis 500, as well as such other major events as Sebring, Riverside, Atlanta, Milwaukee, Trenton, Bonneville and Pikes Peak. Using skilled cameramen who have worked with the company for many years, as much as 17 hours of footage may be exposed to make a 28-minute film. And more than a thorough coverage, each event is given its own personality, its own central theme combined with complete authenticity and credibility.

For instance, from its own largest automotive sound effects library in the world, Dynamic engineers have to know and match the pictures and sounds of Watson Offies, Laid-Over Offies, Novis, Lotus-Fords, Ferraris, etc., each of which might sound alike to the layman, but which would be picked up as wrong by real racing enthusiasts. They must know just where a sports car will "back off" on coming to a corner, and the difference between tire squeal and brake squeal.

A good example of Dynamic's coverage of racing events is 12

The Big Oval at Indianapolis: scene from a recent "500" color film.



Professional Baseball Premieres Series Film

Millions Await Color Picture of Dodger's Four-Game Sweep

THE WORLD'S SERIES VICTORY of the Los Angeles Dodgers over the New York Yankees last fall has been re-created in another of those epochal 37-minute color motion pictures! Produced under the direction and supervision of professional baseball's film chief, Lou Fonseca, the 1963 picture was again filmed by Jack Lieb Productions, of Chicago.

Countless millions will again share the hundreds of color prints made possible by the leagues and a sponsoring organization (Coca-Cola) including men and women in the armed forces in the U. S. and abroad. The film was premiered in mid-December for members of the sports fraternity, starting with a showing at Toots Shor's restaurant in Manhattan on December 18.

Excellent coordination of the camera crews covering the unprecedented four-day sweep by the Dodgers brings all the highlights of the games to the screen. As before, walkie-talkie radio was used to cue in key action and to develop

special "close-in" views of the Dodgers' pitching mastery.

The new World's Series picture is a "classic" in terms of pitching fundamentals as Koufax sweeps through the Yankee batting lineup, striking out Kubek, Richardson and Iresh in succession in the first inning of the opening game. Strikeouts of both Mickey Mantle and Roger Maris followed in the second inning and the tempo of the series (and the film) was established from the outset. Koufax had shown his complete mastery.

The *World's Series* motion pictures amass a total attendance into the millions within the first six months of each year following their release. They are credited with being among the first 10 films of any kind, whether for theatrical entertainment or education, in terms of total audience interest in the U.S. Fonseca has been in charge of this program from the outset, originating the idea in the professional baseball world nearly two decades ago.



Met's Film a Tribute to Fans

First in Hearts of Fandom: Last in the National League

FIRST IN THE HEARTS of their fans and last in the National League (for the second straight year), the New York Mets were a saga unto themselves this past year. They drew 1,080,108 rabid fans into the antiquated Polo Grounds and the sound and fury of these Met-mad rooters could be heard all the way over to Los Angeles' Chavez Ravine.

That saga, starring the historic Casey Stengel and assorted players as well as unforgettable scenes of the fans themselves, is told in a 20-minute color epic titled, *Let's Go, Mets!* Prelude to a grand re-opening, which takes place on Flushing Meadows when the Mets occupy their brand-new Shea Stadium this Spring, the film brings the club's official family to the screen, sets the scene in Manhattan and plays "hearts and flowers" with the great traditions of baseball in New York. Wilding, Inc. was the producer.

For Dodger and Giant fans of the past are the Met's worshippers of today. Stengel, the Old Master from Yankee Stadium, is the catalyst and the character but his troupe of tried and true (how true!) underdogs have found their errant ways into the hearts of blase New Yorkers. As the film track notes, "baseball is part of the New York fan's blood stream. And though the pulse was slow

in the dark days of baseball history — it quickened with hope — hope for better days ahead. And so the Mets were born."

The Mets can look for even better days in '64, with good reason. Shea Stadium is next door to the New York World's Fairgrounds and the All-Star game will be played in their park. And the club has as its most ardent fan Mrs. Charles Payson, principal owner of the Mets. Plus Stengel and a good number of young and willing players on its roster.

Let's Go, Mets is replete with scenes of fandom in full regalia — carrying the homemade signs (including our beagle friend above) in worshipful tribute, paying homage at Duke Snider Night and shedding a tear of farewell to the Polo Grounds as old Casey makes his way to the clubhouse on that final, fateful night that marked the last home game of the Mets before this year's move to Flushing Meadows. This picture is dedicated to Met fans of today and aimed to move Met fans of tomorrow into the stands in '64.

Production of the film and its widespread showings around the East is typical of the promotional savvy of both team and management. Besides there's nothing under the sun to match a Met fan and what better way to share their rare and wonderful adulation with future converts?

Met's fans are legion and loyal — from the Bronx to Brooklyn!



Title Picture Proves It! Bears Are Champions

THE CHICAGO BLARS took the starring role played by the Green Bay Packers last year as they scored their 14-10 victory over the New York Giants to win the world's championship of National Football League in Chicago last month.

The Bears' victory was the subject of another exciting color film produced for the League by Blair Motion Pictures and its president, Ed Sabol, of Philadelphia. Sabol's company also filmed the 1962 championship game, held in Yankee Stadium. That picture, filmed under near-blizzard conditions, was appropriately titled, *Pro Football's Longest Day*. The game in Chicago, though played in 10-degree weather, had a clear playing field and bright sunshine aided the hard-working Blair crews.

How to Book the Picture

The 1963 championship film is commercially-sponsored (by Old Gold) and will be available for free loan by adult groups and organizations. The 1962 film, in color and sound, is still available for bookings from Del Shofner at 445 Park Avenue, New York City.

But the Giants won't mind if their fans don't applaud this year's version, either. They can take con-

solation in the sheer courage displayed by the injured Y. A. Tittle, Giant quarterback, who played the entire second half of the game despite a severe leg injury. But the ferocious Bear defense shares the starring honors with their will-to-win quarterback, Billy Wade, and the two touchdowns which were enough to complete Bear coach-owner George Halas' long-awaited championship season.

* * *

Stark Films, Baltimore, to Produce Film on the Olympics

Stark Films, Baltimore, Maryland, have been awarded another contract to produce a successor to their prize-winning film, *Hold High the Torch*. Scenes have already been shot at the Pan-Am Games of 1963 in Sao Paulo, Brazil.

Milton Stark will personally supervise shooting at Innsbruck, Austria, scene of the Winter Games, and at the games in Tokyo later this year. The film tells the story of the selection, training and housing of U. S. Olympic athletes. As of September 20, 1963, 80 million people are said to have viewed *Hold High the Torch*. An even larger audience is predicted for the 1964 picture.



Scene from this "delightful pictorial essay" of the "World of a Girl."

Scott Shows "World of a Girl"

Bringing a Message on Personal Hygiene to Young Girls,
a New Scott Paper Film Has Warmth and Excellent Taste

SINCE 1947, the Disney-produced motion picture on personal hygiene for young girls, *The Story of Menstruation*, has achieved the status of a widely-used "classic" among educational films. Its sponsor, Kimberly-Clark (makers of Kotex), has received the plaudits of untold millions of feminine viewers during these past 16 years. Personal Product's Modess is another sponsor in this special field of interest. That company's *It's Wonderful Being a Girl* has been sharing audience popularity over the past three years since its introduction.

A third entry into this rigidly-circumscribed audience field (12 and 13-year-old girls) is the soon-to-be released *World of a Girl*, sponsored by the Scott Paper Company.

The Picture Had to Be Good

The potential audience obviously leaves room for very few "classroom" films on the subject. Thus, there is a tendency for the "best" to take all the marbles, leaving few viewers for the "also-rans."

Scott Paper, which makes a product called Confidets, approached the idea of doing a film on menstruation with the conviction that it ought to be something quite different, that just re-doing the spirit and techniques of the older films would be a waste of time and expense. The new film the Scott people felt, had to be fresh and interesting, but at the same time completely acceptable to girls and to their teachers as well.

The subject is a difficult one for screen treatment. It isn't right if it's too cold and technical a treatment, but if it's too "personal" it can be embarrassing to school-

room viewers. After much consultation and a survey of recent production, Scott selected Elektra Studios, New York, to prepare ideas on how the new film should be done.

Outlines Film's Basic Idea

Elektra producer Bob Yung described the film's approach as putting parts of the story — the introductory setting of mood — in the young girls' own words, in their own voices, perhaps almost to overhear them as if they were chatting on the back steps; later to go on with technical animation to describe the menstrual function in accordance with correct medical and pedagogical procedure.

Scott Paper bought the idea, after some soul-searching, and the work began. Arrangements were made to visualize and to record sound at a girl's camp and at a school. What we see on the screen in the first part of the picture is a delightful pictorial essay of the *World of a Girl*, the picture's title and theme.

Focus on Realistic Scenes

Moving cameras and long lenses pick out the faces of young girls going about doing the funny, touching, dopey things which girls do at that age. Meanwhile, the sound track is picking up the voices of girls telling most naturally how they first "got it" and how they felt about it. The idea here is to provide a point of reference — the universality of all young girls coming to this time of their lives. It is done with much warmth and in excellent taste.

A middle sequence is a family scene. Mother and big sister talk to young Sue, who has just begun to menstruate, about what it

means to start becoming a woman. Finally, there is a classroom scene in which an impressionistic animated sequence shows the medical aspects of the subject.

The "message" of *World of a Girl* is that the onset of menstruation is something for a girl to take in her stride. The business of growing up has been going on for a long, long time and it is nothing to worry about.

Credits for Elektra include:

Robert Yung, producer; Paul Harvey, director; Larry Ravitz, writer; Peter Yung, production coordinator; and Don Swartz, composer of the film's musical score. Photography is by Henry Javorsky; special effects by Al Maysles and creative supervision was by the late Abe Liss.

National distribution of this 20-minute color film will be handled by Modern Talking Picture Service, Inc.

Accident Prevention for the Senior Citizen

"A Matter of Seconds" Has Earned Its National Safety Award

SPONSOR: Merck Sharp & Dohme, for the Southern Medical Association.

TITLE: *A Matter of Seconds*, 29 min, color, produced by Campus Film Productions.

* * *

Accidental injuries rank sixth as a cause of death among the elderly, and over half of these deaths occur in the home. This new film emphasizes the need for making the home a safe place for older people. It makes clear that personal practices by older persons and those responsible for their care must compensate for the impairment of physical abilities which often accompany the aging process. Old age is inevitable — but accidents are not.

While old age can be a good time for many people — with a lessening of responsibilities and a slower pace to life, unnecessary accidents can make the last years a tragic lingering unto death.

The film visits a nursing home for the stories of three elderly people — all victims of crippling accidents that could have been foreseen and prevented. Martin stood on a rickety chair to change a light bulb, and lost his balance; Emily fell down stairs because the stairway was dark and without a railing, and she was confused with her new bifocal glasses; Werner leaned back too far in an old office chair in the playroom. Now, all are invalids for the rest of their lives.

Three careless accidents, avoidable injuries that changed the lives of three people looking forward to pleasant satisfying years to come, only to have it destroyed in a matter of seconds.

The film says, "What most people fail to realize is that they are in a different period of life than they were 20 — even 10 years before. They are not the same physically and should not want

to be the same psychologically or emotionally.

"Yet accidents don't happen because of physical changes alone. There are two contributing factors. First, attitude: too often the aging person isn't aware of the changes or refuses to admit them.

"The second is physical environment: making our homes or apartments a safe place to live. These things are important for older people because as we get older the chances of accidents are greater and the results are much more serious. To make our homes safer we must seek out the hazards and remove them — or guard against them."

The film is a significant contribution to public information on a problem of concern to physicians, health and safety officials. It is recommended for screenings by community audiences and will be of special interest to families with elderly members.

A Matter of Seconds was a recent winner of a National Safety Council Award. It is available from the Southern Medical Association, 2601 Highland Avenue, Birmingham 5, Ala. and the Merck Sharp & Dohme Film Library, 1728 Cherry Street, Philadelphia 3.

One careless mis-step can lead to years of helpless misery . . .



New Hope for the Handicapped

"Walk With Me" Shows Abilities, Character of Disabled in a Film Sponsored by Methodist's Board of Missions

THE NATIONAL GOAL of 75 million jobs, as set by President Johnson, puts important emphasis on employing the handicapped. Lending considerable support through its realistic portrayal of both physically-handicapped and blind persons playing their useful, real-life roles, is a new 22-minute black & white motion picture, *Walk With Me*, produced by Stoney Associates for the Board of Missions of the Methodist Church.

The competence of job-holders with handicaps, their strengths of character and personality and their appreciation of appropriate help is portrayed by six people filmed at the Ohio Valley Goodwill Industries Rehabilitation Center in Cincinnati. Their voices comprise the narration which director George Stoney selected from his hour-long interviews with staff members and students at the Center.

Suzie Warner is a seamstress who has walked on crutches for most of her 65 years. She says, "I'd just like to always keep a



Kay Irion and George Bogarde at the Ohio Valley Goodwill Industries' Rehabilitation Center.

learning Braille and typing. George's teacher is Charles Baumgartner, blind since birth, but an active participant in civic campaigns. He says,

"When the public sees one blind person doing a job and doing it capably, they're more apt to give the next one a chance." He helps children in his neighborhood form positive attitudes toward handicapped people in the scene which provides the film's title, *Walk With Me*.

The fourth man is Sharon Florer, a journalist, business executive and church layman. He walks with two canes because he's had arthritis for 25 years. He suggests that the able-bodied take their cues from the handicapped:

"If you think they need your help, say 'can I help you?' But don't reach before you ask. Don't push your services upon them."

The film was produced as a resource aid to those studying the church mission to the handicapped. It has a twofold purpose: "to help adults and youth in study classes to see how they can help handicapped persons by responding to them as real persons rather than as objects of pity or curiosity; and, secondly, to show adult and youth viewers how persons are helped through the ministry of a Goodwill Industries' Rehabilitation Center.

Winner of a CINE "Golden Eagle" this year, *Walk With Me* will be shown at the Florence (Italy) Film Festival in January. Cleared for television, prints may be purchased (at \$128) from A-V Services, 475 Riverside Drive, New York City 10127.



Dr. Albert Szent-Gyorgi pictured in his lab.

Research Into Heart Disease

American Heart Association and Squibb Join in Presenting "Of Men and Minds"

SPONSOR: American Heart Association and E. R. Squibb & Sons (Squibb Division Olin)
TITLE: *Of Men and Minds*, 29 min, color, produced by the American Heart Association

Some of the many paths that scientists follow in search for the answers to the problems of heart disease are explored in this new film now being distributed nationally by the Association and Squibb. Dr. James V. Warren, president of the Association, said at a recent premier in New York that the film will explain to the general public how the dollars it contributes through the Heart Fund are used in research which may one day resolve the unanswered questions of heart disease.

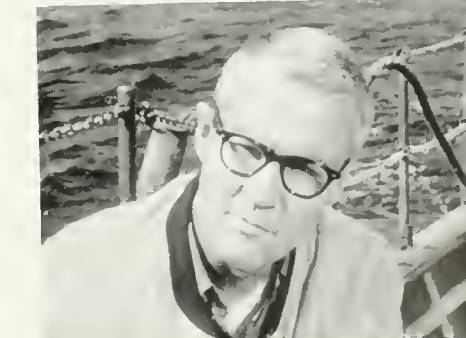
The film features Nobel Laureate Albert Szent-Gyorgi, a scientist who, in 1948, received the first research grant ever made by the American Heart Association, at work on basic studies seeking to learn what causes the human heart to beat. From Szent-Gyorgi's laboratory at Woods Hole, Mass., the camera moves to the shores of the Pacific for a look at the work of a young Established Investigator of the AHA, Dr. David Jensen.

Dr. Jensen is trying to isolate and identify a chemical substance in the heart of a primitive fish which is believed to initiate its heartbeat. These studies will hopefully shed light on the action of the human heart and may open the way to better treatment of heart failure.

Of Men and Minds also describes the Heart Association's research policy which emphasizes giving support to "men and minds rather than to laboratory trappings, machinery, glassware."

Of Men and Minds was written and directed by Hal Marc Arden, photographed by Gene Peterson, edited by Bernard Friend and Larry Kreeger, and narrated by Joe Julian.

Below: an official of the American Heart Assn.

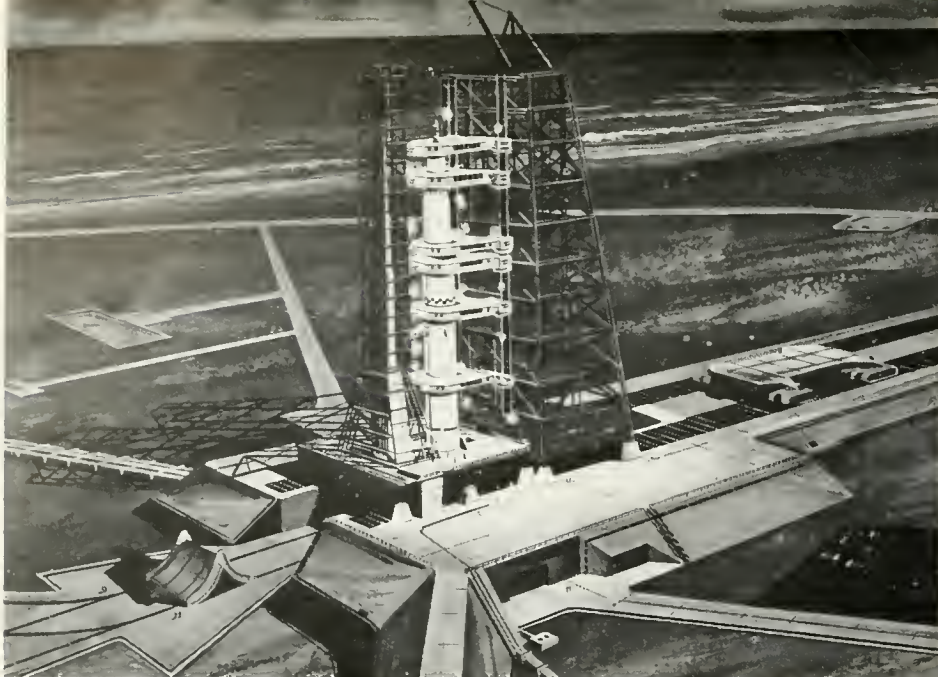


Charles Baumgartner shows children what a blind man can do . . .

job . . . I can't wait till Monday morning sometimes to get back."

David Scharff, who lost an arm in a mining accident, helps the Goodwill truck driver collect heavy donations. He supports his wife and five young children and says, "I've just commenced to teach myself to fix TV sets at home. Funny thing about it, a handicap can remind you to do things that should-a been doing all along."

George Bogarde, now blind, was studying to be an engineer. Exploring for a new career, he is



Lunar launching pad where giant boosters will help send man on soaring flight to Moon.

Project Apollo: Manned Flight to the Moon

First Created to Help Explain the Nation's Space Goals to the Congress,
This Great Film Is Reaching Ever-Widening Audiences at Home and Abroad

ABOUT A YEAR AGO, the National Aeronautics and Space Administration came up to another of its critical budget periods. Was it, or was it not, about to get the funds from the Congress necessary to keep Project Apollo, the manned space flight to the moon, going along on schedule?

NASA uses many forms of persuasion during these times. One of them, which it considers to be more than ordinarily effective is the rifle-shot motion picture, dead-aimed at influential congressional leaders and designed specifically to explain what the project is, how important to the nation it is, and why it is necessary that it be properly financed to keep on a planned time schedule.

Work on Film Began in December, 1962

Project Apollo-Manned Flight to the Moon is such a film. It was put into motion on the 13th of December, 1962, because Brainerd

Holmes, then director of the office of Manned Space Flight, needed a film to indoctrinate various governmental and Congressional figures concerning Project Apollo.

Byron Morgan, well-known film writer and producer on the NASA staff, was assigned the job of producing the film. Gene Starbucker was selected to write, and with Paul Haney, NASA Technical Advisor, as part of the team, the three worked out the content and approach they thought the film should take.

Pelican Films, New York, and its producer-director, Ted Lowry, were chosen as producers because Mr. Morgan and his staff liked the excellent animation concepts they had shown in *Air Force on Canvas* and the European Community film, *Europa*. Something fresh was wanted, with the sweep and push forward of the spirit of Project Apollo.

The NASA team also knew that the film

could not be caught up in details of the project — which were constantly changing — so a rather impressionistic instead of an exact style was thought to be the best solution. Literal-minded engineers would not then be beating them over the head about some detail, some knob or antenna which had come out in the wrong shape.

Not Affected by Changes in Details

The picture was completed in March of '63. Along the way a great many technical details concerning the lunar landing vehicle were changed, but the production team was not caught on any of them because of the approach they had taken.

The film was originally intended to be a technical report for a limited audience, but it has proved to be so popular among widening circles of audiences that it is now in almost world-wide distribution. French, Spanish, Portuguese, German and Italian versions have been made. The United



The lunar space capsule in simulated landing.

States Information Agency is considering distribution to its posts, and NASA is distributing it in Europe through the Spacemobile program. The film "helped some" on the NASA budget requirements, but the problem is a never-ending one, which no one film will ever solve.

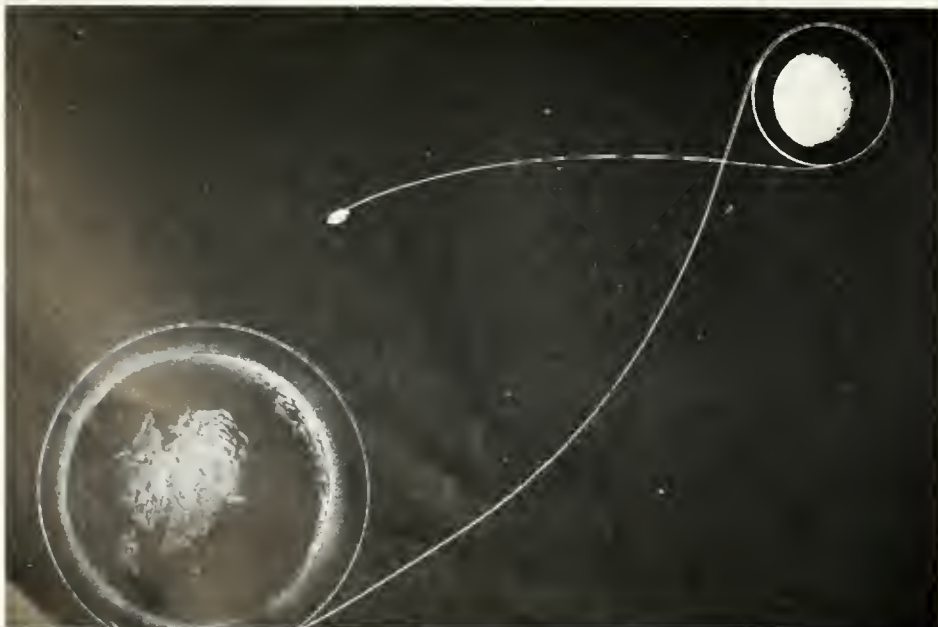
Use Many Sources of Visual Material

A great many sources of visual material were used in the film, which details what Project Apollo is intended to do, and much about how NASA intends to go about it. NASA publicity stills, architectural rendering by NASA contractors, models of boosters and spacecraft and original art all had to be combined into a style which would achieve uniformity.

Ted Lowry, a talented animation designer, devised the technique which employed the use of reproduction by Kodalith of the borrowed still picture and selected art, and then these Kodalith prints were photographed on the stand under colored cells. The original animation was drawn to fit into this pattern.

The animation scenes which required NASA spacecraft were photographed with the help of NASA scale models. The models were photographed in the perspective indicated by the animation layouts. The photographs were then reproduced by the use of a Xerox process on cels, painted in color and re-photographed with art backgrounds and other cels. Much use was made of a multiplane effect which gives the scenes a considerable amount of depth. A film worth seeing!

Orbital path for the manned flight to the Moon, circling Earth and off into far space.



IFPA JOURNAL

INDUSTRY FILM PRODUCERS ASSOCIATION, INC.

Delaware Hosts First East Coast Conference

Well-Attended Program Features Speakers and Useful "Cinemars"

AN IFPA "FIRST" took place on the East Coast in mid-November when industry film makers from New England to Florida gathered at the Walt Whitman Hotel, Camden, New Jersey for our first East Coast Industry Film Producers Conference. The big weekend program included nationally-known speakers, workshop sessions ("Cinemars") and trade exhibits. Film showings, a cocktail party and a gala banquet rounded out the November 15-17 festivities.

The conference was conceived, planned and staged by the Delaware Valley Chapter, under the leadership of Chapter Chairman Peyton M. Stallings. The idea for the conference grew out of a growing appreciation for the plight of members too far away from a chapter to attend the regular monthly meetings.

Because of the diverse nature of production in the East and the lack of adequate chapter coverage, this problem was particularly apparent to the Delaware Valley group, largest IFPA chapter outside of California. Admittedly an ambitious project, it was judged a success by all those who attended.

Keynote speaker was Lee Davis, President of the Calvin-DeFrenes Corporation, Philadelphia; famed script writer Oveste Granducci, who moderated the Writing Cinemar, was the featured speaker at



Chairman Pete Stallings welcomes guests at Saturday a.m. session.

the Saturday evening banquet. Other notables from the profession were in charge of various Cinemars. These included:

The Cinemar workshop on Animation, moderated by Phillip Arnest, Production Director, Motion Picture Department, Creative Arts Studios, Washington, D. C.; Morris Haitzband, ASC, Director of Cinematography for the television series, *The Defenders*, moderator of the Cinematography Cinemar; and Arnold Eagle, independent producer and business magazine columnist, moderator of the Editing Cinemar.

Ken Rapiieff, independent announcer-narrator (formerly with NBC), spoke at the Saturday morning session. Our own Jack R. Smith (of the New England Chapter), Supervisor of Motion Picture Services at the MITRI Corporation, CONTINUED ON THE NEXT PAGE

Banquet night at the East Coast Conference: radio-TV star Paul Taylor was m.c. (standing); others at head table included speaker Oveste Granducci (l); Pete Stallings; and at right, publicity chairman Frank Weikel.



WELCOME I.F.P.A.



Col. James Hunter, Chief of Air Force's Los Angeles Office of Information, does the honors for Major Betty Jane Williams.

Betty Jane Williams Becomes Major in Air Force Reserves

One of two women holding the rank of major in the world establishment of the United States Air Force, both active and reserve forces, is our own Betty Jane Williams, one of the original founders of the Industry Film Producers Association. She received the promotion to her new rank while serving her annual 15-day tour in October as an active reservist.

Betty, who has served as our Convention Vice-President and, later, as Vice-President, Membership, has a mobilization assignment with the 1352 Photographic Group, the Air Force motion picture production facility on the West Coast, located at the top of Lookout Mountain. On her recent duty tour, however, she served with the Secretary of the Air Force, Office of Information, Los Angeles, assisting with various motion picture-television projects. Her first IFPA assignment was that of publicity director.

During World War II, Major Williams was an Air Force Service Pilot, flying military aircraft at Randolph Field, Texas, as an engineering test pilot. During the Korean conflict, she was a writer-producer with the Air Force mobile television unit which pioneered in the use of this medium for the armed forces.

In civilian life, Betty is in charge of motion picture production for sales/advertising for the Lockheed-California Company, Burbank. She's our "Gal of the Year!"

Joe Gulli at Work on Program for 5th National Conference

☆ National conference vice-president Joseph M. Gulli is firming up program details for our 5th annual meeting, to be held June 4-6th at the Disneyland Hotel, Anaheim, Calif. Not too early to confirm your reservations now!

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THE INDUSTRY FILM JOURNAL

East Coast Gathers:

moderated the Film Group Management Cinemar. Jack is presently serving as Executive Vice-President of IFPA.

Gene Starbecker, independent producer, moderated the Directing Cinemar; and Paul Taylor, Philadelphia radio and TV personality, served as master of ceremonies at the banquet.

"Cindy" Winners at Open House

Sessions began with a Friday evening "get-acquainted" Open House, including a film program where some of the 1963 "Cindy" winners and other outstanding films were shown. The Conference got down to business in earnest on Saturday morning with welcoming remarks from "Pete" Stallings, as host and chapter chairman.

Following Lee Davis' thought-provoking challenges to the industrial film maker in his keynote address, narrator Ken Rapiëff commented on industrial films as seen by the hapless narrator. He was both profound and witty and chances are that no producer in attendance will ever think of his narrator in the same way again!

The Cinemar sessions began after lunch with two principal groups. Writing, Cinematography and Management sessions were in the first group; Direction, Animation and Editing discussions were in the second group. Thus all participants were able to attend two of the six Cinemars. Gene Starbecker surprised his group by actually staging and directing a scene, using an actor and actress he brought along from New York.

All of these discussions were so successful that they had to be halted by the conference directors so that the program could be kept on schedule.

Granducci Speaks at Banquet

Saturday evening was devoted to socializing, with a cocktail party (hosted by Byron Motion Pictures) opening the festivities. Featured speaker at the banquet was Oveste Granducci, who left the audience with some interesting thoughts about the industrial film business, plus a delightful description of the Virgin Islands, where



Keynote speaker at first general session was Lee Davis, president of the Calvin-DeFrenes Corporation.

he now has both his office and his home.

The evening's activities were formally concluded with the awarding of a handsome array of door prizes but actually went on into the wee hours as old friendships were renewed and new ones made.

Hold Moderators' Round Table

Sunday morning, at a considerable 10 a.m., the program got underway again with an hour of interesting films. Then came what some people judged to be the highlight of the entire conference — the Moderator's Roundtable, where Messrs. Arnest, Eagle, Davis, Granducci, Starbecker and Smith engaged in a lively discussion of the film medium, moderated by Chairman Stallings.

The Conference was organized and directed by members of the Delaware Valley Chapter. Chairman Pete Stallings assumed overall responsibility and coordination; Chapter Secretary Jim Preston handled the program arrangements; Chapter Program Chairman Ron McNally was responsible for hotel arrangements, sponsors and exhibits; Treasurer Charles Gindhart served in the same capacity for the conference effort; Membership Chairman Jacques Van Vlack handled the registrations; and Publications Chairman Frank Weikel had charge of all printing and publicity.

Trade exhibits were presented by Creative Arts Studios; S. O. S. Photo-Cine-Optics, Inc.; and O. H. Hirt, Inc.; were well-attended. □

East Coast Conference Picture Story (left, top to bottom). First scene, morning line-up at the registration desk; (second) writing Cinemar participants hear chairman Oveste Granducci; (third) IFPA executive v.p. Jack Smith (ctr) presides at film group management Cinemar; (fourth) a Cinemar on direction was moderated by Gene Starbecker (ctr). Fifth scene, "time for fun" as Byron hosts Saturday night cocktail party; and, at bottom, Ed Weiss (O. H. Hirt, Inc.) demonstrates a new Arriflex 16.



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Kodak equips all PAGEANT Projectors with a spring-loaded film sprocket. These are like shock absorbers, so when you start the projector the film isn't jerked. Sprocket holes and film itself stay new longer that way.

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And the show always goes on. You're not left suddenly in a fix.

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12-47

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Stan Musial leads off in film, "The Game Nobody Saw," sponsored by Anheuser-Busch. A natural as a baseball "filler" it has been telecast 929 times to 29 million viewers.

Creative Distribution:

(CONTINUED FROM PAGE 29)

country by "jumbo" telegram informing them that this was something different, lensed by Bernard Hirschenson (camera operator on *David and Lisa*) and with a jazz score by Cy Coleman. Station requests poured in, attesting to the interest of programmers in films with creative values, name and talent.

Distributors Follow Audiences

There is — and should be — an old adage in our trade that a *creative distributor follows his audience*. If they're in their teens, reach them in school; if they belong to clubs, contact the program chairman; if they stay home and watch TV, be sure sponsored films are being programmed in their market area.

We feel, as do many advertising agencies, the TV networks and youth marketing specialists that the teenager is too often overlooked or minimized when determining public relations and advertising budgets. With 18 the most popular age for marriage (!),

People-to-People Health Foundation's Film, "Project Hope" was telecast 692 times in less than two years. It has reached 22 million people.



young men and women have developed a market potential that may be far beyond the published \$10 billion a year they spend.

It's a readily-accessible market, too, if the distributor has the list sources and the creative resources to do something about reaching them. With teen-agers in mind, we are launching, this winter, a "Career Clinic" film program consisting of films relating to job preparation, education, good grooming, job-seeking, and other hard-fact films on specializing careers such as accounting, medicine, public service, social work and the armed forces.

Teachers will be encouraged to use the films and contact sponsoring companies and associations for literature, guides and other helpful materials. We hope that the concept will help in the dangerous drop-out situation and encourage young people to complete their educations, to go out into the world better prepared to cope with the problems of a fast-moving, vastly-changing society.

Other projects afoot reflect our feeling that it is *our* responsibility to make films do not only the job they're designed for, but perhaps that little extra which may never have occurred to the sponsor or the producer. Call it the utilization bonus for 1964!

State of Maine Pictures Seen by 52 Million in Single Year

☆ A record-breaking audience of 52 million people saw State of Maine documentary motion pictures on farm life and food products during the last fiscal year. Agriculture Commissioner E. L. Newdick affirms that the year showed a 20 percent increase in the acceptance of films supplied by his department for free public service TV use in the East.

United World Keeps Pace in Distribution

FROM OUT OF their spanking new headquarters facility, located at 221 Park Avenue, South in New York City, United World Films' officials direct a network of 43 distribution libraries, handling sponsored film distribution from coast-to-coast.

This subsidiary of Universal Pictures Company, Inc. has *both* television and theatrical experience through its major film company affiliation. But it has also been concentrating attention, within recent years, on what it calls "Custom Service" (sponsor-generated bookings) as well as serving 16mm projector owners through its accessible libraries.

Key district offices in New York, Chicago, Los Angeles, Dal-



Automated equipment speeds reporting and helps expedite shipment of sponsored films to borrowers.

stitute film, *Born in Freedom*, was shown 16,130 times in less than 36 months. Over 60 months, the film is expected to reach an additional 25,000 groups.

Well-Equipped Headquarters

The new headquarters' installation in New York has been equipped with the latest in electronic, automated film handling and control equipment. But UWF people feel that the experience and personal ingenuity of its field staff people, the bookers who know their audiences, are a key factor working on behalf of both users and sponsors. Matching the right film to the right group is a plus-value which experienced film distributors must provide for maximum performance.

This company also places high value on film promotion. Its public relations department in New York prepares a widely-distributed catalog, individual brochures and magazine advertising. Through participation in trade shows and conventions, UWF generates additional audience requests.

Vice-president John Desmond, reporting to president James M. Franey, is UWF's man-in-charge of the sponsored film distribution operation at the company's New York headquarters.



Here's UWF branch library at Los Angeles. Film requests are received in person, by phone or in the mails.

las, Atlanta and Portland, Ore. are the backbone of the service. Fanning out from these centers are the other 37 branch libraries. How well these perform, UWF notes, is best told in facts and figures.

9,756 Showings for NASA

For the National Aeronautics and Space Administration, the company was commissioned to get widest possible distribution for the film, *Friendship Seven*. Within six months, UWF reported a total of 9,756 16mm showings to a verified audience of 912,756 persons. With only 300 prints of this hour-long color film, UWF produced 3.6 bookings per print per month. On television, 235 showings reached an additional estimated audience of 35 million viewers.

Theatrical showings of *The Adventures of Dudley Worthington* totaled 22,855, bringing the National Livestock and Meat Board a total of 6,500,000 persons coast-to-coast, including an 8-week stand at the Forum Theater on Broadway in New York.

The American Petroleum In-



Team of experienced film bookers is handling sponsored film requests at one of UWF's 43 U. S. offices.

Modern on the Move:

(CONTINUED FROM PAGE 30)
has been noticed during the year. The company is distributing teacher's guides, introductory remarks for program chairmen and audience handout pieces for an increasing number of clients.

32 community film libraries are supplemented by similar facilities serving television and theaters. Nine regional TV offices and 30 theatrical film exchanges serve the specialized needs of these channels of circulation. Corporate headquarters are at 3 East 54th Street, New York, New York.

Millions View a Color Picture About Colonial Williamsburg

☆ Colonial Williamsburg in Virginia has shown its 40-minute introductory film, *Williamsburg — The Story of a Patriot*, in the twin theaters at the Information Center to well over 4 million persons.

The six and one-half-year-old Vista-Vision color film runs an average of 175 times a week; played to 656,156 people in the period of one year ending November 20, 1963. In addition to its use in Williamsburg, nearly 700 prints have been purchased by the Defense Department and approximately 300 prints have been leased to schools. These prints are shown to approximately one million additional viewers each year.

Combined Audience for Space Picture Reaches 25 Millions

ASSOCIATION FILMS REPORTS that the hour-long documentary on America's manned space program, *"The Mastery of Space,"* has reached a combined non-theatrical and television audience of more than 25,000,000 persons since its release in May, 1962.

The number of persons per booking averages 150, or about 50% higher than the industry-accepted average of 100 persons. This is attributable to the unusual number of auditorium and large-group showings the film has had, as well as the high showings-to-bookings ratio of 2.3.

"The Mastery of Space," presented by the National Aeronautics and Space Administration (NASA), has been shown 42,893 times in high schools and colleges, business and industry, churches, veterans groups, and other community organizations. It has been televised 438 times, with prime-time telecasts in such markets as New York

(CONTINUED ON NEXT PAGE)

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Astronaut John Glenn's triple orbit is highlight of this space picture.

(CONTINUED FROM PAGE 49)
City, Philadelphia, Chicago, Boston, Washington, Detroit and other major cities.

To launch the film Association Films placed a full-page ad in a television business journal and had commitments from more than 150 stations, prior to John Glenn's triple orbit, a highlight of the film. A comprehensive advertising, direct-mail and publicity campaign has kept the film booked to capacity, with requests running months ahead.

The record performance of the film is particularly significant in that it has a running time of 58 minutes. The industry norm is 26 minutes, a length more easily programmed into class periods and meetings.

The film has acted as a "recruitment" vehicle for sponsored films by being ordered by many professional, technical and special-interest groups that don't ordinarily show films. These groups were contacted by publicity and selective advertising, according to the distributor.

Prints of the film are serviced by Association Films' electronically-equipped film centers in Ridgefield, N. J. (Broad at Elm); La Grange, Ill. (561 Hillgrove Ave.); Oakmont, Pa. (324 Delaware Ave., Allegheny County); Dallas, Texas (1621 Dragon St.) and Hayward, Calif. (25358 Cypress Ave.)

* * *

Surge in School Population

☆ The U. S. Office of Education forecasts a total student enrollment in public schools of 57 million in 1970 and more than 70 million by 1980. 16mm sound projectors in use in the public schools now exceed 150,000.

Filmstrips Are a Medium at General Mills

Ship Out 23,434 Color Strips in First 11 Months of Past Year

GENERAL MILLS is a firm believer in educational filmstrips as a prime informational medium. The company has been lending these 35mm color strips to schools (principally for Home Economics use) for eight years, revising subjects at regular intervals such as when baking techniques are improved. In the first 11 months of 1963, a total of 23,434 filmstrips were distributed. An additional 2,505 filmstrips were sold outright.

While the company keeps no attendance figures, attendance cards are included with each shipment and they are screened when the film is returned to glean comments, other requests, etc. These cards

are then sorted and sent to each department sponsoring the subject. Some of these may keep attendance records at their own option. With each classroom showing averaging a modest 25 or 30 keenly interested viewers, plus multiple showings for each shipment, General Mills is very pleased with results to date.

Also Use Motion Pictures

Motion pictures continue to be an effective medium. Three films featuring the nationally-known sports and religious personality, the Reverend Bob Richards, Olympic pole vault champion, account for approximately 75% of the company's motion picture distribu-

tion activity. Titles of the Richards' films suggest their inspirational character: *Life's Higher Goals*, *Response to the Challenge*; and the most-recent, *Motivation for Living*.

All filmstrips are mailed via parcel post for greatest economy with ample time allotted for arrival. In order to facilitate this, General Mills starts each fall school season with 1,000 prints of each strip on hand. Sales and an occasional damaged print make it necessary to supplement the minimum inventory at least once more during the school year. Continuing advertising in Home Economics journals promotes the distribution effort.

Streamline Film Operation

Due to a streamlining of operations, M. F. (Mike) Hosp, supervisor of the audio-visual program and of the library, was able to report doubling of the film and filmstrips within the past five years without any increase in department personnel. This department also handles film production activity and audio-visual projection within headquarters buildings. 100 showings of this type are the average per month; six motion pictures are produced for internal use each year, plus special experimental "shorts" for TV testing, etc.

* * *

U.S. Department of Agriculture Reports 7½ Million Audience

— The United States Department of Agriculture, serving rural America through its Motion Picture Service for the past 51 years, is currently tabulating more than 6,000 television showings of its films and an additional 115,000 group showings (via 16mm) annually. The Department estimates attendance of 7,500,000 at these 16mm group showings last year.

Noting that these estimates are on the "low side," a spokesman says that the figures do not include many unreported showings and that figures also do not include showings of prints sold through the U. S. educational film contractor, Norwood Films.

"Audiences are greater now, with more television stations anxious to run service films than at any time in our history," says C. A. Carrello, Chief of the Motion Picture Service.

* * *

Distribution Report Continues

☆ Part 2 of this continuing study of film distribution trends will appear in the first issue of BUSINESS SCREEN following the Production Review.

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Science Saga: Rubber Out of Petroleum

Bureau of Mines Offers Prints of Goodyear-Sponsored Film

THE DEVELOPMENT by industrial scientists of a synthetic rubber, made from petroleum but duplicating the properties of the natural product, is the subject of a new 27-minute motion picture, *A Stretch of Imagination*. The new film is the latest addition to the film library of the Bureau of Mines, U. S. Department of the Interior.

The picture was made under a cooperative agreement between the Bureau of Mines and The Goodyear Tire and Rubber Company. The industrial sponsor paid all production costs and has supplied the Bureau with prints of the film for nationwide free loan distribution by the Bureau. Wilding, Inc. was the producer.

Combines Animation, Live Action

Combining effective animation and perceptive photography, scenes depict the search for a material that would substitute for natural rubber in all its applications. Opening on a sequence in a rubber-tree forest, the film sketches the story of natural rubber from prehistoric times to the discovery of vulcanization in 1839. Later, scenes of agricultural machinery, automobiles, trucks and aircraft show how the uses of rubber have multiplied and how indispensable it has become in modern times.

Wartime shots of merchant ships under attack by enemy submarines illustrate why America could not depend on resources of far-away rubber plantations and how industry scientists undertook their long search for a way to synthesize rubber from a domestically plentiful raw material . . . oil.

Shows Development of Substitutes

The development of a variety of practical substitutes, culminating in the creation of two new synthetics — polybutadiene and polyisoprene — is shown step by step. Simplified flow diagrams, supplemented with live-action shots

of an actual production line, help viewers understand the process. Production sequences, filmed on location in Texas at one of the nation's largest synthetic rubber plants, show how industrial engineering makes it possible for a 60-acre installation to match the output of a 45,000 acre, 5 million tree rubber plantation.

The film has been approved for public service and educational television use. Prints are also available for group showings via Graphic Services, Bureau of Mines, 4800 Forbes Ave., Pittsburgh 13, Pa. ☐

* * *

"POP" Rivet Distributors Get Film Tools at Sales Conference

☆ Industrial distributors in the U. S. handling the "POP" Rivet line of the Fastener Division, United Shoe Machinery Corporation, are reaping the benefits of three separate and intensive selling conferences recently conducted in Atlantic City, Highland Park, Ill., and North Hollywood, California.

Product manager Thomas Freeman and training director Edwin Stemler, Jr., of the Fastener Division, led the conferences. Audio and visual tools provided for selling use in the field by company sales representatives were premiered. These included:

1. A 25-minute color sound film, *The Story of "POP" Rivets*.
2. Two 13-minute sound slide-films, *Applications Unlimited* and *Know Your Competition*, together with DuKane sound slide-film projectors for field use.
3. A meeting guide to aid planning, preparation and presentation in the field, and
4. A 10-page chart for guiding the individual presentation.

With these aids, the company's sales representatives were equipped to conduct sales meetings with distributors from coast-to-coast.

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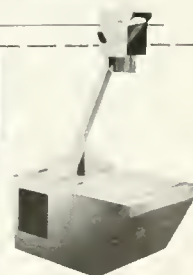
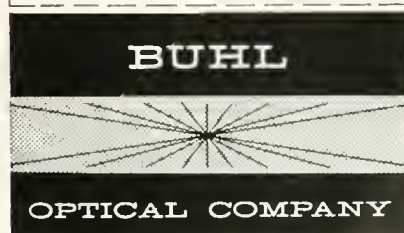
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WHAT IS A PRODUCER? What does he do?

Most people outside the picture business, and too many inside it, haven't the foggiest. But putting aside the numerous jokes on the subject, purely for lack of space because some of them are pretty funny except to the Producer, I'd say the nub is quite simple. Viz:

The Producer starts with an idea and ends with a finished motion picture.

To do this he selects — or promotes — guides and coordinates the various talents, craftsmen and services whose contributions will accumulate over the months into the finished film: he's the "general manager," with his department managers (the writer, director, editors, etc.), moving into and out of the enterprise as the film builds.

He is the liaison between Constituted Authority — in theatrical films the studio head or the banker, in business-films the sponsor — and the Audience.

He may be the owner of the studio, or an employee, but he's the prime mover of his film project; although the producership function may sometimes be spread over two or three different individuals, as when an executive producer guides and collaborates with associate producers, or, in certain very august operations, assistant producers. (One of the jokes, credit Mike Connelly, holds that an Assistant Producer is a mouse learning to be a rat).

In theatrical films, the initial "idea" may be anything from an actual idea for a story, an option on a book or play, a notion for a way to use a certain star, a vague hunch that musicals are coming back, to meeting a stage-struck Texan with some loose money.

In documentaries and business films, the starting point is a Sponsor's problem, desire, or need.

The first of the talents which the Producer must arrange is, using the term in its biblical sense, money; because that's what makes all the other talents available. The first talent he hires is probably the writer, with whom first he will set up the basic concept (the "seed" of theme, structure, tempo, atmosphere, look, and so on, from which the picture will grow) and with whom he will advise (or perhaps collaborate) as the script progresses.

With the script in hand he will assign a production manager or staff, and when the breakdowns

VIEWPOINT

My Son, the Producer (Color Him Plaid)

by Charles (Cap) Palmer, Parthenon Pictures

are made and the picture is about ready to go on the floor or out to the locations, he will select and "blend" the key members of his picture-making team — the Director, set designer and casting head; head cameraman, gaffer and key grip; sound mixer, make-up man, prop master, and so on.

The Director controls set design and supporting cast (on my pictures at any rate), but the Producer must make sure that the results are consistent with the concept. During actual photography he drops in on the set frequently to smooth any ruffled feathers and spot any untoward trends, and of course he sits with the staff on the screening of the dailies, again to

spot and stop anything inconsistent with his prized concept, and to encourage any unexpected beneficial trends.

And when photography is finished, he will supervise the editorial phase, probably running the rough cuts night after night at home; work with the music men on the scoring, supervise the dubbing session, and front for the studio at the interlock and answer print showings. After that he can get a haircut.

There are constant references above to keeping everything consistent with the concept. And perhaps that is really the Producer's core function — "The Keeper of the Concept." Usually he's quali-

fied for this by being a rather positive character personally, and his pictures will all tend to reflect a "point of view" which becomes his style.

Often his only hobby is the picture business, if only because that's all he has time for, and his wife is apt to wish she had married some regular-hours unpreoccupied type like a bookkeeper or a banker who'd have gotten acquainted with the kids.

He can never admit there's such a word as "final," but constantly re-examines everything about his project, eternally looking for those seemingly minor improvements (nothing about a movie is really minor) which may help to make an adequate picture into a good one, or a good picture into a very good one.

Unfortunately, since this process is not self-stopping upon the completion of the picture, he probably is inwardly a bit impatient with everything he has ever done. Obviously, all the way along he sells; cajoles and reasons, cons where he must; kids, argues, disciplines and promotes.

And finally, much as he relies on all the varied talents that go into this most collaborative of the arts, the ultimate decisions are inevitably his . . . and it can get very cold and lonely out there on the limb.

Up to this point it might seem that the theatrical or TV Producer and the business-film maker, are brothers. And so they are, on the physical side of the job. But in their philosophies, and their responsibilities to their respective audiences and employers, they work in different worlds.

The theatrical and TV Producer's job is to attract people — to the ticket offices or the TV sets — and then to entertain them with a show that will make them recommend the attraction to others.

But the job of the business-film Producer is to sway people — to cause them to learn something, decide something, or feel something — advantageous to his Client's product, operation, or corporate image. Since this film-planted "attitude" should endure, his vehicle is not entertainment *per se* but interest; his goal is not applause, but belief. His medium could be print or speech or art; it happens to be film.

True, the film medium has certain unique advantages and the Producer must know how to manipulate its intricate mechanisms



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to best effect, but this part of his job is gear-shifting and throttle-pushing. The business-film Producer's essential function is to pin down the Client's objective and figure out how to fulfill it, and so he is first an analyst — then a merchandiser (of skills, products, ideas, concepts and attitudes) — and finally, a persuader.

How does one learn to be a Producer? First, of course, by coming up through one of the major crafts; doing and observing and analyzing, until he has accumulated his body of principle.

Along the way he will make his share of mistakes: although I had what, looking back, was the unbelievably good fortune to work in close association with Walt Disney, Louis de Rochement, MGM's Dore Schary, Arthur Mayer, and the great and beloved Jesse Lasky, for every important thing I know about picture business I can show a matching piece of scar tissue.

Because with all the help and the guidance and the craft training, a man learns to produce by producing, and he just prays he won't louse things up too much before he gets his foothold.

Once inside, of course, he constantly wonders why he ever let himself get mixed up with this round-the-clock rat race . . . but in his heart he has a deep and abiding pity for all the unfortunate people in the world who have to do something else.

Better Business Bureau Offers New Color Slide Presentation

✧ The Association of Better Business Bureaus has brought out a new color slide presentation designed to be shown to the business community on behalf of the BBB.

Consisting of 43 slides and a narration script, the presentation demonstrates the operating rationale which made the BBB movement important to business in the

public interest. It is intended for use by BBB professionals, directors and business leaders.

Kawneer Film Shows Design & Building of "Sealair" Windows

✧ Design and construction of Aluminum Sealair Windows is the subject of a new 15-minute color motion picture by that title just released by the Kawneer Company, Niles, Michigan. Lukas Film Productions, of Chicago, was the producer.

Animation and strobe sequences as well as conventional techniques are used to show the exclusive new design of this product, said by the manufacturer to provide storm-proof performance. A new design concept, the exclusive Pressure Equalization Slot, eliminates leakage due to siphoning action caused by rain and high winds.

Kawneer's nationwide sales organization has been provided with prints to show architects, engineering and other specifying groups.

D4 Delivers Two Refrigeration Training Films to Air Force

✧ D4 Film Studios of Newton, Mass. has recently completed two new training films on refrigeration for the U.S. Air Force. One, *Principles of Mechanical Refrigeration*, is a 12-minute animated film, and another, *Refrigeration: Evacuating and Charging*, 13½-minutes long, is part animation and part live.

The films are designed to meet the needs of training men on refrigeration problems, both in housekeeping tasks on Air Force bases and depots, and in airborne situations.

Supervising the production, which was undertaken in D4's extensive studios just outside Boston, were officers of the 1350th Production Squadron, Dayton, Ohio.

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The Complete Buyer's Guide and Reference Blue Book to Qualified Producers of Business and Television Films in The United States and Abroad

The 14th annual edition of this more widely-used reference source to the best-qualified production companies in the U. S. and abroad begins our own Silver Anniversary publication year in mid-February, 1964. Listing forms are now available to eligible companies. Extra copy reservations (\$2) now being accepted.

in 1964, buyers look to the

14TH PRODUCTION REVIEW

PREPARED BY THE EDITORS OF BUSINESS SCREEN

New York • Chicago • Los Angeles
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what's new in pictures



From: "Wondrous World of Sight"

Topflight Pictorial Sequences in "Wondrous World of Sight"

☆ Sequences of spectacular beauty, lavish in their pictorial quality and interest highlight a new 25-minute sound and color motion picture, *The Wondrous World of Sight*, sponsored by the Murine Company and produced with masterful effect by Jack Lieb Productions, of Chicago.

Since the film's mission is to emphasize the importance of sight, the always colorful and sometimes breath-taking sequences are well-chosen. Of special audience value are scenes of the earth made from John Glenn's space capsule; outdoor sequences show the reality of nature's grandeur for those who protect their vision. The sponsor has little need to "commercialize" and, in fact, Murine has let the films excellent visuals "speak" for themselves.

There are, however, informative technical scenes on the anatomy of the eye and useful suggestions on the preservation of good eyesight through proper care. The audience objectives include both adults and young people.

Modern Talking Picture Service exchanges nationwide will have prints for free loan to group audiences.

"The Long Haul" Shows How Social Security Aids Disabled

☆ Helping Americans understand social security disability benefits is the objective of *The Long Haul*, a new 14½-minute color film now available for free loan through

A scene from "The Long Haul"



all district offices of the Social Security Administration.

The picture opens with scenes of a sardine ship tossing on the Pacific swells in early morning. Sparky Aiello and his friend, Joe Ferrante, are two of the many sardine fishermen facing difficult times because their "catch" has almost disappeared from the fishing grounds off Monterey.

The pair goes to San Pedro to try to get jobs on one of the big tuna boats. In the confusion of traffic and machinery at the cannery wharf, Joe misses his footing and suffers a crippling fall. The result: Joe Ferrante, with a wife and 10-year old son, is confined to a wheel chair — permanently handicapped and unable to do the only work he knows.

The Long Haul shows how Joe

receives social security benefits and a start toward rehabilitation. He progresses from bitterness and despair to confidence in a regular income and hope for a new career.

The picture was produced by Columbia, using 35mm Eastman-color. It has a music score composed by Dr. Ron Nelson and performed by the Air Force Symphony Orchestra.

"Instant" Sales Aids for GE

☆ Salesmen will be demonstrating General Electric air conditioning units in the field via Technicolor "Instant" 8mm desk-top projectors. Two short (four and one-half minutes each) color films, showing in-plant operations, have been produced by Keitz and Herndon, Inc., Dallas, as a two-part aid to GE's salesmen.



"Sasci" explains Penney system.

Penney Slidefilm Provides an Effective Inventory Course

SPONSOR: J. C. Penney Company.

TITLE: *Tickets, Please*, 10 min., color ssf, produced by Seymour Zweibel Productions, Inc.

☆ When the J. C. Penney stores introduced a new system of stock control last year, each item in the store was ticketed and tickets were to be removed and put on a spindle after each sale. Thus, an automated system of replenishment of stock could be maintained with much less need for frequent on-hand inventories.

It is a *good* system, and has produced excellent results, but during the first few weeks — as a Penney bulletin put it — Murphy's Law prevailed: "If it can go wrong, it will." Not used to the system, Penney Sales Associates often forgot to tear off the tickets, or forgot to spindle them properly.

Aware that some confusion might be caused by the new system, Penney management set up a quick training course on how SASC — (SemiAutomated Stock Control) works, and how important it is, not only to management but to the sales associates, themselves. A principal part of this training program, *Tickets, Please*, has now been shown to all the thousands of Penney sales associates throughout the country.

Tickets, Please, which has not only been effective in the stores, but has been an award winner in several film competitions on its own artistic merits, introduces a sexy little ticket called "Sasci" who explains how the system works.

As a counterfoil to Sasci's wiles, Punchy, a beat-up old ticket on the floor, tells how rough it is with the likes of Sally Slipshod forgetting to pull him off the package or put him on the spindle. He calls a strike of all the tickets . . . until Sally realizes how much harder it is to do all those inventories than to put the tickets on spindles.

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Transport of Future Shown as Car Rides on Air Cushion

☆ A short (7½-minutes) color film introduces what may be the automobile of the future. Sponsored by British Petroleum and Britten Norman Limited, *Cushioncraft* shows the "CC2" which rides on a cushion of air at 40 mph, powered by a 250 bhp Rolls Royce V8 engine and carrying 12 passengers.

Derek Stewart Productions turned out this factual report of the new vehicle, which uses standard



Fueling up the Cushioncraft

automotive fuel and lubricants and can travel 400 miles without refueling. The Cushioncraft is propelled by two air fans and can be driven by any competent driver. It is seen undergoing trials which suggest uses for pleasure, agriculture, fire-fighting, passenger transport and rescue work.

English Steel Previews New Plant Via Closed-Circuit TV

☆ 800 guests were taken on a closed-circuit television tour of facilities as they waited for the opening of English Steel's new plant at Sheffield, England, by Prince Philip, Duke of Edinburgh.

24 monitors provided picture and commentary as a 100-ton arc furnace, half-a-mile away, was tapped. They followed the steel on screen through the 42-inch blooming mill until it burst into real life as it sped past the audience on a specially-erected tiered stand in the rolling mill building.

The TV and film coverage of

this event was supervised by Alan Faulkner-Taylor, English Steel's director of photography and (in his spare time) one of Britain's foremost wild life cinematographers.

Six television cameras, fitted with zoom lenses, were supplied by Sound Services Ltd. of London. They were set up over a weekend in order to avoid interference with the plant work schedule. It was one of the most ambitious uses of CCTV so far undertaken in Britain.

Londoners See Fritsch Film

☆ One of the world's largest suppliers of essential oils, Fritsch Brothers, Inc., of New York City, recently entertained friends in the food, perfume and confectionary business at the London Hilton. 400 guests heard Dr. Ernest Guenther, senior vice-president of Fritsch, describe the age-old quest for the fragrant plant oils which form the base of their products.

And they were shown how the company has developed a thriving business in the Caribbean islands by means of a fascinating film, *Essential Oils of the West Indies*.

Lee Savage Creative Director at Elektra Film Productions

☆ Lee Savage has been appointed creative director of Elektra Film Productions, Inc., New York. Sam Magdoff, executive vice-president, announced Savage's appointment with this comment:

"He has made important contributions to the art of film making and is a worthy successor to the late Abe Liss, who recognized Lee's talent and originality." Savage has won more than a dozen top awards since joining Elektra in 1960. He received three citations in 1963 from the New York Art Directors Club for commercials which he wrote and directed, including a Gold Medal for his animated Chevrolet commercial.

In addition to his film work, Savage is a talented painter.

THAT "DYNAMIC" LOOK (CONTINUED FROM PAGE 40)

flocking to racing films to the extent of some 9,000 16mm showings a year and 900 TV showings for Dynamic-produced motion pictures, alone. Perhaps surprisingly, the audience category with the largest attendance among group viewers are church groups but the films have proved themselves with almost all other kinds of groups, as well.

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U. S. Productions Completing Eleven Films on Oceanography

☆ A new series of motion pictures on oceanography is being produced for National Education Television by United States Productions, Inc., New York.

The filming, which began in March 1963, has taken USP camera crews to the Virgin Islands, Miami, Bimini, Iceland, Thailand, San Diego, Alaska, New Zealand, Samoa and Hawaii. The series of 11 films are being coordinated with the research efforts of the George Lamont Observatory, Columbia University and the National Science Foundation. Frank Thayer, USP president, is coordinating the production activities from New York.

Filmex Shoots TV Spots in France for Chrysler-Simeca

☆ Filmex, Inc. has just completed a TV commercial production assignment in France for Young & Rubicam on behalf of the Chrysler-Simeca account. Y & R copy chief, John LaPiek, and Stan Dragoti, agency producer, worked with the film crews on all aspects of the production.

The group used Paris as a home base and commuted to location 25 miles north, near Chantilly. This permitted daily screenings of all rushes at the new Filmex office in Paris.

Camera Mart Building Houses Expanded New York Facilities

☆ After 12 years on the second floor at 1845 Broadway, New York, The Camera Mart has acquired the entire third and fourth floors of the building, in addition to its present quarters. The building from now on will be known as the Camera Mart Building and the entire front will be remodeled and modernized.

The increased amount of floor space will permit an expanded sales and rental operation, with more facilities for maintenance and repairs, sound recording department, lighting equipment and office quarters.

Announce Reciprocal Exchange for RLP, Ltd., VPI, New York

☆ A reciprocal agreement making available facilities and personnel between both companies has been reached by Robert Lawrence Productions (Canada) Ltd. and Video Pictures Inc. of New York City.

RLP will represent VPI on

American work done in Canada and VPI will represent the Toronto-based operation on Canadian work done in the United States. The agreement was announced by RLP president John T. Ross and George Tompkins, president of Video Pictures.

Chapman 5 Acquired by Flint

☆ Complete ownership of Chapman 5 Productions, Inc. Glendale, California, has been acquired by James H. Flint, president of that three-year-old film production company. It was founded in November, 1960 by Flint and Robert A. Lieban.

Ray-Eye Productions Shut Down

A comparative new-comer to the Chicago production scene, Ray-Eye Productions, of suburban Evanston was "temporarily shut down" in early December. The company had shifted its operations from Kansas City, where it was located for seven years. A principal client was the U. S. Gypsum Company.

Form Herb Klynn & Associates to Serve Broader Film Markets

☆ To place more emphasis on creativity, Herb Klynn & Associates has been formed at 4721 Laurel Canyon Boulevard, North Hollywood, Calif., and Format Films, of which Klynn was president and board chairman, has been dissolved.

Hank Jordan is executive assistant to Klynn. Ray Thursby is production manager, Rudy Lariva, director, and Joe Siracusa is head of the editorial department.

With the objective of developing a stronger form of graphics, the animation firm will work in the areas of the business-sponsored film, educational television and entertainment production, utilizing live action where it is called for in combination with animation.

Prints for Mathematics Series Awarded to General Film Lab

☆ Modern Learning Aids, New York, has selected General Film Laboratories, Hollywood for the 16mm sound, color release printing of the 30 half-hour films for the new MLA series, *Modern Mathematics*. Wide distribution is expected, with the principal use by school systems. The series is expected to require hundreds of prints of each title.

Improved Filmstrip Color

System Offered by Manhattan

☆ Manhattan Color Laboratory is now offering an improved system for the production of negative-positive color for filmstrips.

This specialized filmstrip and slide laboratory has announced the exclusive processing of Eastman Internegative 6008 for filmstrips and slide masters.

The lab is using a film stock only recently introduced in 35mm, and has developed a formula for automatic processing of this material with answer prints ready in less than 24 hours.

For those producers maintaining their own camera facilities, the new film will be available from MCL in 100 foot rolls. Since it is very different from Eastman 5251, average exposures per frame will be eight to ten times longer. This might require adapting timing devices for longer exposures. In order to become familiar with the stock and appreciate its advantages, a camera test should be made first.

The film, being an internegative emulsion, has the characteristics of being pre-masked and therefore, contrast masking or original transparencies will no longer be necessary. Having the advantage of eliminating masking, shooting cost and preparation time both will be reduced considerably, according to MCL. In addition, much more detail is possible without any loss in color density or quality.

MCL has been using this stock for the past several months with notable results. Sample prints are available. For information on 6008 and filmstrip prices, write Bernie Barnett, Marketing Manager, MCL, at 210 West 65th Street, New York City 10023.

Technicolor R & D Division to Build, Operate Lab for NASA

☆ The Research and Development Division of the Technicolor Corp. has been awarded a sizeable sub-contract to provide photographic services for the National Aeronautics and Space Administration and the Lunar Landing Program.

Technicolor will provide complete management services for the installation, operation and management of a photographic laboratory to be constructed at the new Launch Operation Center, Merritt Island, Florida. Prime contractor under the multi-million dollar contract covering a three-year period is the LTV Range Systems Division of Ling-Temco-Vought, Inc., Dallas, Texas.

Universal Fibre-Glass Blimp for Arriflex 16mm Cameras

A new Universal Fibre Glass Blimp designed to accept either the standard Arriflex-16S or the new Arriflex-16M camera has been announced by the Arriflex Corporation of America.

New Fibre Glass Blimp weighs only 31½ lbs.; with an Arri-16S, 400' magazine and synch motor, total weight is only 47 lbs. Overall measurements are approximately 22" x 11¾" x 20" and shell is fabricated from molded fibre glass. Interior acoustic installation holds residual noise level to less than 30 phons (studio quality). Blimp is wired for both AC and DC.

Remote follow-focus control and remote diaphragm control are both provided; a special 3-way switch presents bold, clear distance numbers and F-stops for three lenses. Basic Universal Blimp is designed to sell for \$2,890.00; accessories additional. Write Arriflex Corp. of America, 257 Park Ave., South, New York 10010 for further details and availability. 

* * *

Model 871 Projection Stand Introduced by Compeco Corp.

The Compeco Model 871 projector table has been introduced by the Compeco Corporation, Chicago. Completely self-contained, it may be used for motion pictures, slide or slidefilm equipment; outlets for projector as well as ex-



Compeco "871" Projection Stand

ternal sound and room lights are provided. Also included is a slide previewing screen which enables the operator to conveniently check slide sequence, by-pass or change slides during a showing.

Vinyl-coated top is easy to clean and durable. Tubular legs have mar-proof vinyl caps. The 871 Table folds easily and is self-standing for small space storage. Write: Compeco Corporation, 1800 N. Spaulding, Chicago, Illinois 60647. Mention BUSINESS SCREEN. 

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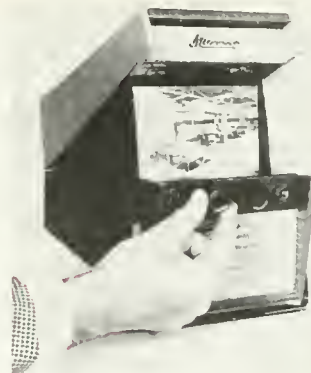


Here's full view of the Cine 60 "Power Belt" described on page 74 of previous Issue Seven. Cropping of illustration cut off the belt itself (at waist-high position above). In three-pound belt, nickel cadmium battery cells supply power for Arriflex 16 or 35mm cameras. Write Cine 60, 630 Ninth Ave., New York.

Four High-Powered Projection Lamps Introduced by G. E.

Four new high-powered projection lamps — three for 16mm and one for 2 x 2 use — have been announced by the General Electric Company's Photo Lamp Department. They include a 1,000-watt CTS, 750-watt CWA, and the CYS at 1,200-watts. The 750-watt DGR is designed for 2 x 2 projectors. CTS and CWA are 25-hour lamps; brighter CYS has a rated life of 10 hours.

All three have professional features which include corner-to-corner white light; heavy duty bi-plane filaments; king-size proximity reflector with beam-smoothing "dimple." Special "hard" glass used is heat and blister-resistant; internal fuse protects both equipment and circuit. Dual collector grids help lamps burn brighter and longer. 



Atmorep, miniaturized 8mm Sound projector, showing very small size.

(CONTINUED FROM PAGE 25) is 8mm magnetic-striped, continuous loop, for 10-minute showings. The battery provides eight hours of running time on a single charge; up to 60 showings of an 8-minute film!

Film transport is revolutionary, eliminating film gate and pull down to reduce film wear to a minimum. This should be an extremely useful a-v tool for sales demonstrations, either industrial, office or for home demonstrations. For details write Stanley G. Fitch, Movicol Sales Ltd., Lawley Works, Edinburgh Way, Harlow, Essex, England. Mention BUSINESS SCREEN. 

* * *

Electro-Static Film Cleaner

An electro-static film cleaner attachment for 8mm and 16mm motion picture projectors which requires neither chemicals or liquids is now available. The Lindau Film Cleaner provides two specially-treated camel's hair brushes which remove dirt particles from film before it enters the gate. 

"Communications Wall" Provides Complete A-V Center

For maximum convenience in audio-visual presentation, plus the flexibility of multi-media tools at hand for training, information and conference use, Busch Film and Equipment Company, Saginaw, Mich., has introduced a complete "Communications Wall" concept.

The Busch Communications Wall provides a combination of 35mm slides, filmstrips, 16mm motion pictures, overhead projection, bulletin and chalk boards in a single installation which can serve as a room divider wall. Films can be shown to either of two classrooms by simply flicking a lever. Automatic controls for projection operation are at the instructor's fingertips. Ample space is available within the wall for equipment and materials storage.

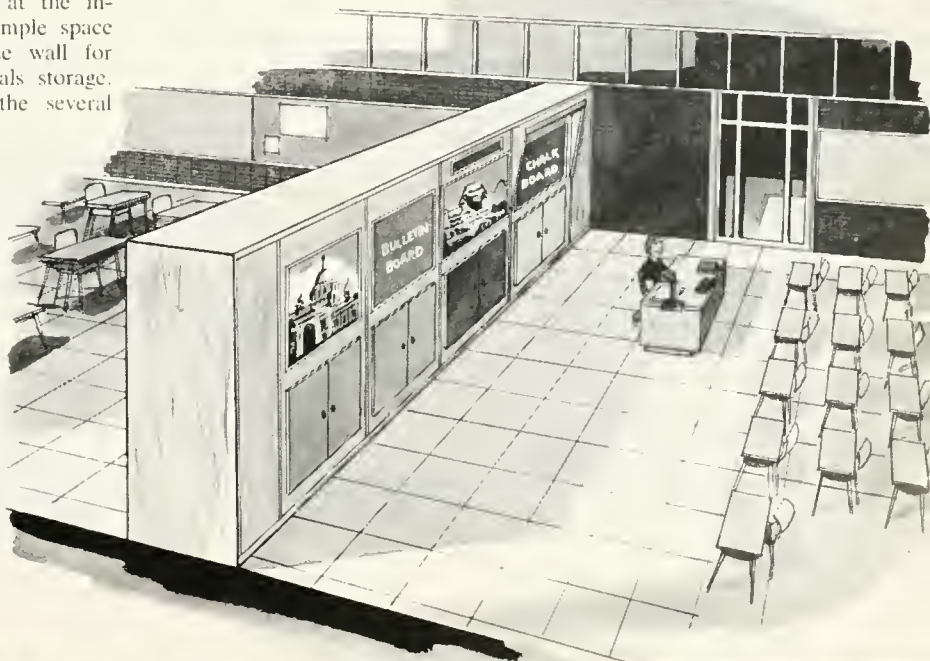
Integrated use of the several

still and motion picture tools is available to the trainer or presenter. Material can be pre-programmed, ready for group use.

Presently designed for formal school application, the Busch Communications Wall concept offers special advantages in business and industry. The designer-manufacturer, Edwin Busch, plans to make the wall unit available as a complete package through a Special Installations Division of the company. For details: write 214 So. Hamilton St., Saginaw, Michigan. 

Right: here's the Communications Wall as designed by the Busch Film and Equipment Company for multi-media presentation in training rooms or for conference use.

All types of still and motion picture equipment are inside the divider wall, readily at hand.



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The 14th Annual PRODUCTION REVIEW

Industry Mourns Passing of Elektra's Founder, Abe Liss

Nationally-known film designer and director Abe Liss, president and creative supervisor of Elektra Film Studios, died suddenly in New York on December 1. He



The late Abe Liss

was 47. Before forming his own producing company, he had served in creative and executive capacities in New York and Hollywood with UPA, Transfilm, Inc., and Academy Pictures.

Since its founding in 1946, Elektra has won top awards in major film festivals in the U. S. and abroad under the guidance of Mr. Liss. He is survived by his widow, May, and a daughter, Carla.

* * *

"Ad" Schneider Dies Suddenly at Magna Studios in Boston

☆ A veteran of broadcast news and the former head of the film unit inaugurating physics film production at Massachusetts Institute of Technology, is dead at 53. Adolph J. Schneider, vice-president in charge of production for Magna Film Productions, Inc. of Boston died suddenly at the company's studios on December 3rd.

A graduate of the University of Omaha, he received the university's Alumni Association Achievement Scroll in 1952. He also taught radio and television courses at Columbia University for five years. Internment was at Sarasota Memorial Park in Florida.

* * *

Directors Guild of America Ends Merger Talk With SDIG

☆ The Directors Guild of America (Hollywood) has broken off merger talks with the Screen Directors International Guild (New York) after five months of discussion between the two groups. SDIG officials were quoted as stating their belief that a merger is desirable and necessary, that its Executive Board will report merger terms to the membership.



While screen shows intersection ahead, students use "Tri-Angle Vision" to determine their next driving move in this Drivotrainer classroom scene.

Aetna Goes Widescreen on Drivotrainers

A NEW SERIES of wide screen color films featuring "Tri-Angle Vision" for greater realism in classroom driver training simulators has been introduced by the Aetna Life Affiliated Companies. Designed for use with the Aetna Drivotrainer system, behind-the-wheel simulator now used by over 300 high schools and colleges, the series of 16 films will be available to schools by February.

How Effect Is Achieved

The series was produced using a new photographic technique called Drivavision to achieve increased clarity and definition. With Drivavision, scenes are photographed on 35mm film through a special "anamorphic" lens before being reduced to 16mm prints for use with classroom projectors. By using the wide screen, the Drivavision method increases the picture angle by 50 percent and gives students a panoramic view more closely approaching normal windshield vision.

The Tri-Angle Vision effect is achieved by showing side and rear view mirrors on the screen in all

"first person" or driver's eye view scenes. Students in the Drivotrainer cars thus have a simultaneous view of traffic situations in front, behind, and to the left rear or passing side of their cars.

The use of color and sound in the new film series further heightens the realism of the classroom driving environment. Traffic signals stand out vividly and highway signs and markings appear in their true color. Most of the sounds heard in a moving vehicle are recorded on the sound track — the swish of passing cars, motor noises, horns, and the screech of emergency braking.

Begins With Fundamentals

The film course begins with fundamentals and ranges through virtually all phases of driving. Included are expressway driving, driving on ice and snow, making U and Y turns, parallel parking and backing. One film is devoted to highway emergencies such as brake failure, blowouts, and a number of other situations calling for split-second reaction. The series runs in a progressive sequence

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of instruction, but each film is a separate unit and may be used independently for specific local needs.

Students are made immediately aware of right and wrong actions by narration at various stages in each film which asks whether the appropriate response was made. In addition, an automatic recorder, mechanically triggered by notches in the film, provides a permanent printed record of each student's performance.

Three Basic Camera Angles

Photographed on streets, roads and expressways at locations in Florida, Connecticut and Massachusetts, the films were taken from three basic camera angles.

In the "demonstration" angle, the camera is stationed at a distance from the car, allowing students to observe the vehicle being maneuvered through traffic situations. For "third person" views, the camera is mounted in the back of the camera car so students can observe an expert driver's correct actions. Students are placed at the wheel with the "first person" scenes in which the camera is positioned beside the driver's head as he drives the camera car, providing on the screen a driver's eye view of the road ahead.

A Good Use of Techniques

Other Drivavision techniques include "freeze frames," in which action is stopped to permit analysis of critical situations; "pans," in which the camera swings from left to right, creating on-screen simulation of the driver's eye and head movement; and animated circles, arrows, and other symbols which pop on the screen to pinpoint significant details.

The new film series was produced by the Aetna Life companies to incorporate the latest audio-visual techniques into the Aetna Drivotrainer system, now marking the 10th anniversary of its introduction.

Drivotrainer Prints by Movielab

☆ Color prints for the new Aetna Drivotrainer film series are being made by Movielab, Inc. Prints are 16mm wide-screen color and will be released by February.

278 New U. S. Movie Houses: 183 Are of Conventional Type

☆ A survey of the construction boom in new movie theaters, made by the Theater Owners of America, recently disclosed that 278 new houses have been built or an-

nounced within the past 24 months. The trade group says this marks the biggest surge in construction since the drive-in building boom after World War II.

Theater men are building nearly twice as many conventional (indoor) theaters as drive-ins. The association counts 183 new indoor film houses built or announced over the past two years, against 95 drive-ins. 65 of these are or will be in shopping centers. The association also estimates about 16,500 indoor and drive-in theaters in the U. S. not counting theaters built in the past 24 months.

Graham is Now General Mgr. of Du Pont's Photo Products

☆ Harlan L. Graham, Jr., has been named general manager of the Du Pont Photo Products Department, succeeding the late George H. Loving who was killed in the airplane disaster near Elkton, Md., December 8.

Graham, who is 46, has been assistant general manager of the department for the past year. He has had broad experience in sales and production during his 25-year career in the photographic industry, starting as an operator at the company's Parlin, N. J. plant where he became a shift supervisor within two months. Returning to Parlin in 1946 after military service, he became chief supervisor of the casting area, responsible for production of Du Pont motion picture and X-ray film. Two years later he was appointed plant production superintendent.



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THE AWARD-WINNING PICTURES OF THE YEAR

(CONTINUED FROM PRECEDING PAGE EIGHTEEN)

"Main Street, U.S.A. Today"

Armco Steel Company
Dynamic Films, Inc.
First Place
NVPA "Day of Visuals" Competition

"Mastery of Space"

Nat'l Aeronautics & Space Admin.
Finalist Award
Industry Film Producers Association

"A Matter of Seconds"

Southern Medical Association and
Merck Sharp & Dohme Company
Campus Film Productions, Inc.
Bronze Plaque Award
20th National Safety Film Contest

"Men of Tomorrow"

Weirton Steel Company and
American Legion's Dept. of West Virginia
Freedoms Foundation Medal Award

"Midsummer's Nightmare"

U. S. Public Health Service and
American National Red Cross
VPI Productions
Award of Merit
20th National Safety Film Contest

"Miles Over Water"

Louisiana Department of Highways
Avalon Daggett Productions
Golden Eagle Award (CINE)
First Award
Int'l Film Festival of New York
Bronze Medal — Second Place
8th Int'l Exhibition of the
Scientific-Didactic Film (Padua)

"More Run for Your Money"

Kieckhafer Corporation
Telefilm Productions
Special Award
Int'l Film Festival of New York

"More Than Words"

Pan American World Airways
Henry Strauss & Company, Inc.
First Award
Brussels Free University Festival

"Newspaper"

Bureau of Advertising,
American Newspaper Publishers Assn.
Elektra Studios
Second Place
NVPA "Day of Visuals" Competition

"Nitric Acid"

Manufacturing Chemists' Assn. Inc.
Chemical Education Material Study
Sutherland Educational Films, Inc.
Golden Eagle Award (CINE)

"The Nozzleman"

Akron Brass Manufacturing Company
Iowa State University
Golden Eagle Award (CINE)

"OAO . . . Eye In Space"

International Business Machines Corp.
William Bernal
NAM selection for the Fourth
International Film Festival

"Our Newest Challenge"

The Martin Company
Award Winner
NAM Institute on Industrial Relations

"Out in Front"

Frigidaire Division, General Motors Corp.
Fred A. Niles Communications Centers
Second Place
NVPA "Day of Visuals" Competition

"People, People, People"

Bank of America
Format Films
Blue Ribbon Award
American Film Festival (EFLA)

"Point of View"

American Saint Gobain Corporation
NAM selection for the 4th
Int'l Industrial Film Festival — Madrid

"Positive Action Sales"

Calvin Productions, Inc.
First Place
NVPA "Days of Visuals" Competition

"Power for Continent Seven"

Martin-Marietta Company
"Cindy" Statuette Award
Industry Film Producers Association

"Power for the Individual"

Aerojet-General Corporation
"Cindy" Statuette Award
Industry Film Producers Association

"The Purple Turtle"

American Crayon Company
ACI Productions
Accepted for showing
Melbourne Film Festival

"Quickest Draw in the West"

Space and Information Division,
North American Aviation, Inc.
Finalist Award
Industry Film Producers Association

"Radiation Protection in Nuclear Medicine"

Bureau of Medicine and Surgery,
Department of the Navy
Fordel Films, Inc.
Bronze Plaque Award
20th National Safety Film Contest

The 14th Annual Production Review Issue
of Business Screen Begins Our 25th Year

"Reins in the Vigilante"

Armament Control Division, Autonetics
Autonetics Motion Picture Unit
Special Award
Int'l Film Festival of New York

"Right From the Start"

Ontario Dept. of Transport,
Highway Safety Branch
Chetwynd Films Limited
Award of Merit
20th National Safety Film Contest

"Routine Stops"

California Highway Patrol
Charles Cahill & Associates, Inc.
Bronze Plaque Award
20th National Safety Film Contest

"Safe Handling of Light Ends"

E. I. duPont de Nemours
Petroleum Chemicals Division
John Sutherland Productions, Inc.
Award of Merit
20th National Safety Film Contest
First Place
NVPA "Day of Visuals" Competition

"The Safest Way"

AAA Foundation for Traffic Safety
Calvin Productions, Inc.
Award of Merit
20th National Safety Film Contest

"Safety Belt for Susie"

U. S. Public Health Service and
The University of California
Charles Cahill & Associates, Inc.
Golden Eagle Award (CINE)
Bronze Plaque Award
20th National Safety Film Contest

"St. John's College"

Fordel Films, Inc.
Golden Eagle Award (CINE)
Second Place
NVPA "Day of Visuals" Competition
Accepted for showing
Venice Film Festival

"Say It Again"

International Mineral & Chemical Corp.
Empire Photosound, Inc.
Merit Award
NVPA "Day of Visuals" Competition

"Say It With Service"

AP Parts Corporation
Portafilms
Third Place
NVPA "Day of Visuals" Competition

"Science Rides the High Iron"

The Association of American Railroads
Robert Yarnall Richie Productions, Inc.
Golden Eagle Award (CINE)

"Seat Belts — Your Life Insurance"

Deputy Inspector General, U.S. Air Force
1365 Photo Squadron, Orlando, Fla.
Award of Merit
20th National Safety Film Contest

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PICTURES OF THE YEAR:

"Signposts"

National Tuberculosis Association

Vision Associates, Inc.

First Award

Int'l Film Festival of New York

"The State of Enchantment"

State of North Carolina

"Chris" Statuette Award

11th Annual Columbus Film Festival

"Stay Alive"

AAA Foundation for Traffic Safety

Calvin Productions, Inc.

Bronze Plaque Award

20th National Safety Film Contest

"Steel by Stopwatch"

Jones & Laughlin Steel Corporation

Cinecraft-Continental Productions

Golden Eagle Award (CINE)

Diploma

Edinburgh Int'l Film Festival

Accepted for showing

Venice Film Festival

"Stop, Look and Think"

National Aeronautics & Space Admin.

Charles Cahill & Associates, Inc.

Award of Merit

20th National Safety Film Contest

"Surf"

Jantzen, Inc.

Homer Groening Advertising Agency

Golden Eagle Award (CINE)

First Place

NVPA "Day of Visuals" Competition

Best Original Music Score Award

Int'l Film Festival of New York

NAM selection for the Fourth

Int'l Industrial Film Festival — Madrid

Accepted for showing

Venice Film Festival

"Tarpon Fishing with Ted Williams"

Sears, Roebuck and Company

Blue Ribbon Award

American Film Festival (EFLA)

"Technique for Life"

Pure-Pak Division, Ex-Cell-O Corp.

The Jam Handy Organization, Inc.

Golden Eagle Award (CINE)

(AWARDS CONTINUE ON FOLLOWING PAGE 62)

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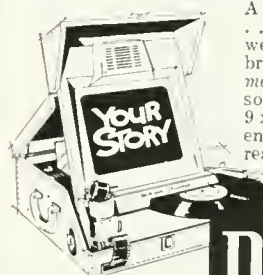
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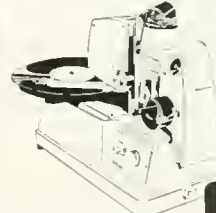
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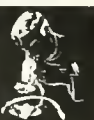
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"Television in Education"

American Telephone & Telegraph Company
Parthenon Pictures

Second Place

NVPA "Day of Visuals" Competition

NAM selection for the Fourth

Int'l Industrial Film Festival — Madrid

• • •

"Telstar"

American Telephone & Telegraph Company
Audio Productions, Inc.

Golden Eagle Award (CINE)

Merit Award

NVPA "Day of Visuals" Competition

Special Award

Int'l Film Festival of New York

NAM selection for the Fourth

Int'l Industrial Film Festival — Madrid

Accepted for showing

Venice Film Festival

• • •

"This Is Girl Scouting"

Girl Scouts of the USA

Vision Associates, Inc.

Golden Eagle Award (CINE)

Accepted for showing

Venice Film Festival

• • •

"This Is Steel"

Bethlehem Steel Company

Audio Productions, Inc.

Blue Ribbon Award

American Film Festival (EFLA)

• • •

"To Live or Not to Live"

Stanford Electronics Laboratory

"Cindy" Statuette Award

Industry Film Producers Association

• • •

"Treasure of the Tropics"

The United Fruit Company

Film Counselors/Vision Associates

NAM selection for the 4th

Int'l Industrial Film Festival — Madrid

• • •

"The Triumph of Lester Snapwell"

Eastman Kodak Company

Golden Eagle Award (CINE)

Accepted for showing

Venice Film Festival

• • •

"Two-Dimensional Grain Design for Solid Rocket Motors"

Aerojet-General Corporation

"Cindy" Statuette Award

Industry Film Producers Association

• • •

"The Warning Bell"

Nationwide Insurance Company

Wilding Inc.

Bronze Plaque Award

20th National Safety Film Contest

"Chris" Statuette Award

11th Annual Columbus Film Festival

"We Plan"

Socony Mobil Oil Company

Pan Media Company

Third Place

NVPA "Day of Visuals" Competition

"Westvaco Inspirations for Packagers"

West Virginia Pulp & Paper Company

PGL Productions

Merit Award

NVPA "Day of Visuals" Competition

Best Photography Award

Int'l Film Festival of New York

NAM selection for the 4th

Int'l Industrial Film Festival — Madrid

• • •

"What Is a Painting"

Book of the Month Club

On Film, Inc.

Golden Eagle Award (CINE)

"Whaler Out of New Bedford"

New Bedford Whaling Museum

Francis Thompson, Inc.

Accepted for showing

Melbourne Film Festival

UNESCO Festival and Seminar (Ottawa)

• • •

"When I'm Old Enough, Goodbye"

Bureau of Employment Security,

U. S. Department of Labor

Louis deRochemont Associates, Inc.

Blue Ribbon Award

American Film Festival (EFLA)

• • •

"Wings to Scandinavia"

Pan American World Airways

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Golden Eagle Award (CINE)

Special Award

Int'l Film Festival of New York

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The Bell System Companies

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Melbourne Film Festival

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Special Award
Int'l Film Festival of New York
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"You Call the Shot"
Lockheed-Georgia Company
Finalist Award
Industry Film Producers Association

Professional Medical Films of the Year

☆ These professional medical films were selected for submission to international film festivals as among the year's best:

"The Case of a Persian Student
with Painless Hemoptysis:
Pulmonary and Cardiac Echococcosis"
Abbott Laboratories
Wexler Films, Inc.
Golden Eagle Award (CINE)
* * *

"Cine Coronary Arteriography"
American Heart Association
Medical Communications Associates
Golden Eagle Award (CINE)
o o o

"A Concept of Jaw Function with a
Related Clinical Application"
Theodore Messerman, D.D.S.
Edward Feil Productions
Golden Eagle Award (CINE)
o o o

"Correction of Acute Dissecting Aneurysm
of Aorta with Valvular Insufficiency"
Baylor University
The Methodist Hospital
Golden Eagle Award (CINE)
o o o

"Hospital Dentistry with General Anesthesia"
Abbott Laboratories
Modern Concept Films
Golden Eagle Award (CINE)
o o o

"Innovations in Transfusion Therapy"
Fenwal Laboratories, Inc.
Churchill Films
Golden Eagle Award (CINE)
Blue Ribbon Award
American Film Festival (EFLA)
o o o

"Otoneurological Examination for
Vestibulo-Cerebellar Function"
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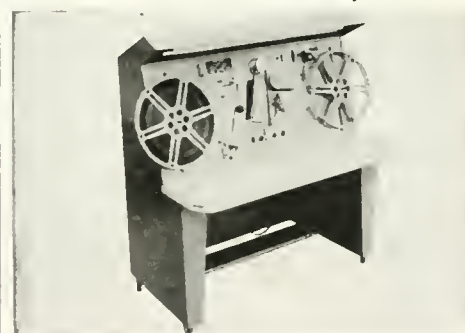


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S. O. S. Photo-Cine Optics, Inc., 602 W. 52nd St., New York 19.

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Visual Sciences, 599BS Suffern.

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The Jam Handy Organization, Pittsburgh. Phone: ZEnith 0143.

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United World Films, Inc., 287 Techwood Dr., NW., Atlanta.

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• OHIO •

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Fryan Film Service, 2929 Prospect Ave., Cleveland 15.

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Photo & Sound Company, 5515 Sunset Blvd., Hollywood 28.

Ralke Co., Inc. A-V Center, 849 North Highland Ave., LA 38. HO 4-1147.

S. O. S. Photo-Cine Optics, Inc., 6331 Hollywood Blvd., Hollywood 28.

Spindler & Sauppe, 2201 Beverly Blvd., Los Angeles 57. Phone: DUmkirk 9-1288

United World Films, Inc., 7374 Melrose Ave., Los Angeles 46

SAN FRANCISCO AREA

Photo & Sound Company, 116 Natoma St., San Francisco 5.

Westcoast Films, 255 Minna, San Francisco 3.

• COLORADO •

Cromars' (formerly Audio-Visual Center) 922 Bannock Denver 4

• OREGON •

Moore's Audio-Visual Center, 1201 S. W. Morrison, Portland 5, Oregon.

United World Films, Inc. 5023 NE Sandy Blvd., Portland 13

• TEXAS •

United World Films, Inc., 2227 Bryan St., Dallas 1

• UTAH •

Deseret Book Company, 44 East South Temple St. Salt Lake, 10.

A Preface to Awards:

(CONTINUED FROM PAGE 16)
"Finalist" trophies in their traditional Industry Film Producer Awards program. The National Visual Presentation Association did likewise in its well-attended "Day of Visuals" program, held annually in Manhattan.

Special mention must be given the Freedoms Foundation, Valley Forge, Pa., for including the motion picture among its annual awards. Finally, the commercially-sponsored International Film Festival of New York continued its awards program, broadening into the field of television commercials during 1963.

* * *

Pharmaceutical Mfrs. Catalog Lists 169 Free Loan Pictures

☆ 169 motion pictures suitable for lay viewing and pertaining to the health field are described in a new catalog issued by the Pharmaceutical Manufacturers Association. All of the films were produced by prescription drug firms but do not promote products. All are 16mm sound.

The films, which are available on a free-loan basis to both lay and professional groups, cover such widely-discussed topics as accidents, alcoholism, allergies, artificial respiration, geriatrics, retirement, dental care, mental health, home safety, and career opportunities in the medical and allied professions.

On the technical side, the films present drug research, scientific agriculture, arthritis, open heart surgery, and the treatment of specific conditions of the digestive system, the heart, lungs and kidneys. Copies of the catalog are available upon written request to: Director of Public Information, Pharmaceutical Manufacturers Association, 1411 K. Street, N.W., Washington, D. C., 20005.

* * *

Ross to Publish Volume on "Best American Commercials"

☆ Wallace Ross, director of the American TV Commercials Festival is publishing a new book illustrating award-winning commercials from his first four annual competitions.

THE BEST AMERICAN TV COMMERCIALS, to be issued in March 1964, will analyze post production pictures and copy story boards of some 60 leading commercials of the past five years. The 150-page 9 by 12-inch volume will sell for \$20. A pre-printing offer at \$17.50 has been made.

USE THIS DIRECTORY TO LOCATE THE BEST IN EQUIPMENT, FILMS AND PROJECTION

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DEVELOPING COLOR NEGATIVES • ADDITIVE COLOR PRINTING • REDUCTION
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MOVIELAB BUILDING, 619 W. 54th ST.
NEW YORK 19, N. Y. JUDSON 6-0360



To the **vital few**

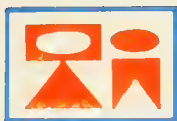
Delivering essential instruction to a small group on a new process or a new policy can be just as important to your company as today's critical messages transmitted for public relations via large-screen theatrical showings—or to *select* audiences with 16mm projectors. Without prejudice as to method, delivering *the right story* to the *right people* at the *right time*, is our business.

or to the **multitude**

Over 25 million persons saw Jam Handy public relations films this past year in American theaters. Many millions of other viewers also saw our customers' presentations on television screens and in clubs, lodges, schools and in community groups via 16mm projection.



THE JAM HANDY ORGANIZATION
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 Motion Pictures • Business Theater • Slides and Slidefilms • Training Aids



BUSINESS SCREEN

MAGAZINE • NUMBER 1 • VOLUME 25 • 1964 • TWO DOLLARS

*The Complete Buyer's Guide
and Reference Blue Book
to Qualified Producers
of Business and Television Films
in The United States and Abroad*



4th PRODUCTION REVIEW





474 SPONSORS ARE CONVINCED—¼ million school, church and community audiences are convinced; 657 television stations are convinced, 21,000 theatres are convinced. *There's a strong case for sponsored films!* Interested? Call Modern for film distribution that produces results.



talking picture service, inc.

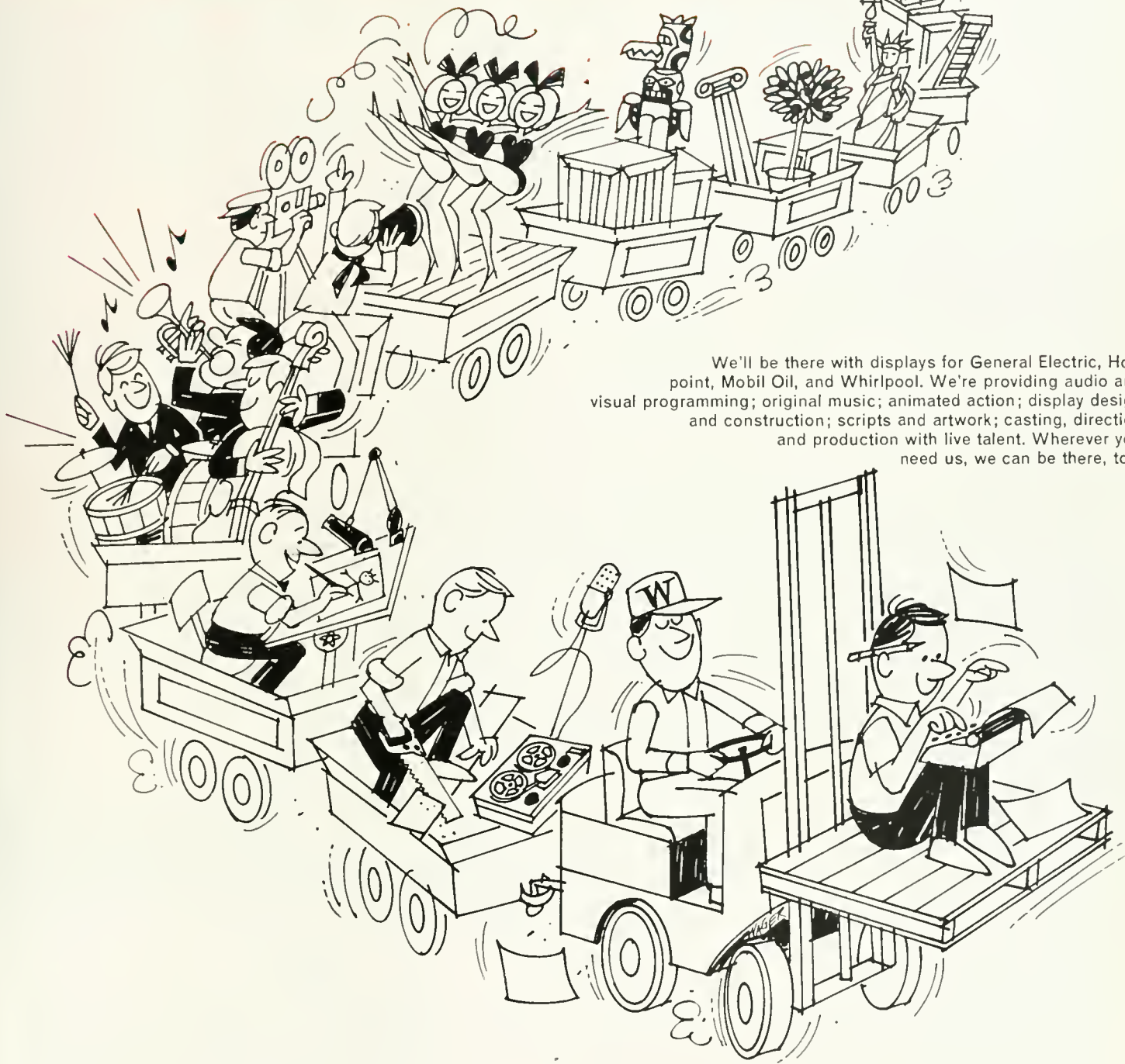
MAIN OFFICE—3 East 54th Street, New York 22, N. Y.

SALES OFFICES: CHICAGO, Prudential Plaza—Delaware 7-3252 / LOS ANGELES, 1717 N. Highland Ave.—Hollywood 2-2201 / NEW YORK, 3 E. 54th Street—Plaza 8-2900 / PITTSBURGH, 910 Penn Avenue—Grant 1-9118 / SAN FRANCISCO, 444 Market Street—Yukon 2-9414 / WASHINGTON, 1629 K St., N.W.—296 8466 / OON MILLS, ONTARIO, 1875 Leslie Street—444-7347.

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See you in New York...

we'll be at the fair



We'll be there with displays for General Electric, Hotpoint, Mobil Oil, and Whirlpool. We're providing audio and visual programming; original music; animated action; display design and construction; scripts and artwork; casting, direction and production with live talent. Wherever you need us, we can be there, too

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HOLlywood 9-5338

SAN FRANCISCO
DOuglas 2-7789

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653-8161 771-4030

we work with you ...against the clock

Wherever in the world you are, if you're near a major airline, you're close to our laboratory's fast schedule for quality processing. Here are a few typical examples from our files.



In our home town, 35mm or 16mm negative in by 11 p.m., developed and dailies ready 9 a.m. next day. 16mm Ektachrome developed overnight.



Ektachrome in for developing ...color workprints in customer's hands in 3 to 4 days total elapsed time. (Some schedule for Honolulu customers.)



17,000 miles and through customs four times; Ektachrome developing and workprints delivered in 5 days. 35 mm color or b&w negative in 4 days.



Three days round trip for developing and dailies, for 35mm color or black-and-white negative, including four custom stops along the way.



Far 35mm or 16mm, anywhere in Puerto Rico or the Conal Zone, the round trip takes three or four days for most processing assignments.



16mm release prints in quantity and top quality, color or b&w, from 16mm A and B rolls through dupe, five to ten working days.

2-8



How about you? Jet transportation, combined with General Film's fast gearing of procedures and facilities, has solved many producer problems.

ask us for complete information

We have a new price list awaiting your request. We will be happy to quote delivery schedules. We believe both the prices and schedules will be to your liking. We know you'll like the quality!



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A DIVISION OF PACIFIC INDUSTRIES, INC.

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Enterprise.

... a quality man developed from his early need for survival

And, today, to meet the increasing challenge of new fields of knowledge and techniques, enterprise is more important than ever. The spirit and energy put into a film show up in the results.

Have you seen "Of Men and Machines"—one of a series for Western Electric?

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BUSINESS SCREEN

THE BUSINESS MAGAZINE OF AUDIO AND VISUAL COMMUNICATION
AND JOURNAL OF THE INDUSTRY FILM PRODUCERS ASSOCIATION

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PLUS: THE NATIONAL DIRECTORY OF AUDIO-VISUAL DEALERS	

CHICAGO OFFICE OF PUBLICATION

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IN NEW YORK CITY

Robert Seymour, Eastern Manager: 250 West 57th Street
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IN LOS ANGELES

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Telephone: CUMberland 3-4394

IN SAN FRANCISCO

James Stevenson, 21 Lynch Court, Moraga
Telephone: 376-5790

IN WASHINGTON, D. C.

Mary Finch Hoyt, 4733 Fulton Street, N. W.
Telephone: 966-0709

IN LONDON, ENGLAND

Robinson P. Rigg, European Editor
139a Bedford Court Mansions, London W. C. 1, England

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New ACL Standards and Procedures Handbook*

- Recommended Standards and Procedures for Motion Picture Laboratory Services.
- Contains General Information, Marking Workprints to Indicate Effects, Preparation of Original A&B Rolls, Preparation of 16mm Printing Leaders, Laboratory Practices on Films for Television, "A" and "B" Winds and Emulsion Positions, Printing Flow Charts, American Standards Nomenclature.
- Includes 10 pages of charts and diagrams.
- Looseleaf for adding new material.

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Affiliated with MECCA FILM LABORATORIES CORP., 630 Ninth Ave., New York, N.Y. 10036

A One-Day Workshop for Advertisers on "How Effective Use and Distribution of Sponsored Film Can Help Achieve Marketing Goals" will be presented in the Terrace Room of the Plaza Hotel in New York on Tuesday, April 14, by the Film Producers Association of New York with the cooperation of The Association of National Advertisers.

Scheduled for appearance are such speakers as Charles F. Dolan, President, Sterling - Movies USA; Carl H. Lenz, Executive Vice-President, Modern Talking Picture Service; and Robert D. Mitchell, President, Association Films, Inc., who will discuss the "new distribution patterns and programming concepts" and "how sponsors can earn a greater return on their film investment through planned distribution."

Values in TV Film Series

Willis H. Pratt, Jr., Film Manager, American Telephone & Telegraph Company, will speak on "hidden values in film series produced for television."

Participants will have a preliminary look at the A.N.A.'s nationwide study of advertiser practices in producing and distributing business films, as presented by Wil-

right off the newsreel

Hold Advertisers' Film Workshop in New York on April 14

liam J. Connelly, Manager of Advertising, Union Carbide Corporation Plastics Division.

George Stevens, Jr., Director of Motion Picture Services, United States Information Agency, will be a guest speaker at the luncheon.

Examples of Profitable Use

In the afternoon, examples of how advertisers are using films profitably will be given by Jack Borland, Director of Medical Film Unit, Smith, Kline & French Laboratories; Leslie Buckland, Coordinator of Marketing Presentations, Eastman Kodak Company; Meck Howlett, Director of Sales Promotion, American Airlines; Arthur Railton, Public Relations Manager, Volkswagen of America; and Ben Williams, Director of Public Relations, Pittsburgh Plate Glass Company.

The concluding speaker, William Berns, Vice President of Communications of the New York World's Fair, will describe exhibitors' use of film at the Fair.

Registration Fee for the Workshop will be \$25 per person, covering luncheon and reception, gra-

tuities, copy of proceedings, all printed material distributed and other meeting expenses. Registration forms are available from the Film Producers Association, 165 West 46th Street, New York City, N. Y. 10036.

* * *

AF Films Acquires Interest in Canadian Film Service Group

Association Films, Inc. has acquired an operating interest in Industrial Film Maintenance, a Canadian film service organization. It was jointly announced last month by Robert D. Mitchell and Mrs. Jean Lewis, presidents of the two companies. IFM is engaged in television commercial film procurement, distribution, syndication, film editing, sponsored motion picture distribution and AV monitoring services. The new company will be called Association-Industrial Films. It will be located at the present address, 135 Peter Street, Toronto, Ontario.

Industrial Film Maintenance was founded in 1955 by Mrs. Lewis and her late husband, Larry

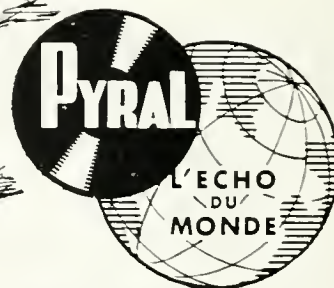
Lewis. Upon his death in 1962 Mrs. Lewis assumed the presidency. In 1952 IFM went into TV commercial print procurement and distribution. In 1960 IFM innovated a program monitoring service, enabling advertisers and agencies to check the use of their own and competitive commercial and programs on Canadian television. Monitored materials are reproduced by "Photoscript" copies of the actual broadcast.

Mr. Mitchell has been named president of Association-Industrial Films; Mrs. Lewis, vice president and general manager; B. James Bach, vice president, sales; and David Joseph, secretary. George Weiland, manager of Association Films' central area exchange will act as liaison between the two companies.

* * *

Barnett Named Vice-President of Manhattan Color Laboratory

Chuck Robbins, President of Manhattan Color Laboratory and its subsidiaries, has announced the election of Bernie Barnett as a Vice-President and a member of the Board of Directors. Mr. Barnett, previously Marketing Manager, will continue to direct MCL's marketing programs.



We are proud to announce our appointment as the exclusive distributors of Pyral 16, 17½ and 35mm magnetic stripe and fullcoat film in the United States and Mexico.

WE WELCOME AN OPPORTUNITY TO QUOTE ON YOUR REQUIREMENTS FOR FILMS, QUALITY MATERIAL AT LOW COST, WITHIN THREE HOURS. TECHNICAL SPEC SHEET IS AVAILABLE ON REQUEST.



Hollywood Film Company

956 NORTH SEWARD STREET • HOLLYWOOD 38, CALIFORNIA • HO 2-3284
122 WEST KINZIE • CHICAGO 10, ILLINOIS • 644-1940
524 WEST 43RD STREET • NEW YORK 36, NEW YORK • LO 3-1546

What does MPO stand for?

A trade columnist, unable to answer the same question, finally gave up and quipped: "Good government." Quite right in a way. MPO does *stand* for good government—or good management, if you must be literal—but that's not what MPO *means*.

MPO does not mean Motion Picture Organization as is assumed by some folks who have a penchant for translating the letters on other people's license plates into memory props. Although MPO is a motion picture organization, it is much more than that, too.

MPO, although it is the world's largest producer of filmed television commercials and sponsored motion pictures, is also one of the most diversified companies in audio-visual communications. Besides MPO Videotronics, Inc. (television spots) and MPO Productions, Inc. (sponsored films), there are MPO Sales Meetings, Inc. (sales meetings, presentations, industrial shows, slide and film strips); the Repeater Projector Division (the Videotronic 8-automatic projector for sales and training); Kerbawy-MPO (complete A-V and industrial show services in Detroit); MPO-TV of California (complete West Coast facilities, staff and studios for films and commercials); MPO, Inc. (Chicago sales-service office); Special Projects Divi-

sion (military and government films and projects); Kenco-Tape Films Division (Print servicing, lab expediting, cataloguing, vault storage and shipping). MPO divisions cover *every* area of communication—programming and counseling.

MPO maintains the East's largest, most modern motion picture facilities at the MPO Videotronics Center in New York (9 sound stages, 18 editing teams, screening rooms, shops) as well as a complete Hollywood production center. And MPO's full-time permanent staff of directors, cameramen, writers, editors and technicians regularly gathers more awards for creativity than anyone else in the business.

Next time you need a television commercial, sales training or public relations film, motion picture report, industrial show, sales meeting, sales projector, presentation, or want to consult about any audio-visual and communications project, call MPO. Ask for Judd Pollock. He's the "P" of the MPO. You see, back in the days when MPO was just a motion picture organization, it meant Madison, Pollock and O'Hare. MPO, 222 East 44 Street, New York 17, N. Y. 212 TN 7-8200.



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Net user price of
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Model 93-C is merely

\$185

Let Buhl Solve Your Projection Problems

Wide angle lenses for 16-mm motion picture projection: 1/2" and 5/8" E.F.L.

SuperWide One/Four 1.4" E.F.L. and other wide angle lenses for 35-mm slide and filmstrip projection.

3" Tri/Wide wide angle lens for 3" x 4" lantern slides.

Long focus lenses for nearly all filmstrip and 35-mm slide projectors, in 1/2" steps from 5 1/2" to 11" E.F.L.

Complete Details—Fast!
Call or Write Irv Stapsy

BUHL OPTICAL COMPANY
1009 Beech Avenue, Pittsburgh, Pa.
Area Code 412, 321-0076

BUHL

OPTICAL COMPANY

newsreel

Elect Tompkins President of N.Y. Film Producers Assn.

George Tompkins, head of VPI Productions, Inc., has been elected president of the Film Producers Association of New York.

Other officers, whose terms began at the annual meeting on February 25, are Irving Hecht, of Cineffects, Inc., Vice President; Lou Mucciolo, of Gerald Productions, Inc., Secretary; and Sanford Greenberg, MPO Productions, Inc., Treasurer.

Directors of the FPA for 1964 are Robert Bergmann, Filmex; Lee Blair, TV Graphics; Manny



— N.Y. producers elect Tompkins

Casiano, Coastal Film Service; Arthur Florman, Florman & Babb/Ceco; Robert Gross, American Film Productions; William Gullette, Preview Theatre; Jack Haber, Mecca Film Laboratories; Robert Klaeger, Klaeger Associates; Chester Stewart, Reeves Sound Studios; Henry Strauss, Henry Strauss & Co.; William Unger, Elliot, Unger & Elliot; William Van Pragg, Van Praag Productions; and Nathan Zucker, Dynamic Films.

* * *

Florman Acquires Control of Camera Equipment Corp.

Florman & Babb, Inc., of New York, one of the nation's larger suppliers and servicers of professional motion picture equipment, has acquired a controlling interest in the Camera Equipment Corporation and Ceco Industries, Inc., another large motion picture equipment concern.

For Arthur Florman, President of Florman & Babb, the acquisition represents the realization of an ambition.

Notes Rising Production Trend

"With the industry showing a steady increase in the production of theatrical, commercial, indus-



—Art Florman, key man in merger

trial, educational and scientific films, it became obvious that if the present rate of growth was to be maintained, more and better facilities would have to be made available to the film producer. We think our move is a big step in that direction and one that will insure continued growth," he said in discussing the new organization.

In acquiring a controlling interest in the Camera Equipment Corporation and Ceco Industries, Inc., Arthur Florman also pointed out that mere assets are not the only, or major consideration in the transaction.

Bregman Is Chairman of Board

"The combined knowledge of the enlarged staff of technicians will be made available to all producers, large and small. Their collective know-how, with respect to the tools of the trade, cameras, lighting, grip, sound and editing equipment, for example, will be entirely at the producer's disposal."

Robert Bregman, a Wall Street broker, represented Ceco Industries, Inc., during the negotiations. Florman & Babb was represented by Gilbert Parker, financial consultant, Milton Cooper, F & B attorney, and Mr. Florman.

Known as F & B/Ceco, the company will be headed by Robert Bregman as Chairman of the Board, and Arthur Florman as President.

The former Ceco headquarters at 315 West 43rd Street, New York, will be the main office of the combined company. The F & B store at 68 West 45th Street will also be kept open with a full line of equipment for the convenience of producers in that area; Leonard Dickstein is manager.

* * *

MPO Reports \$10 Million in Sales for 1963: Up 22.5%

MPO Videotronics, Inc. has issued its annual report for the fiscal year ended October 31, 1963.

The report shows sales for the

1963 fiscal year at a record high of \$10,088,773, compared with sales of \$8,231,917 for the previous year, an increase of \$1,856,856, or 22.5 per cent.

Earnings after taxes in 1963 increased to \$206,789 from \$102,631 in 1962. Earnings per share were 44¢ in 1963, compared with 22¢ in 1962 on the total number of shares outstanding.

In his letter to shareholders, (CONTINUED ON PAGE TWELVE)



"HOW THE OPINION MAKER MAKES OPINIONS"

American Medical
Political Action Committee

Last year's "Physicians in Politics" seminar program was addressed exclusively to the medical profession — and demonstrated the fundamentals of how doctors can make their unique position in their communities felt in behalf of their political candidates.

This year, "How the Opinion Maker Makes Opinions" develops one of these aspects in detail: first clarifying the doctor's uniquely influential position with many people he meets (from patients to postmen); showing him how to work up his simple platform statement; and then demonstrating how he can steer casual conversations into opportunities to pass along his beliefs and recommendations . . . all without taking time from his already heavy schedule, and without even altering his daily routine.

Although the locale of the film is a doctor's practice, the development of the "Opinion Maker" and his approach to his opinion-making activity is universal. No political bias is expressed, simply the attitudes and techniques.

PARTHENON PICTURES

Cap Palmer Exec. Producer
2625 Temple St. • Hollywood 26
213-DUNKirk 5-3911



**TRI ART FOR COLOR
DU ART FOR BLACK AND WHITE**



OVER 40 YEARS IN THE BUSINESS! Tri Art or Du Art offers you fast, dependable service, the highest quality film processing, the most complete facilities. And a knowledge based on more than 40 years of experience.

IN NEW YORK: 245 WEST 55TH STREET, NEW YORK 19, N.Y., PLAZA 7-4580
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ARRIFLEX® 35

CELEBRATES ITS

25TH

ANNIVERSARY

Literally born a classic, the first Arriflex 35 became commercially available in 1939. This brilliantly conceived professional motion picture camera inaugurated a new era in cinematography. The ingenuity of its original mirror-shutter reflex system is today's most imitated feature . . . both a tribute to, and an acknowledgement of Arriflex's leadership.

Its many exclusive features plus lightweight compact design, ruggedness and economy of operation have provided Theatre, Television, Industry, Science and Education with their most important and versatile cinematographic tool. More than any other motion picture camera, Arriflex has made possible the "new wave" of

cinematography that was the cover subject of Time magazine's recent article, "Cinema as an International Art". Arriflex was singled out in this regard.

We take pride in having contributed to the success of Arriflex in the U.S. during the past decade, and extend our heartiest congratulations on this 25th Anniversary to its originators, Dr. Robert Richter, Dr. August Arnold and Mr. Erich Kaestner, chief design engineer.

And to the thousands of Arriflex owners, who have given meaning to its capabilities: Sincere thanks for your invaluable contribution to this memorable occasion.

IMPORTANT IMPROVEMENTS THAT MAINTAIN ARRIFLEX 35's LEADERSHIP AS TODAY'S MOST ADVANCED PROFESSIONAL MOTION PICTURE CAMERA

Arriflex's familiar silhouette has remained basically unchanged through the years because of its masterly original design. But many internal improvements and additions have been incorporated during the last ten years to keep pace with the demands of modern technology and motion picture industry requirements.

Among the most important improvements are:

NEW! Reflex shutter with approximately 180° shutter opening.

NEW! Magazines with larger capacities for color film and new improved film take-up mechanism.

NEW! Cardioid cam-driven transport claw for high precision film movement.

NEW! Variable shutter.

NEW! Signal generator with electric "clap-stick".

NEW! Stronger variable speed handgrip motor with "forward" and "reverse" switch.

NEW! Transistorized governor-controlled motor.

NEW! Adjustable matte box with leather bellows.

NEW! Comprehensive accessory system, from sound blimps to time-lapse mechanisms.



...celebrate with us!

YOUR TRUSTY **OLD**

ARRIFLEX 35

MIGHT BE WORTH **\$2,500⁰⁰**

If you are the owner of an old Arriflex 35 "that has seen its day", take advantage of our 25th Anniversary Offer.

We will accept up to 25 old Arriflex 35's, REGARDLESS OF OPERATING CONDITION, in trade against a new model and allow you \$250.00 towards the purchase price.

AND, IF YOURS HAS THE EARLIEST ORIGINAL SERIAL NUMBER, of the traded-in cameras, WE WILL REFUND YOUR ENTIRE PURCHASE PRICE up to a total of \$2,500.00!

So, if you have been thinking about a new Arriflex 35, take advantage of our 25th Anniversary Trade-In Celebration.

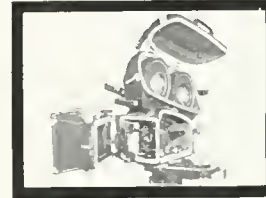
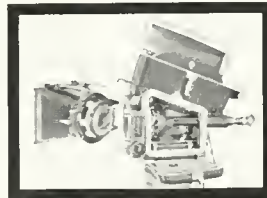
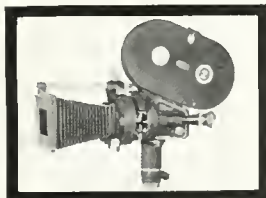
Your traded-in Arriflex might be worth \$2,500.00, or at the very least, \$250.00 if you act fast!

PARTICIPATING DEALERS:

Mark Armistead, Inc., *Hollywood*
Behrend's Incorporated, *Chicago*
Birns & Sawyer Cine Equipment, *Hollywood*
Brooks Cameras & Supplies, *San Francisco*
Camera Equipment Company, *New York*

Camera Mart, Inc., *New York*
Camera Sales Center, *New York*
Florman & Babb, *New York*
SOS Photo-Cine-Optics, *New York*
Village Camera Shop, *Detroit*

NOTE: This offer is good until May 1, 1964, or until twenty-five old Arriflex 35 cameras have been traded-in —whichever occurs first. List of names and serial numbers of trade-ins will be furnished on request.



ARRIFLEX CORPORATION OF AMERICA
257 Park Avenue South New York, N. Y. 10010

AT&T AMERICAN BANKERS ASSOCIATION
 ABC-TV **WHEN** ABC-TV INTERNATIONAL
 LAMF AMERICAN HOME MAGAZINE AUDI
 T BUREAU OF **YOU WANT TO TELL** CIRCU
 LATIONS BABCOCK & WILCOX B. F. GOO
 DRICH **YOUR STORY** THE BORDEN COMPA
 NY BRISTOL MYERS CELENESE CORP.
 OF AMERICA **IN AN AUDIO-VISUAL** CLAIR
 OL COMPANY CBS-RADIO CBS-TV CONGR
 EGATION **TECHNIQUE** CHRISTIAN CHUR
 CH DOW CHEMICAL COMPANY EASTMAN C
 HEMICAL COMPANY **DO WHAT ALL** EAST
 MAN KODAK COMPANY E. I. DUPONT ET
 HYL CORPORATION **OF THESE COMPANIES DO**
 FAMILY CIRCLE FOUR ROSES DISTILLE
 RS FOSTORIA GLASS CO. **INSIST UPON** G
 IRL SCOUTS OF THE U.S.A. HEUBLEIN
 INC. IBM **AN ORIGINAL** INSTITUTE O
 F LIFE INSURANCE INTERNATIONAL NI
 CKEL COMPANY **VISUALSCOPE** JONES &
 LAUGHLIN STEEL COMPANY KOPPERS CO
 MPANY **PRODUCTION** LADIES HOME JOU
 RNAL LEVER BROTHERS LIFE MAGAZINE
 MC CALL'S MAGAZINE **WHETHER** NAT
 IONAL DISTILLERS NATIONAL LUMBER
 MFGRS. ASSOC. **IT'S A FILMSTRIP** NATION
 AL VITAMIN FOUNDATION NEW YORK LI
 FE INSURANCE CO. **WIDE SCREEN** OLIN M
 ATHIESON PEPSI-COLA COMPANY PHILL
 IPS-VAN HEUSEN **FILMOGRAPH** CHA
 RLES PFIZER RAYBESTOS REDBOOK ROY
 AL CROWN **MOTION PICTURE** THE SATURDAY
 EVENING POST SCOTT PAPER COMPANY
OR A COMPLETE SALES MEETING SOCONY MOBI
 L OIL COMPANY SEAGRAMS SYLVANIA E
 LECTRIC **OR LIVE CONVENTION** PRODUCTS, I
 NC. TEXACO THEATER GUILD TIME MAG
 AZINE **THERE IS ONLY** UNION CARBIDE
 VOGUE WESTINGHOUSE ELECTRIC CORP.
 WOMAN'S DAY **ONE ORIGINAL** XEROX

VISUALSCOPE INCORPORATED

103 PARK AVENUE ■ NEW YORK CITY 17 ■ MU 3-3513

newsreel

(CONTINUED FROM PAGE SIX)
 Judd L. Pollock, President, discussed the recent production contract entered into with a leading advertising agency, J. Walter Thompson, which tends to assure the company of substantial and continuing volume of film production work from this client.

Mr. Pollock pointed out that this development would enable the company to plan for future production on a more efficient basis. "Successful operation of this system will not only help the company's profit picture," he said, "but may well improve the total marketing picture of the entire industry."

MPO Videotronics is one of the nation's largest producers of television commercials and sponsored films. In recent years, the company's diversification program has resulted in a broad range of communication services being offered to its clients.

The firm has additional divisions operating in the field of industrial shows, sales meetings, sound slidefilms, audio-visual presentations, and for the production and marketing of the Videotronic 8, an 8mm sound repeating motion picture projector for sales and training use.

Newsfilm Editor Ken Brighton Is Victim of Parkway Accident

Kenneth E. Brighton, 34, Managing Editor of Newsfilm, Inc., New York, was killed January 23 when an approaching car on the Northern State Parkway, Long Island, jumped the divider and struck his car.

Beginning his career as a film editor for NBC, Mr. Brighton joined Marathon International Productions as Manager of Newsfilm in 1954. In addition to his wife, Joan, he is survived by two sons, Kenneth, 7, and Robert, 5.

Bobker to Lead Seminars on "Contemporary Film" at NYU

☆ A series of screenings and seminars on the *Contemporary Film* will be given this Spring by Lee R. Bobker, President of Vision Associates, at the Department of Television, Motion Pictures and Radio of New York University.

Meetings will be held in the Washington Square Room in Loeb Student Center. Admission is free. Seminars will be an exploration into the art of the film through the ideas and techniques of four

leading contemporary film makers.

Dates for the screenings are as follows: April 9—The Film Maker and Truth: *Rashomon* by Kurosawa; April 30—The Film Maker and Time: *Hiroshima Mon Amour* by Resnais.



DRIVER EDUCATION

(An 8mm Data/Set)

Standard Oil Company (Indiana)

One of the first "packages" of 8mm silent instructional films in a new technique adaptable to salesman's "motion brochure" use; salesman and dealer instruction; employee job training; user's "motion instruction manual," service and repairs education, and so on.

The eight films are "single concept," each developing one key idea or phase. Length — each 1½ minutes. Wording, distilled and simplified to the essence, appears in super-imposed "titles." Diagrams are so slotted that the projector may be stopped and the frames studied.

The films are packaged on a choice of conventional reels for universally-available 8mm home-movie projectors, or loaded in cartridges for the Technicolor projectors. The price is so low that prints are disposable, like brochures; to be distributed on a non-returnable basis . . . the eight B&W prints in this "Driver Education" package sell to the Dealers at less than \$50; boxed and with manuals.

PARTHENON PICTURES

Cap Palmer Exec. Producer
 2625 Temple St. • Hollywood 26
 213-DUnkirk 5-3911

THE EXTRA STAR ON THE MARQUEE

COLOR BY



Technicolor

...IS ALSO AVAILABLE TO YOU

Whether it is a one-reel industrial film or a multi-million-dollar theatrical production—Technicolor gives the same quality and service to all producers of motion picture film. Remember Technicolor quality costs you no more. Also, services are available to you that you can not obtain elsewhere. Give your next production that “Extra Star”—Color by Technicolor.

AUTO-SELECTIVE PRINTING FOR CONTROL OF CONTINUITY

Technicolor printers are programed to make automatic fades, dissolves, deletions or substitutions. For instance, a 13-minute and a 27-minute version may be printed from the same original negative without recutting.

LIQUID COATED PRINTING TO PROTECT YOUR NEGATIVE

Negatives are coated with a cleansing solvent during printing; abrasion is avoided, and if already present, is rendered invisible.

MULTIPLICITY OF PRODUCT

There are over forty different methods and aspects of printing that are standard products. (Anamorphosing, deanamorphosing, enlargement and reduction of image.)

AUTOMATION IN MANUFACTURE— PERSONAL CONTROL AND INSPECTION

Continuous processing from raw stock to completed color and sound print is accomplished in one pass through processor and projected inspection. Electronic and mechanical programing guides progression of operation. Every print is objectively and subjectively inspected before packaging.



GREATEST NAME IN COLOR

Technicolor CORPORATION

HOLLYWOOD • NEW YORK • LONDON • PARIS • ROME

TECHNICOLOR IS A REGISTERED TRADEMARK



Coe - Peacock, Inc.

Scripts

GOVERNOR'S HOUSE ▲ 1405 WISCONSIN AVENUE ▲ WASHINGTON 14, D. C. ▲ 656-5240 ▲ Area Code 301

AWARDS COMPETITION FOR BUSINESS FILMS

THE AMERICAN FILM FESTIVAL

Sponsored by the Educational
Film Library Association
New York City April 29-May 2, 1964

The 1964 American Film Festival, sponsored by the Educational Film Library Association, representing school, university and public libraries, and film libraries throughout the U. S. will be held April 29-May 2 at the Biltmore Hotel, New York City.

CATEGORIES: 32 major areas of education and information, art and culture, religion and ethics, business and industry, and health and medicine will be offered for final judging by screening groups during the Festival. Elections will have been made by pre-screening juries for final entries.

AWARDS: Blue Ribbon (certificate) Awards to be presented at banquet, Friday, May 1st. Entries closed on January 20, 1964.

THE 12TH ANNUAL COLUMBUS FILM FESTIVAL AND AWARDS

Sponsored by the
Film Council of Greater Columbus
in association with the
Columbus Area Chamber of Commerce

Awards Screenings: Lazarus Auditorium
September 14 through 18, 1964
Chris Awards Banquet: Columbus Plaza Hotel
September 25, 1964

ENTRIES: Film producers and sponsors are invited to enter motion pictures and filmstrips produced in 1962, 1963 and 1964, provided they have not been previously submitted to any Columbus Film Festival. Entries (in the categories enumerated below) must be accompanied by 3x5 cards (for preview committees) noting type of audience intended.

Films are judged by professionals in the various fields. Entry fee per film is \$5 for films up to 1,500 feet; \$7 for films of 1,600 feet or more. Entrant also pays round-trip postage on films. A flat charge of \$7 covers all feature films (16mm) regardless of length. A flat charge of \$10 for all feature length 35mm prints. (Both U. S. and foreign feature films will be judged in separate category.) An entry fee of \$1.00 is charged for each set of filmstrips entered; the same applies to sets of slides. *Entries for films and filmstrips are being accepted now. Closing date for all entries is August 15, 1964.*

CATEGORIES & CHAIRMEN: (Motion pictures and filmstrips should be shipped directly to the following:) Business & Industry (job training; sales promotion; industrial relations; public relations; industrial safety and general information); *Galvy Gordon, Columbus Public Library, 96 S. Grant Ave., Columbus 15, Ohio;* Information & Education (classroom instructional films; specialized instructional; general information), General Filmstrip (business, ed-

National & International Programs

Evaluating the Factual Film Media

ucation, mental health, travel, U. S. & foreign, fine arts, religion), *Kenneth B. Hobbs, Battelle Memorial Institute, 505 King Avenue, Columbus, Ohio;* Health & Mental Health (health & hygiene; mental health; general medicine; professional medicine; dental), *Peter A. Volpe, M. D., Director, Regional Hospital Planning, Columbus Hospital Federation, Box 2239, Columbus 16, Ohio;* Travel U.S. & Foreign & Special Fields (arts & crafts, music, experimental, religion); Feature Films (16 or 35mm, U. S. and foreign), *Daniel F. Prugh, Film Council of Greater Columbus, 280 East Broad Street, Columbus 15, Ohio.*

AWARDS GIVEN: This is the sixth year of the Chris Statuette Award, presented to the outstanding films in each category. Films receiving the Chris Statuette must be voted "best in photography, story value, and technical aspects of production." Chris Certificate Awards are given to motion pictures, filmstrips, and slides considered "finalists" but not receiving the statuette award.

FARM FILM FOUNDATION

PROFESSIONAL IMPROVEMENT AWARDS

AWARDS: For the 10th consecutive year, an inscribed certificate and \$500.00 will be given to an active member of the American Association of Agricultural College Editors, who is selected by a committee of three Judges as having made, through work in motion picture production, the most outstanding contribution to the advancement of agriculture, home economics, rural-urban relations, and the public interest during the past two years. Honorable Mention Awards of \$50.00 each may also be given at the discretion of the judges.

PRESENTATION: The Awards will be presented at a dinner co-sponsored by the Farm Foundation and the Foundation for American Agriculture at the annual meeting of the American Association of Agricultural College Editors scheduled for July 13, 1964 at New Mexico State University, University Park, New Mexico.

ELIGIBILITY: Any active member of AAACE engaged in some phase of motion picture production are eligible to apply for the Award.

FREEDOMS FOUNDATION AWARDS

Sponsored by the Freedoms Foundation
Valley Forge, Pennsylvania
Closing Date for Entries: November 1, 1964

CATEGORIES: Consideration is given to all films produced or released during 1964, which are aimed at building a better understanding of the American Way of Life.

AWARDS: A distinguished jury of State Supreme Court jurists and other eminent citizens selects one film for the top award and approximately 10 others for the George Washington

Honor Medal recognition. Awards will be announced at Valley Forge on February 22, 1965.

TO NOMINATE: Nomination forms are available from Freedoms Foundation, at Valley Forge, Pennsylvania.

ANNUAL INDUSTRY FILM PRODUCERS ASSOCIATION AWARDS

IFPA Conference — June 4, 5, 6, 1964
Disneyland Hotel, Anaheim, California

ANNUAL AWARDS COMPETITION in recognition of growing number of motion picture units set up for the production of factual films. The purpose of the IFPA awards is to stimulate a constant improvement in efficiency of production, quality of films, and their effective utilization by industry, education and government.

CATEGORIES: Public Information; Technical Information; Sales Promotion; Training; Orientation and Indoctrination; Out-Plant Production.

ENTRY INFORMATION: Films may be submitted by any Active IFPA Member. Out-of-plant films produced for an IFPA Active member may be submitted by that member in the Out-Plant Production category. Any film completed for release during the calendar year of 1963 is eligible. Films completed earlier under government security classification, but declassified during 1963 are also eligible. More than one film can be submitted. Entry deadline is March 15, 1964. Entry fee for each film is \$10.00. For additional information write to Kenneth J. Maurer, Chapters' Vice-President, 9028 Norma Place, Los Angeles, California 90046.

THE 22ND ANNUAL NATIONAL SAFETY FILM CONTEST

Sponsored by the National Committee
on Films for Safety
(Entries close about February 15, 1965)

ELIGIBLE FILMS: All motion pictures and sound slidefilms produced or released during 1964 whose primary objectives are safety or which have important accident prevention sequences.

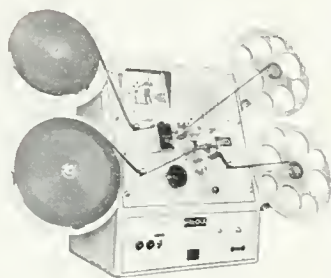
CATEGORIES: Motion pictures, non-theatrical (16mm) in each of four fields: 1. Occupational. 2. Home. 3. Traffic and transportation. 4. General. Sound slidefilms are judged separately, as are television and theatrical subjects, TV shorts and spots.

AWARDS: Bronze Plaques will be awarded to top winners in each of the various areas of safety. Award of Merit Certificates will be given to other films for special reasons of subject treatment, production excellence and or unusual contribution to safety. At the discretion of the judges, awards may be given separately for "instruction-teaching" and for "inspirational" purpose films.

PRESENTATION: Films winning the Bronze Plaque will be shown in October during the (AWARDS LISTINGS CONTINUED ON PAGE 16)

NEW • EXCLUSIVE • NEW

The Miniola Editing Machine



The "Miniola" is designed to meet the requirements of the smaller budget 16mm film producers while offering the same precision and many of the facilities of the higher priced models. It is portable and can be bench mounted or a purpose built stand supplied.

It has a continuous movement with drive of a novel design giving instant stop and reverse without the aid of magnetic clutches, brakes and electronic relays.

The upper film path is for picture and the lower film path for separate optical and separate magnetic sound. Either film path can be moved independently of each other through de-clutching the sprockets simply by lifting the knob on the front of either sprocket.

Precision cut sprockets and both film gates are in non-magnetic stainless steel.

The machine can be bench mounted or used on a special stand that is available as an extra.

\$1895

F.O.B., N.Y.

Continuous movement suitable for negative and positive viewing • Film paths detachable • Projected picture 6 1/4" x 4 1/2" • Instant stop and reverse • High quality sound • 2000' capacity • Separate magnetic, separate optical and combined optical and magnetic heads • Synchronous and double speeds • Program timer (optional) • Footage counter • Portable

For Literature or Demonstration,
Write to:

**FLORMAN
&
BABB, INC.**

Serving the world's
finest film makers

68 West 45th Street,
New York 36, N. Y.
MU 2-2928

FILM AWARDS

(CONTINUED FROM THE PRECEDING PAGE 15)

National Safety Congress and Exposition in Chicago, Ill. Plaques will be presented at that time to representatives of sponsors of these films by the Committee's chairman. Certificate of Merit winners will receive their awards after the final judging which is in April. All winners will be notified immediately after the judging.

INFORMATION ON AWARDS PROGRAMS: Write to William Englander, Secretary, National Committee on Films for Safety, 425 North Michigan Avenue, Chicago, Illinois 60611. ☐

4TH INTERNATIONAL FILM & TV FESTIVAL OF NEW YORK

(Held in Conjunction With the
Industrial Film & A-V Exhibition)

The Fourth International Film & TV Festival of New York is scheduled for November 4-6, 1964, at the Americana Hotel, 53rd Street & 7th Avenue, New York City. Industrial and other sponsored films as well as TV commercials are eligible for entry.

CATEGORIES: Business films may be entered in (1) Sales Presentation; (2) Training; (3) Public Relations; (4) Scientific; (5) Educational; (6) Public Service; and (7) Documentary categories. Television commercials are grouped into (1) Live Action; (2) Animation and Puppet; and (3) Live and Animation, and are divided into (a) up to 30 seconds; and (b) over 30 seconds.

AWARDS: Grand Prix is awarded in each of the two primary groups, Business Films and TV Commercials. Each category in these two groups is eligible for First Prize and Special Awards. Special achievement awards are given for contributions in Best Direction, Best Musical Sound Track, Best Special Effects, Best Photography, Best Art Work, etc.

ENTRIES: For entry forms and fees apply to Industrial Exhibitions, Inc., sponsors of the Festival, 17 East 45th St., New York, New York 10017. Phone: ONford 7-4978. ☐

12TH ANNUAL AWARDS COMPETITION of the NATIONAL VISUAL PRESENTATION ASSN.

The "12th Day of Visuals" and attendant awards events of the National Visual Presentation Association, usually held in the Spring of each year, have been postponed because of the impending New York World's Fair, opening on April 22nd.

Dates for this event, now tentatively set for mid-June, 1964, will be announced later. For up-to-date information address: The National Visual Presentation Association, New York Area Chapter, 19 West 44th Street, New York 36, N. Y. BUSINESS SCREEN will carry details as soon as they are announced. ☐

Awards Events for Television Commercials
Are Listed in the Adjacent Column; Also See
Int'l Ad Film Festival Listing on Page 18

THE FIFTH ANNUAL AMERICAN TV COMMERCIALS FESTIVAL

New York City—May 14-15, 1964
Chicago, Toronto, Dallas, Los Angeles
and Other Cities—May & June, 1964

ELIGIBILITY: Open to commercials telecast in the U. S. and Canada for the first time during 1963. No limit on entries from sponsors, agencies, stations or production companies.

CATEGORIES: Forty product classifications plus one category for Classics, which must have been first telecast more than five years ago.

JUDGING: By five Regional Councils of prominent advertising executives, headed in 1964 by Barton Cummings, Chairman of Compton Advertising Agency.

CRITERIA: Outstanding commercials . . . based on strength of the sales message, visual and aural appeal and allover technical skill.

AWARDS: A golden "CLIO" statuette to each Best of Product Category and Special Citation winner. Certificates to Runners-Up and 150 Finalists.

INFORMATION: 16mm reel of winners is available from Wallace A. Ross, Director, American TV Commercials Festival, 40 East 49th Street, New York, New York 10017. Phone: ELdorado 5-5877. ☐

FIFTH ANNUAL INTERNATIONAL BROADCASTING AWARDS COMPETITION

Sponsored by the Hollywood Advertising Club

☆ IBA awards are presented during February, 1965 at the Hollywood Palladium, Hollywood, California for the world's best television and radio commercials broadcast during 1964.

ELIGIBILITY: Open to any company or individual engaged in creating or producing broadcast advertising. For television commercials broadcast internationally, nationally, regionally or locally between December 1, 1963 and December 1, 1964. Deadline for entries: December 15, 1964.

CATEGORIES: Fourteen television and eight radio categories, including: Live Action; Animation; Combination; Stop Motion; Video Tape; ID's; Local; Program Integrated; Humorous; Public Service; Series, etc.

JUDGING: Preliminary judging held in six production centers: London, Toronto, Mexico City, New York, Chicago and Hollywood. More may be added. Final judging by outstanding panel from International Advertising Association, held in Hollywood.

AWARDS: Sweepstakes Trophies, "Annie" Awards in TV and Radio; Best of Category; special citations for marketing, technical excellence, achievement, etc. Top 250 finalists receive certificates.

INFORMATION: General Chairman, International Broadcasting Awards, Hollywood Advertising Club, 6362 Hollywood Boulevard, Hollywood, California 90028. Phone HO 5-1183. 16mm Reel of Winners available. Winning commercials donated to the Hollywood Museum Permanent Library.

REID H. RAY FILM INDUSTRIES

ST. PAUL • CHICAGO • WASHINGTON



COMMUNICATIONS IN MOTION

OUR FILM SCOPE... **UNLIMITED**

ASSIGNMENT the WORLD

With an openness to knowledge, we have assumed a responsibility to our clients who have multiplied and diversified throughout the years. Coupled with our accomplishments, the horizon of our company activity has expanded to global proportions.

We have established a flexibility that has taken our activities from Zamboanga to Atlantic City and has included scenes filmed in the Sulu Sea and in the bush of Africa. Our cameras have seen the Inland Empire at harvest time and have flown above the 6th Fleet in the Mediterranean.

Responsibility, integrity, plus dependability have been important factors in the more than half a century of continuous production leadership. A priceless heritage has been established.



IN PRODUCTION

4 FILMS

**FOR THE
1964-1965
NEW YORK
WORLD'S FAIR**

GRAPHIC FILMS CORP.

916 N. CITRUS AVENUE
HOLLYWOOD 38, CALIFORNIA
HO 7-2191

INTERNATIONAL AWARD COMPETITION

THE 11TH INTERNATIONAL ADVERTISING FILM FESTIVAL

Venice, Italy—June 15-20, 1964
Sponsored by the Screen Advertising
World Association Ltd.

MANAGEMENT COMMITTEE: The Executive Committee, consisting of officers of the above mentioned Association, is fully responsible for all policy matters in relation to the Festival Organization. Categories and awards are planned by these representatives of the sponsoring Association. Festival Director: Mr. Peter E. Taylor, Head Office, International Advertising Film Festival, 17, Berkeley Street, London W. 1, England. Phone: GROsvenor 1471 2.

ENTRY DATE & CATEGORIES: Entry forms issued from London Office during March. Closing dates: for completed entry forms — April 28th; for delivery of films to Venice — May 16th. Contact in United States, Alexander International, 500 Fifth Avenue, New York, New York 10026, and Alexander Film Company, Colorado Springs, Colorado.

CATEGORY MODIFICATION: Categories available as before except that a new category introduced into the Cinema group last year and entitled "Special Effects" is being renamed "Mixed Techniques" and a similar category will for the first time be introduced into the Television group.

AWARDS: Special awards will include besides the Grand Prix du Cinema and the Grand Prix de la Television, the Coppa di Venezia which will be awarded in each of the Cinema and Television groups for the highest average of marks attained for a minimum entry of six films in the one or the other group.

JURIES: Two international juries, one for the Cinema and the other for the Television group, each headed by a president to be elected just prior to the start of the Festival, will be selected to judge all the films in both groups. Members of the various international advertising associations and federations compose this judging group.

THE 16TH ANNUAL COMPETITION OF THE CANADIAN FILM AWARDS

Sponsored Jointly by
The Canadian Association for Adult Education,
The Canadian Film Institute,
The Canada Foundation

MANAGEMENT COMMITTEE: Consists of representatives from each of the sponsoring organizations plus technical advisers, who are associated with the film making industry in Canada. Roy Little, *Chairman*, Canadian Film Awards, 1762 Carling Avenue, Ottawa 13, Ontario.

CATEGORIES: Awards will be given for films produced for TV in two categories, fictional and documentary, and for filmed TV commercials. Other categories are: Theatrical, shorts and features; Non-theatrical, arts and experiment, children's, general information, public

relations, sales and promotion, training and instruction, travel and recreation, amateur. Award for Cinematography presented by Canadian Society of Cinematographers. Films released during 1963 by Canadian film producers are eligible for award. Entries closed January 31, 1964.

AWARDS: Award for the Canadian Film of the Year, a Certificate of Merit for best in each category, trophy of the Association of Motion Picture Producers and Laboratories of Canada for the best amateur film.

THE FIFTH INTERNATIONAL INDUSTRIAL FILM FESTIVAL

London, England, November 2-6, 1964
Sponsored by the Council of European
Industrial Federations

Great Britain is the host country for the Fifth International Industrial Film Festival. Sponsored annually by members of the Council of European Industrial Federations (CEIF). European film entries are selected through national industrial film festivals held in each of the respective countries. Films of the United States are invited to participate though the National Association of Manufacturers in this country.

CATEGORIES: the following types of films are admitted to this International Festival:

A. Films about industrial questions (economic, social, technical or scientific) of general interest and intended for showing primarily to the general public.

B. Films about specific industrial products, materials or projects, intended for showing primarily to the general public.

C. Films aiming less at information than do the films in categories A and B, but which have the purpose of contributing to the prestige of the industry concerned or of a firm, intended primarily for the general public.

D. Films about specific industrial products, materials or projects or about industrial techniques (management methods, measures for increasing productivity, efficiency and output, rationalisation, automation, application of modern techniques, etc.) intended primarily for specialist audiences.

E. Films on industrial application of scientific principles and research intended primarily for special audiences, including educational establishments, rather than for general showing like categories A, B and C.

F. Films on management and manpower training (for example, vocational guidance and training, training within the firm) and on manpower promotion and human relations within the firm, intended rather for an industrial audience than for the general public.

G. Films on accident prevention, occupational diseases, health, re-education and measures of social security, intended rather for an industrial audience than the general public.

CLOSING DATES: films should be received by the sponsoring organization in Britain, the (AWARDS LISTING CONCLUDED ON PAGE 20)

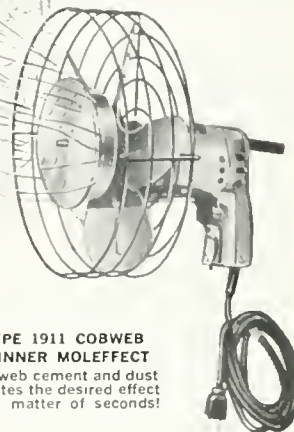
CAUGHT IN THE WEB OF UNCERTAINTY?

Call *Charles Ross* ...

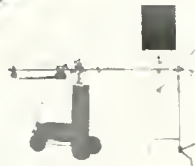
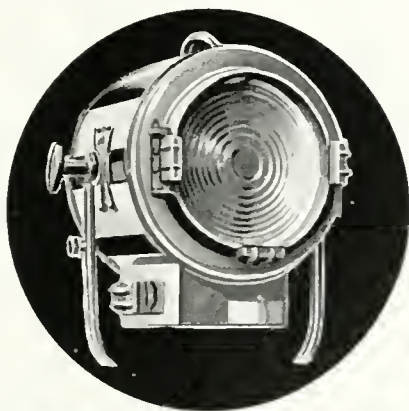
24 hours around the clock!

... for the necessary LIGHTING EQUIPMENT ... GENERATOR TRUCKS

... GRIP EQUIPMENT ... PROPS ... ACCESSORIES



**TYPE 1911 COBWEB
SPINNER MOLEFFECT**
Cobweb cement and dust
creates the desired effect
in a matter of seconds!



When ordering equipment from Charles Ross, you'll find lighting problems won't be closing in on you so often. Remember, our several floors of rental inventory are available 24 hours

around the clock. And, of course, special effects units such as Mole-Richardson's COBWEB SPINNER, WINDMACHINE, FOG-MAKER MOLEFFECTS are for sale or rental too.



SOLE DISTRIBUTOR OF MOLE-RICHARDSON COMPANY PRODUCTS IN THE NEW YORK AREA

RENTALS SALES SERVICE

Send for a schedule of rental rates.

LARGEST SUPPLIERS IN THE EAST: Motion Picture, TV Lighting and Grip Equipment, Props, Generators

333 WEST 52 STREET, NEW YORK, N. Y. 10019

Area 212, Circle 6-5470


Since
1921...

Charles Ross INC.

INTERNATIONAL AWARD COMPETITION

(CONTINUED FROM THE PRECEDING PAGE 18)

British Industrial Film Association, not later than August 15, 1964. A list of films selected in each category must be transmitted together with a synopsis of each (not exceeding 250 words) not later than August 1, 1964. Synopses are to be supplied in the English, French and German languages. Only National Federations may participate through their respective organizations.

CINE

THE COUNCIL ON INTERNATIONAL NONTHEATRICAL EVENTS

(Processing United States Entries
for International Film Festivals)

OFFICE (of the Coordinator): 1201 Sixteenth
Street, N. W., Washington, D. C. 20036.

OFFICERS: Willis H. Pratt, Jr. (American Telephone & Telegraph Co.), *President*; Thomas W. Hope (Eastman Kodak Co.), *First Vice-President*; J. Edward Oglesby (Virginia State Board of Education), Anna L. Hyer (National Education Association), Charles Dana Bennett (Farm Film Foundation), *Vice-Presidents*; Willard Webb (American Science Film Association), *Treasurer*; Alden Livingston (E. I. duPont de Nemours & Co., Inc.), *Secretary*; Harold E. Wigren (National Education Association), *Coordinator*; John Flory (Eastman Kodak Co.), *Past President*.

OTHER DIRECTORS: Eyre Branch (Standard Oil Co., New Jersey, retired); Otto H. Coelln (Business Screen Magazine); Ralph P. Creer (American Medical Association); Robert Disraeli (American Jewish Committee); Kirby Grant (Actor-Director); Carolyn Guss (Indiana University); Emily S. Jones (Educational Film Library Association); Stanley McIntosh (Teaching Film Custodians, Inc.); The Rev. Michael Mullen, C. M. (St. Johns University); Reid H. Ray (Reid H. Ray Film Industries); Frank Rollins (E. R. Squibb & Sons); Randall Whaley (Wayne State University); Janet R. Wilkins (New York City); and Don G. Williams (University of Kansas City). Note: the above serve not as representatives of their organizations, but as individuals.

PURPOSE: CINE is a voluntary organization established to coordinate the selection of U. S. nontheatrical motion pictures, other than those produced by the United States Government, for submissions to foreign film festivals.

1964 ACTIVITIES: Selection of U. S. nontheatrical films for entry in the following festivals is being handled by CINE: Berlin International Film Festival; Berlin International Agricultural Film Competition; Padua International Exhibition of the Scientific-Didaetic Film; Valencia Music and Dance Motion Picture Contest; Venice International Film Festival; Cortina International Competition for Sports Motion Pictures; Edinburgh Film Festival; Melbourne Film Festival.

SAN FRANCISCO

INTERNATIONAL FILM FESTIVAL

(Film As Communication Section)

November 5-18, 1964

CATEGORIES: I. Art and culture (relating to subject matter); II. Industrial, government and institutional films for internal use; III. Government films for general information to the public; IV. Films sponsored by industry, individual companies or other commercial institutions, for the general public; V. Films sponsored by civic and community organizations or other non-profit organizations, intended for public use; VI. Classroom films (primary and elementary schools); VII. Classroom films (secondary schools and colleges); VIII. Continuing education (graduate, technical, training and other instructional films).

ENTRY INFORMATION: Application blanks should be sent for and mailed in April; receipt of forms deadline will be August 1, 1964. Only 16mm release prints will be acceptable but original gauge may be another.

SCREENINGS: For film as communication entries, final screenings and conference will be held from Wednesday, November 11, through Saturday, November 14. The general Festival dates will be Thursday, November 5, through Wednesday, November 18, 1964.

APPLICATION BLANKS should be requested from and mailed to: San Francisco International Film Festival, Film as Communication Section, 172 Golden Gate Avenue, San Francisco, California 94102.

FILM AS ART: This is a new category, established in 1963 to replace "Creative-Experimental Films" and will be devoted entirely to experimental films. Participation of independent film makers is encouraged and entries will be judged on the basis of the originality of their contribution to the film medium.

MIFED, INTERNATIONAL FILM, TV FILM AND DOCUMENTARY MARKET

IX Cine-meeting, April 15-25, 1964

X Cine-meeting, October 12-21, 1964

CATEGORIES: Feature (entertainment) motion pictures, telefilms, publicity films and documentary motion pictures may be screened at this market-place for possible re-sale.

MARKETS: Two sessions are held each year. The Spring session in April is concurrent with the Milan International Trade Fair. A Fall session is held in October (see above).

ENTRIES: Address requests for entry forms, etc. to Commissariato del MIFED (Mercato Internazionale del Film, del TVFilm e del Documentario), Largo Domodossola, 1, Milano (640) Italy.

News of specialized film award programs sponsored by financial, transportation, advertising and other groups is provided during the year in the pages of regular issues of BUSINESS SCREEN. We keep readers informed.

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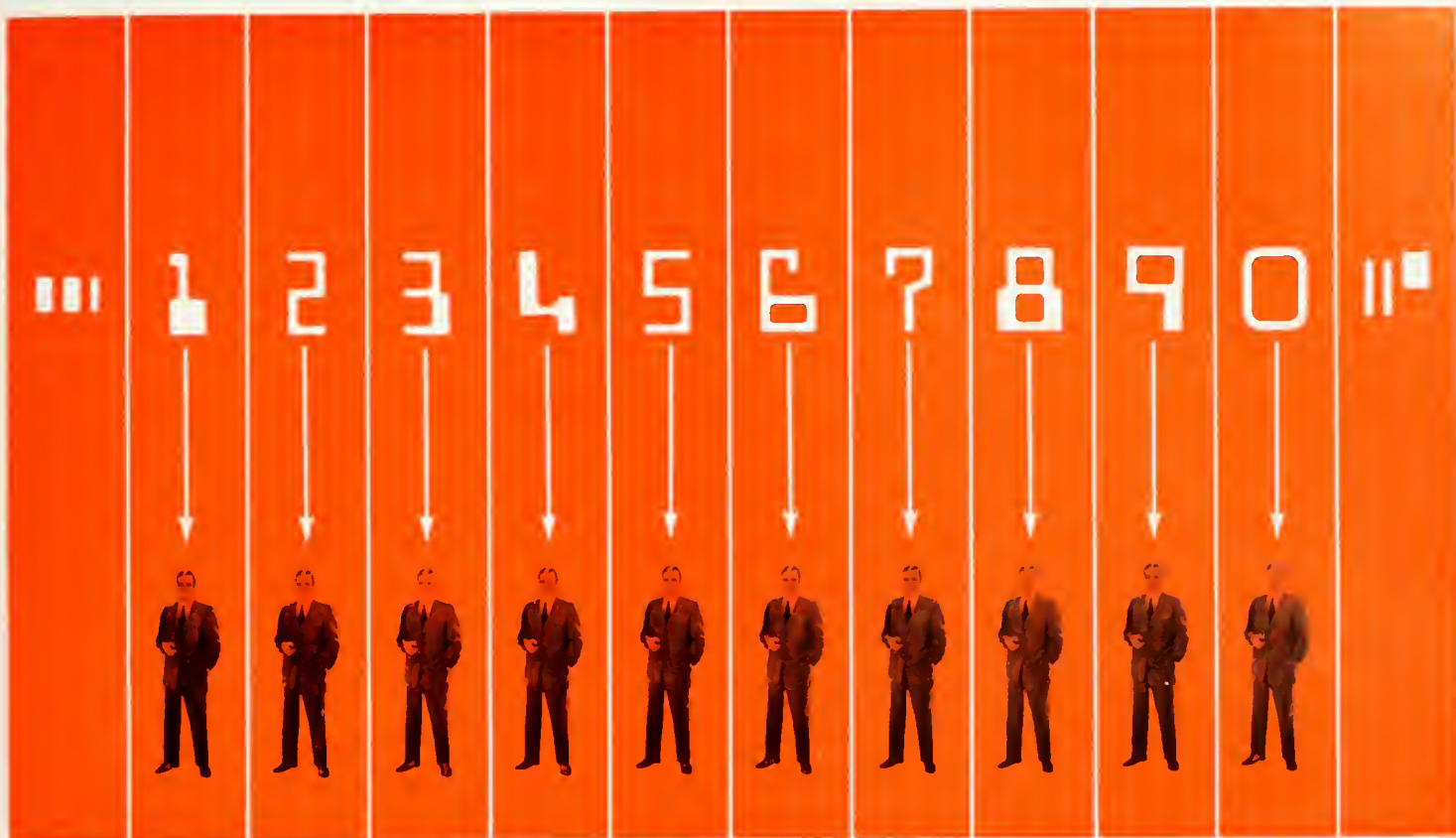
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“Selective Audiences” replace mere numbers with real people

Developing selective audiences for public-relations films is a challenge that a progressive distributor must accept.

Selective audiences are a product of our belief that the bland assortment of audiences in too many of today's distribution programs are not doing the job they should do for the film sponsor.

The obligation to do this job properly lies with the distributor. The goal he should strike at is not the vague assortment of adult and school audiences, so common today, but a *precise* selection of audiences that aims at the sponsor's range of *immediate* interests.



“Selective Audiences” are not just the heady stuff that shop talk is made of. Our sales consultants offer these precise distribution programs as part of our standard services, and they wind up being spelled out in our contracts every day.

We hold that these programs are the most advanced in the industry. They give the sponsor a high return on his distribution investment and equally important to sponsor and producer, they add a clear measure of extra value to the already proved function of public-relations films.

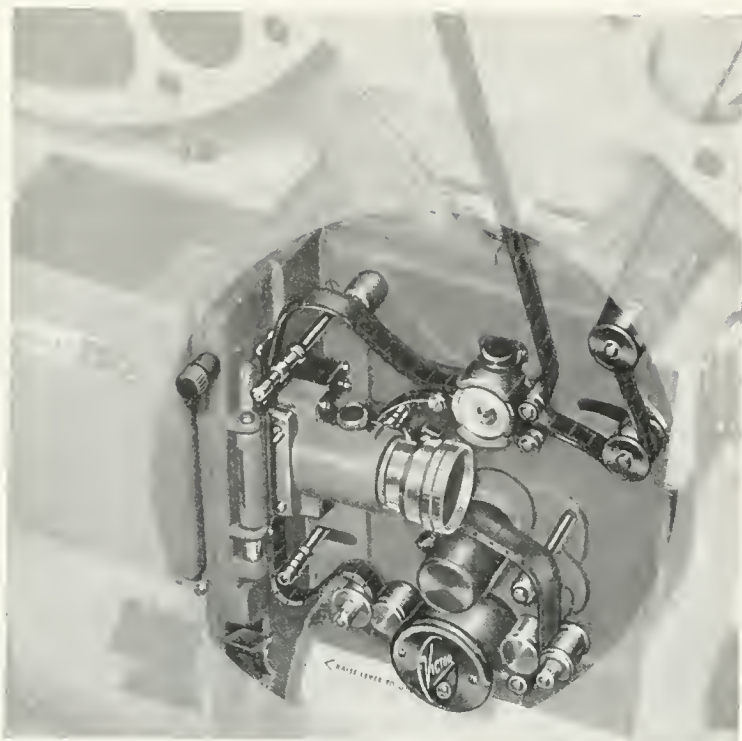
If you'd like more information about “selective” film distribution, we'll be glad to get in touch with you. Just call or write any of the Sterling Movies U.S.A. sales consultants below.

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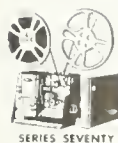
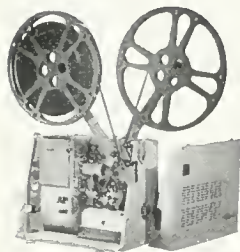
William Troy • Clifford Wells
200 South Michigan Avenue, Chicago 4, Ill.
939-6056

Ralph Rafik
1469 North Vine Street, Los Angeles 28, Calif.
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Meetings on the Audio-Visual Calendar

95th Technical Conference of SMPTE Opens April 12th

The 95th Technical Conference of the Society of Motion Picture and Television Engineers launches a busy spring and early summer meeting program when sessions get underway April 12th at the Ambassador Hotel in Los Angeles. Convention Vice - President George W. Colburn has already announced a formidable list of key arrangements chairmen for the West Coast gathering.

General chairman is John P. Kiel of Photo-Sonics, Inc., Burbank, California, assisted by Ralph E. Lovell of the 3M Company's Los Angeles office.

In charge of hospitality is Theodore B. Grenier of the American Broadcasting Company. Hollywood and hotel arrangements are under the direction of W. Daniel Carter of Consolidated Film Industries' local headquarters.

Luncheon chairman is G. Carleton Hunt, Glen Glenn Sound, Hollywood and Dennis F. Godfrey, Eastman Kodak Company, is the banquet chairman. The Ladies Program is in the capable hands of Mrs. William E. Gephart, Jr. and Neal Keehn of General Film Laboratories is in charge of publicity.

Other program arrangements are being handled by E. B. McGreal, Producers Service Company, Hollywood (in charge of registration) and A. B. Johnson, Pathe Laboratories, is the Conference Auditor. This year's equipment exhibit is being supervised by George Kendall, Moviola Manufacturing Company, North Hollywood.

Noteworthy in the long list of technical papers to be presented during the week-long conference are those on Cinematography; Color and New Photographic Materials; Medical Photography; Motion Pictures, Television and Education; Projection Practices; Short Film Subjects and a session on Small-Format Films.

John M. Waner, Eastman Kodak, Hollywood, is chairman for the technical program.

* * *

CINE to Review Films for Festivals Abroad April 7-10

☆ The Council on Non-Theatrical Events (CINE) will hold final judging sessions for motion pictures to go to inter-

national film festivals in the Auditorium of the National Education Association in Washington, D. C. on April 7-10th.

The annual meeting of the now-incorporated (non-profit) organization will be held in the Board Room of NEA headquarters on Tuesday, April 7th. Meeting chairman is Willis H. Pratt, Jr., CINE President. The judging sessions follow the nationwide review of overseas festival entries by regional juries. Their selections are then sent to Washington for final decision and allocation to the various festivals held throughout the world later this year. ☐

* * *

Educational A-V Specialists Meet in Rochester April 20

The Department of Audio-Visual Instruction, National Education Association, will bring together specialists in a-v education techniques and tools when it holds its national convention at the War Memorial Auditorium in Rochester, New York on April 20-25th.

A special program has been arranged by the Eastman Kodak Company for presentation to convention delegates. A report of these proceedings will be provided in these pages. ☐

* * *

NVPA Board Votes to Hold a "Day of Visuals" in June

After considerable discussion and a keen awareness that New York City will be a major tourist attraction when the World's Fair is in full swing, directors of the National Visual Presentation Association have now resolved to hold that organization's traditional "Day of Visuals" program in late June.

Although final details were still to be confirmed, the site is apparently again to be the Hotel Commodore. But Vice President Herbert C. Rosenthal's motion for the "late June" date was seconded by Treasurer Norman L. Bebell and passed by a near-unanimous vote of the directors present at the February 27 meeting of the organization's Board of Governors and Directors.

At presstime, no decision had been made by the NVPA Board on exhibits during the "Day of Visuals" program. A Seminar program is definitely planned for the one-day event.

Industrial Relations Experts Select Best Films at Forum

In our next issue we'll bring you the selections made at the Industrial Relations Film Forum sponsored by the National Association of Manufacturers and held on March 8-13 at the Hollywood Beach Hotel, Hollywood, Florida.

The best in recent industrial relations motion pictures were screened by specialists in that field during the general conference.

Industrial A-V Association Meets in Chicago April 27-30

In Chicago on April 27th, members of the Industrial Audio-Visual Association will not be concerned with World's Fair reservation problems as they convene for the annual convention of that professional a-v management group.

The "members-only" sessions of IAVA will be held in the new Hotel Continental along Michigan Avenue's "Magnificent Mile." Program chairman for the four day convention is Paul L. Dowty, International Harvester Company. Assisting in program arrangements for the annual gathering are Central Region members.

Hold 5th National Conference of Industry Film Producers

Rounding out the calendar of key meetings of professional industrial film people is the Fifth Annual Meeting of the Industry Film Producers Association, Inc., opening at the Disneyland Hotel in Anaheim, California on June 4th.

Conference Vice - President Joseph M. Gulli is in charge of arrangements for this important gathering of industrial filmmakers, which will be climaxed by the association's "Cindy" awards banquet on June 6.

National Audio-Visual Show Opens in Chicago on July 18

Audio-visual dealers from all over the U. S. and Canada will converge on Chicago for the 25th Anniversary convention and Audio-Visual Exhibit of their National Audio-Visual Association, scheduled for the Sherman House from July 18th through the 21st.

Joining with them to attend concurrent special meetings and a-v forums will be representatives of a-v user groups

from education, industry, medicine and allied sciences. The NAVA convention program includes an Audio-Visual Education Forum for school and college audio-visual directors and administrators; an A-V Workshop for Industrial Training Directors, attended by training supervisors from business and industry; and an A-V Conference of Medical and Allied Sciences as well as meetings of members of the National Visual Presentation Association and of the Industrial Audio-Visual Association.

The display of audio-visual products, often called the "largest audio-visual trade show of them all," opens at 1 p.m. on Saturday, July 18th and continues through Sunday, Monday to close at 1 p.m. on Tuesday, July 21st. James Hulfish is Exhibit Manager for the National Audio-Visual Association, at Fairfax, Va.

Britain Is Host at November Int'l Industrial Film Exhibit

Over 3,000 industrial organizations, advertising agencies and specialized film producers have been being invited to enter films to represent Britain at the Fifth International Industrial Film Festival to be held in London, England from November 2nd through the 6th.

Britain is the host country for this year's Festival, annually sponsored in Europe by the Confederations of European Industry of Britain and the Continent. Michael Shersby is Festival Director. He has announced that final selection of the 15 films to represent that country will be made by the Council of the British Industrial Film Association. Sir Ivone Kirkpatrick, Chairman of the National Bank and former Chairman of the Independent Television Authority, is President of the BIFC.

Mr. Shersby said that the Federations of Industry in at least 15 countries would be submitting national entries. He estimates that during the six days of the Festival, over 150 industrial films would be exhibited. Our own Robinson P. Rigg, European Editor of BUSINESS SCREEN INTERNATIONAL, is serving as Publicity Director for the event.

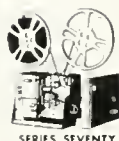
The National Association of Manufacturers is traditional host group for the U. S. entries.

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Klopman leans on "Moviematic"

Klopman Mills, Inc., a division of Burlington Industries, wanted to show their new color film "Man You Can Lean On" to 1500 top buyers and store training directors across the country, plus about 7 to 8,000 retail sales people. To do this they supplied each of their local representatives — all women — with a KALART VICTOR Moviematic Repeater projector loaded with a 16mm sound print of the film. These representatives then carried the convenient Moviematic to the store people. *Wherever* the buyer, Klopman pictured the "Man You Can Lean On" in the best selling atmosphere ... and you can do the same for your business. With the Moviematic you're not selling in the dark. You can see what arouses your prospect's interest ... then clinch the sale. That's because the last time you showed it, the film was rewinding itself ready for this time. Is Klopman enthusiastic about Moviematic? You bet! More buyers are specifying Klopman, not just any fabric. How about your product? You can purchase, lease or lease-to-buy the Moviematic. Ask your KALART VICTOR dealer or write:



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TO BUILD A SCHOOLHOUSE, Narrated By CHET HUNTLEY, Sponsored By EDUCATIONAL FACILITIES LABORATORIES, INC.

The Schoolhouse Is Not, Of Course, As Important As The School Teacher. But The Schoolhouse, Because It Stands There To Be Seen, Speaks Of The Intentions Of The Community Toward The Children.

28 Minutes Graphic And Live Color Film On The Changing Architecture Of American School Building.

Directed By JERI SOPANEN, Written By ROBERT HERTZBERG And HOWARD ENDERS. Edited By JEAN OSER And ARNOLD FRIEDMAN, Original Music By IRWIN BAZELON.

Designed And Produced By TED LOWRY, PELICAN MOTION PICTURES, INC., Industrial, Theatrical And Documentary, Division Of



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A Preface to the Review

MAKERS OF FACTUAL FILMS were given many important assignments in the past year: interpretation of the economy; explanation of social problems, ranging from those of youth to the aged; public information of vital concern on the nation's resources; exposition of corporate policies and programs; health and safety education as well as professional medical instruction; and the training of workers as well as salesmen at both ends of the business spectrum.

Their colorful reels also brought re-enactment of thrilling spectacles of sport: auto racing, baseball's World Series; professional football's championship game; the best in golf, tennis and other sports. Films bridged the oceans to share with millions of viewers the vistas of far-off places and of the peoples of a world no farther away than the screens which brighten tens of thousands of community halls and other meeting places where they are shown.

A Pope once proclaimed these the "*pictures which enter men's hearts and minds*" and cautioned for their constant betterment. *What a field of great endeavor for men and women of talent to enter . . . what tremendous potential lies ahead in a world as complex as ours has become!* Yet, neither the world nor the film people who serve it through the enlightening power of their pictures, lack problems.

Festivals Are Fun, But "Working Films" Merit More Recognition

☆ Is it a "problem" of our filmmakers that we tend to over-estimate the value of present-day film festival competition? We would not discourage a single one of these, for "exposure" is probably worth the price in New York, Columbus or San Francisco. Does it matter that the great majority of "festivals" at places like Edinburgh and Venice are simply to promote tourism and that, especially at Edinburgh, the factual film plays the back-halls and side-streets to meager audiences?

Positive emphasis would place the National Safety Film Contest on a high plane; films judged by experts in this highly-specialized field are screened again by representatives of the most prominent organizations involved in the process of safety education. The specialized character of the International Industrial Film Festivals, held annually in Europe, might well be emulated in this country.

But the most positive problem of all is that there is literally no recognition of *working films*, of *films as tools* assigned to accomplish specific tasks and proving their salt in companies which have learned to regard them for *solid values* rather than optical technique.

Such films, we submit, are the hard core of this industry; these are the pictures which earn their keep. Sharing the case histories of programs where they are developed would merit the attention of

corporate management. Where are they? Clues are found in the listing pages which begin on page 107: in the report by veteran producer Charley Beeland on his success with Smm sound; in the story of the American Oil-sponsored Smm safety education package told in this issue. The evolution of a program of recognition for the most valuable assets in the field of factual film is a key objective for BUSINESS SCREEN throughout the rest of this year.

When Government Buys on "Price" Alone, the Nation Will Suffer

The Federal Government's recognition of the film medium is emphasized again in the listing pages devoted to its audiovisual programs. But government film procurement has become one of the film industry's critical problems. The government people who procure film services from the lowest bidder *on that basis alone*, will either get bad pictures — or do irreparable financial damage to the good company which takes the assignment on that basis.

Going down to Washington on the air shuttle from New York the other day, a friend happened to sit next to the film buyer of a government agency. In the course of conversation, the subject of the current rules for bidding on government pictures came up.

"Why," our friend said, "with those regulations, even if you got a low bid from a taxi-driver you'd have to take it."

The government man laughed. "As a matter of fact, one did, and we did accept it." It seems that among 159 "producers" bidding on a recent film was an honest-to-God taxi-driver who was also an enthusiastic amateur movie-maker with a closet-full of equipment. He bid \$9,567 for a 27½-minute color film calling for 15 locations. Under the rules, his bid was the lowest received, and was accepted.

Let the industry's trade groups and its labor organizations ask the Congress if that's the way the American taxpayer gets *his* money's worth out of government spending? This is a vital medium, requiring real skills to deliver the intended message. It helped win in wartime; it can help win today's *war* on ignorance and poverty.

Let the Industry Unite on a "Research & Development" Program

Finally, there is an area which is no "problem," but one of *opportunity*. This highly-divided industry, in terms of national *trade* unity, is really united in spirit and in the common goal of self-preservation. It has urgent need for the formation of a national council to further such objectives, to establish a program of "Research and Development" on film objectives and results. On such a council there should be representation for both sides of the trade: production and distribution.

The character of men like Jamison Handy, Bill Hammer, Reid Ray, Frank Speidell, Hank Strauss, Dick Westen, Stan Webb, John Sutherland . . . to name only a few of many . . . is evidence of our resource of leadership. Let them join with Frank Arlinghaus, Chuck Dolan, Bob Mitchell and others to look ahead into the industry's *full potential*! This is another area in which we pledge our continued effort.

Producer Listings-in-Depth Present 2,554 Titles for Reference

We will sum it up again, but this 14th Annual Production Review brings into sharp focus the personal and physical resources of 377 producing companies in the United States, 14 in Canada and 65 abroad. It provides references-in-depth on their work, available as proof of ability, on 1,921 motion pictures and 633 slidefilms. 2,015 names of key production people are identified by title in the U.S. alone.

This was a formidable task of census-taking. And we're equally proud that the country's leading companies have joined with us, in the advertising pages of the Production Review, to tell their story in those additional, interesting display messages.

On to the next quarter-century with a 25th volume under way as another great World's Fair opens in New York on April 22nd. It seems like only yesterday . . . when we reported the '39 New York Fair in the same detail with which we bring you the story of the 1964 edition — soon after that momentous opening day . . . — OHC

For The National Aeronautics and Space Administration; PROJECT APOLLO: MANNED FLIGHT TO THE MOON.

13½ Minutes Animated Color Film On The United States Effort To Place Two Men On The Moon Before 1970.

Produced by PELICAN MOTION PICTURES, INC. Industrial, Theatrical And Documentary Division Of PELICAN FILMS, INC.

Designed And Produced By TED LOWRY, Written By GENE STARBECKER, Edited By JERI SOPANEN, Camera Work By AL RESEK, Original Music By BERNARDO SEGALL, Supervised For NASA BY BYRON MORGAN and PAUL HANEY.

Contact: JOE DUNFORD or TED LOWRY.



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like the V. I. P. that he is.
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. . . and **no extras** in the cost to you.
That's **our** business.

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OF THE ASSOCIATION OF NATIONAL
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PURPOSE: The Committee initiates and executes projects which will provide the 1025 Audio-Visual Interest Group members with cost, technical, distribution and other information about business films and related audio-visual materials.

**BIOLOGICAL PHOTOGRAPHIC
ASSOCIATION, INC.**

HEADQUARTERS: Box 1668, Grand Central Post Office, New York, New York 10017. (Office of the Secretary).

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PROFESSIONAL FILM USER GROUPS

Jewish Hospital); Howard B. Tribe (University of Utah School of Medicine).

MEMBERSHIP: The Biological Photographic Association is composed of medical doctors engaged in practice and research; photographers in medical centers, scientific technicians.

PURPOSE: Dedicated to the science and techniques "pertaining to the photographing of all things which live or which have lived."

ANNUAL MEETING: The 34th Annual Meeting will be held August 24-27, 1964 at the Roosevelt Hotel, New York, New York.

OFFICIAL PUBLICATION: The Journal of the Biological Photographic Association.

THE FARM FILM FOUNDATION, INC.

MAIN OFFICE: 1425 H St., N. W., Washington, D. C. 20005.

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MEETINGS: The Trustees meet each year in June. The Board of Consultants meet to screen films on call of the Executive Vice President.

PURPOSE: The creation of better understanding between rural and urban America through audio-visual education.

ACTIVITIES: (1) Distributes through its main office and cooperating depositories 16mm motion pictures found suitable by Board of Consultants for Foundation endorsement. Distribution is principally to rural America. There is no cost to film users except for return postage. There is, however, a small library of special purpose rental films maintained at the main office. (2) The Foundation, through its contacts with all phases of rural America, makes available a unique consultation service to film sponsors and producers.

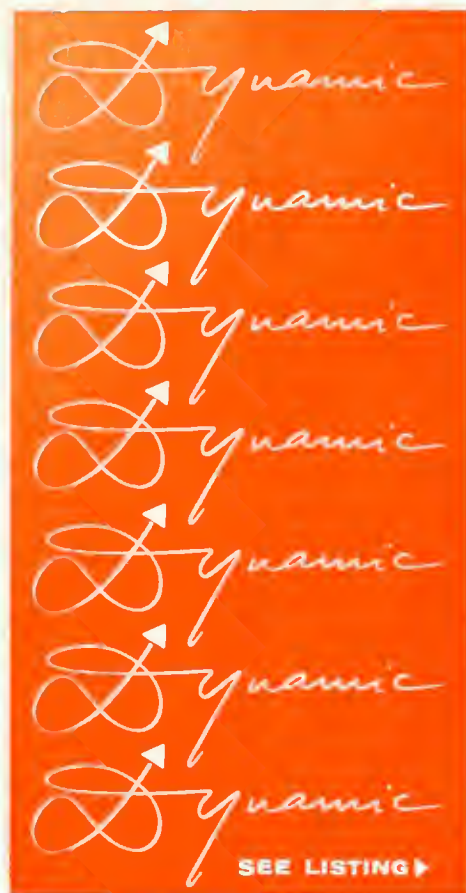
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AUDIO-VISUAL ASSOCIATION**

OFFICE (of the Secretary): Harold W. Daffer, Honeywell, 2753 Fourth Avenue South, Minneapolis, Minnesota 55408.

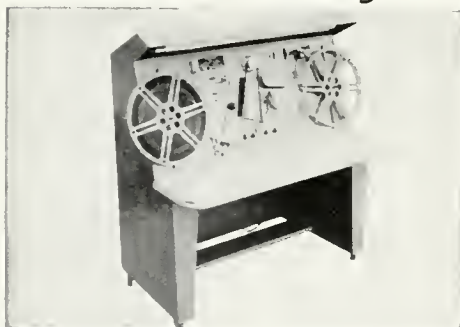
OFFICERS: William J. Connelly (Union Carbide Plastics Co.), *President*; Robert C. McCaslin (Caterpillar Tractor Co.), *First Vice-President*; H. Leroy Vanderford (American Telephone & Telegraph Co.), *Second Vice-President*; John T. Hawkinson (Illinois Central R. R. Co.), *Illinois' Vice-President*; Harold W. Daffer (Honeywell), *Secretary*; Donald G. Peterson (Caterpillar Tractor Co.), *Assistant Secretary*; Frederic J. Woldt (Illinois Bell Telephone Co.), *Treasurer*.

DIRECTORS: *Eastern Region*: Alan E. Yost (Bethlehem Steel Co.); *Northern Region*: Marshall C. Barnes (Bemis Bag Co.); *Central Region*: Paul L. Dowty (International Harvester Co.); *Western Region*: Walter V. Hardy (Autonetics); *Southern Region*: Robert L. Strickland (Lockheed Aircraft Corp.).

ADVISORY COUNCIL: Deforest G. Treichler (Socony Mobil Oil Co., Inc.), *Membership Chairman*; Paul L. Dowty (International Harvester Co.), *1964 Annual Meeting Program Chairman*; Alan E. Yost (Bethlehem Steel Co.), *Publicity Chairman*; O. H. Peterson (American Oil Co.), *Project Chairman*; Roy R. Mumma, *Technical Chairman*; William E. Morris (Baxter Laboratories, Inc.), *Constitutional Chairman*; James Craig (General Motors Corp.), *Historian and Past President's Chr.*



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DAVIS 8-7070

PROFESSIONAL FILM USERS GROUPS

(CONTINUED FROM THE PRECEDING PAGE 27)
PURPOSE: To study all means of audio-visual communications including creation, production, appreciation, use and distribution; to promote better standards and equipment and to establish a high concept of ethics in the relations of members with associated interests.

ANNUAL MEETING: At Chicago, Illinois—April 27, 28, 29, 30, 1964. Members only.

THE INDUSTRY FILM PRODUCERS ASSOCIATION

OFFICE: Post Office Box 564, Hollywood, California 90028

NATIONAL OFFICERS: Jack R. Goetz, *President*; Everett C. Kelley, *Financial Vice-President*; Kenneth J. Maurer, *Chapters Vice-President*; Joseph M. Gulli, *Conference Vice-President*; Jack R. Smith, *Executive Vice-President*; Edward L. Hayes, *Editorial Vice-President*; H. Gene Burson, Jr., *Past President*.

CHAPTER OFFICERS: Southern California: Henry Martin, *Chairman*; Ronald Johnson, *Secretary/Treasurer*; Robert Duff, *Program Chairman*. Northern California: Raymond Jaeger, *Chairman*; Edward Carroll, *Secretary/Treasurer*. Delaware Valley: Peyton Stallings, *Chairman*; Charlie Gindhart, *Treasurer*; James Preston, *Secretary*. New England: William A. Muttitt, *Chairman*; John H. Sheehan, *Secretary/Treasurer*.

MEMBERSHIP: Primarily composed of defense, aviation-space and electronics industry film managers, their crews and technicians supported by membership from commercial labs, equipment firms, independent production studios, etc.

PURPOSE: Study and discussion of problems and fields of interest related to industrial documentation and motion picture coverage of projects and products of members' organization; up-grading nationally of standards and abilities of members of film communication profession; formalizing industry-wide cooperation and exchange on techniques and applications.

PUBLICATIONS: The Official Magazine of the Industry Film Producers Association is **BUSINESS SCREEN**.

1964 ACTIVITIES: Fifth Annual National Conference and IFPA Film Awards Banquet, June 4, 5, 6, 1964, at the Disneyland Hotel, Anaheim, California.

THE NATIONAL COMMITTEE ON FILMS FOR SAFETY

OFFICE (of the Secretary): 425 North Michigan Ave., Chicago, Illinois 60611.

OFFICERS: W. L. Robinson (American Automobile Association), *chairman*; William Englander (National Safety Council), *secretary*.

MEMBER ORGANIZATIONS: American Automobile Association, American Association of Motor Vehicle Administrators, American National Red Cross, American Public Health Association, American Society of Safety Engi-

neers, American Society of Training Directors, American Standards Association, Association of Casualty & Surety Companies, Association of Safety Council Executives, Auto Industries Highway Safety Committee, Automotive Safety Foundation, Council on Occupational Health of the American Medical Association, Industries Highway Safety Committee, Insurance Institute for Highway Safety, International Association of Chiefs of Police, National Association of Automotive Mutual Insurance Companies, National Association of Manufacturers, National Association of Mutual Casualty Companies, National Fire Protection Association, The National Grange, National Safety Council, U.S. Air Force, U.S. Army, U.S. Bureau of Public Roads, U.S. Junior Chamber of Commerce, U.S. Navy.

PURPOSE: A co-sponsored group of national organizations, with active interest in accident prevention through use of films, who wish to accomplish the following objectives: 1. To stimulate production and use of safety films. 2. To raise the quality of films produced. 3. To establish film evaluation standards. 4. To recognize film excellence in awards program.

1964 ACTIVITIES: April meeting of the Committee as a Board of Judges to screen and finally judge entries in their 21st Annual Safety Film Awards Program. October evening showing of top winning films and presentation of awards to representatives of sponsors and or producers (during the National Safety Congress and Exposition in Chicago, Ill.).

THE NATIONAL VISUAL PRESENTATION ASSOCIATION, INC.

FOR INFORMATION: National Visual Presentation Association, Inc., 19 West 44th Street, New York 36, N. Y.

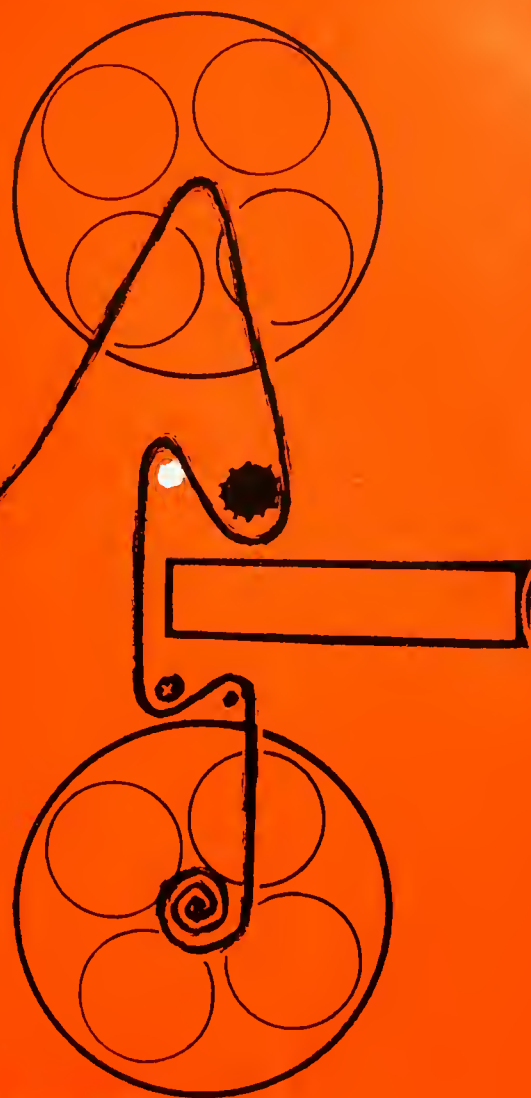
BOARD OF GOVERNORS: W. Blair Adams, Norman L. Bebell, William J. Connelly, Charles Corn, Rodd Exelbert, Roger Hall, William A. Klauber, Leon Luxenberg, Joseph C. McDonagh, Selwyn Robbins, Hebert C. Rosenthal, Henry Stolte, Emma Treadwell, William W. Weltman, Janet R. Wilkins, Robert Yung.

PURPOSE: To advance and encourage the more effective use of visuals to promote better communication in industry, business, education and government. To increase the prestige of the visual communications specialist by adherence to the highest ethical standards.

ANNUAL AWARDS COMPETITION: Deadline for awards entries for the "Best Visuals of 1964" to be announced later. Annual event usually held in the Spring of each year has been postponed until mid-June because of impending New York World's Fair events.

MEETINGS: Monthly luncheon meetings, second Thursday, September through June, in New York and Chicago; visitors welcome. The "Day of Visuals" Audio-Visual Exposition, Seminars and Awards Banquet will be held in the fall, following the close of the New York World's Fair and availability of hotel accommodations for "Day of Visuals" guests.

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PRODUCER & LABORATORY GROUPS

THE ASSOCIATION OF CINEMA LABORATORIES, INC.

OFFICE: 1925 K Street, N. W., Room 402, Washington, D. C. 20006.

OFFICERS: Saul Jeffee (Movielab, Inc.), *president*; W. E. Gephart, Jr., (General Film Labs), *vice-president*; Dudley Spruill (Byron Motion Pictures), *secretary*; Louis Feldman (Du Art Labs), *treasurer*; Preston B. Bergin, *executive secretary*.

BOARD OF DIRECTORS: E. Raymond Arn (Film Associates, Inc.); Saul Jeffee (Movielab, Inc.); Alfred E. Bruch (Capital Film Laboratories, Inc.); W. E. Gephart, Jr. (General Film Labs); E. W. Hamilton (Trans-Canada Films); Robert Crane (Color Service Co., Inc.); Byron Roudabush (Byron Motion Pictures, Inc.); George W. Colburn (Geo. W. Colburn Laboratory, Inc.); Sidney P. Solow (Consolidated Film Industries); David Bier (David Bier Studios & Film Labs.).

MEETINGS: Held semi-annually at the same time and place as the Society of Motion Picture and Television Engineers' conventions.

FILM PRODUCERS ASSOCIATION OF NEW YORK, INC.

OFFICE (of the Executive Director): 165 West 46th Street, New York, N. Y. 10036.

OFFICERS: George Tompkins (VPI Productions), *President*; Irving Hecht (Cineffects, Inc.), *Vice-President*; Lou Mucciolo, (Gerald Productions, Inc.), *Secretary*; Sanford Greenberg (MPO Productions, Inc.), *Treasurer*.

DIRECTORS: Robert Bergman, Lee Blair, Manny Casiano, Arthur Florman, Robert Gross, William Gullette, Jack Haber, Robert Klaeger, Chet Stewart, Henry Strauss, William Unger, William Van Praag, Nat Zucker.

PAST PRESIDENTS: Lee Blair (TV & Film Graphics); Robert Gross (American Film Producers, Inc.); Robert Lawrence (Robert Lawrence Productions, Inc.); Walter Lowendahl (Dynamic Films, Inc.); Peter J. Mooney (Audio Productions, Inc.); David Pincus (Transfilm-Caravel, Inc.); William Van Praag (Van Praag Productions, Inc.); Harold Wondsel (Wondsel, Carlisle & Dunphy); Nathan Zucker (Dynamic Films, Inc.).

PRODUCER MEMBERS: American Film Productions, Inc.; Audio Productions, Inc.; John Bransby Productions, Ltd.; John Campbell Films, Inc.; Thomas Craven Film Corporation; Dynamic Films, Inc.; Elektra Film Productions, Inc.; Elliot, Unger & Elliot (Div. Screen Gems); Farkas Films, Inc.; Filmex, Inc.; Gerald Productions, Inc.; Illustra Films, Inc.; Robert H. Klaeger Associates, Inc.; James Love Productions, Inc.; Marathon International Productions, Inc.; Movietonews, Inc.; MPO Productions, Inc.; Owen Murphy Productions, Inc.; Fred A. Niles Communications Centers, Inc.; Pelican Films, Inc.; Production Center, Inc.; Rose-Magwood Productions; SIB Produc-

tions of New York, Inc.; Henry Strauss & Company, Inc.; Tele-Video Productions, Inc.; TV & Film Graphics, Inc.; Van Praag Productions, Inc.; Vision Associates, Inc.; VPI Productions; WCD, Inc.

ASSOCIATE MEMBERS: Animated Productions, Inc.; Bonded Service Division, Novo Industrial Corp.; Camera Equipment Co., Inc.; Camera Service Center, Inc.; Cineffects, Inc.; Coastal Film Service, Inc.; Jerome J. Cohen, Inc.; Color Service Co.; Du Art Film Labs, Inc.; Eastern Effects, Inc.; Florman & Babb, Inc.; Saul Kornreich & Sons; Manhattan Color Lab; Mecca Film Labs Corp.; Movielab, Inc.; Precision Film Labs, Inc.; Preview Theatre, Inc.; Recording Sound Studios, Inc.; Reeves Sound Studios Inc.; Charles Ross, Inc.; Titra Sound.

EXECUTIVE DIRECTOR: Harold Klein

PURPOSE: An organization of professionals in the art and craft of motion picture making, dedicated to preserving standards of quality, service, good practice, ethics and to the development of the Industry. The organization, through membership meetings and active committees, works to advance the motion picture industry in all of its branches; to establish and maintain a high standard of ethics among producers, their employees, their suppliers and their clients; to distribute accurate information with regard to technical improvements; to advise the general public on the importance of the film industry in the nation's economy; to encourage responsible people to enter the industry; to promote, stabilize and coordinate all elements of the industry.

THE FILM PRODUCERS ASSOCIATION OF MINNESOTA

OFFICERS: Norm Hamilton (Studio One, Inc.), *President*; Cliff R. Sakry (Promotional Films, Inc.), *Executive Secretary*; Anthony Lane (Anthony Lane Studios, Inc.), *Treasurer*; Floyd Klang (Countryman-Klang Film Productions, Inc.), and Richard Polister (George Ryan Films, Inc.), *Managers*, two- and one-year terms respectively.

MEMBERS: Countryman-Klang Film Productions; Empire Photosound, Inc.; George Ryan Films, Inc.; Promotional Films, Inc.; Reid H. Ray Film Industries, Inc.; Rusten Film Associates; Anthony Lane Film Studios, Inc.; Studio One, Inc.

PURPOSE: The advancement of the arts and crafts of film production for the betterment and improvement of the film industry; the establishment of improved client relations and the exchange of technical information.

PROJECTS: Advertising, publicity and public relations campaign to build recognition and prestige for the accredited local film producers; to enlighten business and industry in the types, uses and advantages of films and to encourage wider use of films in training, selling, advertising and public relations.

MEETINGS: Third Monday of each month, 6:30 p.m., Minneapolis.



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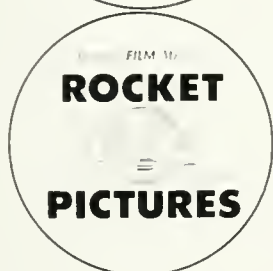
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**THE ASSOCIATION
OF MOTION PICTURE PRODUCERS
AND LABORATORIES OF CANADA**

OFFICE (of the President): 19 Fairmont Ave., Ottawa 3, Ontario. (of the Executive Secretary): Suite 1301, 55 York Street, Toronto 1, Ontario, Canada.

OFFICERS: C. H. Everett (Crawley Films Limited, Ottawa), *President*; S. Dean Peterson (Peterson Productions Limited, Toronto), *First Vice-President*; Roger J. Beaudry (Pathe-Deluxe of Canada Limited, Toronto), *Second Vice-President*; John T. Ross (Robert Lawrence Productions (Canada) Ltd., Toronto), *Past President*; Frank A. Young, *Executive Secretary*.

DIRECTORS: Sydney Banks (S. Banks (in-television) Ltd., Toronto); E. W. Hamilton (Trans-Canada Films Ltd., Vancouver); Michael Spencer (National Film Board, Montreal); Findlay Quinn (Trans-World Film Laboratories Ltd., Montreal); William Kennedy (Crawley Films Limited, Toronto); David Bier (David Bier Studios and Film Laboratories, Montreal).

MEMBERSHIP: Canadian firms, proprietorships, partnerships and corporations engaged in motion picture production or laboratory work are eligible for Active Membership. Persons, firms or organizations acceptable to the membership and interested in the furtherance of the motion picture industry in Canada are eligible for Associate Membership. Present membership: 47

**Producer and Laboratory
Trade Groups Abroad**

Active Members; 12 Associate Members; Total 59.

PURPOSE: To promote the common interest of those engaged in the motion picture production and laboratory industries in Canada by maintaining the highest possible standards in the production of motion pictures for commercial, theatrical, or television release; to represent the industry in its relations with government, other associations and the public at large; to encourage government agencies to have required films let by tender to private producers.

1964 ACTIVITIES: 1. To emphasize the position of the Canadian private film production industry — that in order to survive, government agencies must halt their growth and let an increasing amount of work by tender to private producers and laboratories. 2. To continue our program of acquainting industry, advertising agencies, television stations, networks, and other potential sponsors with the work of Canadian film producers. 3. To draft and submit a brief to Canada's Royal Commission on Bilingualism and Biculturalism. 4. To intensify our efforts to assist the development of the Canadian Film Awards presentations—to be held in Toronto in May of 1964—in order to gain recognition for this event as the all-Canadian Film Showcase.

**FEDERATION OF SPECIALIZED
FILM ASSOCIATIONS**

OFFICE (of the Secretary): 2, Bourehier Street, London, W. 1, England. Telephone: REGENT 3781. Nicholas Cory, *Secretary*.

PURPOSE: The Federation represents and promotes the interests of all branches of the specialized film industry through its constituent member Associations: (1) Association of Specialized Film Producers representing the producers of cinema shorts, documentaries, sponsored industrial and Government films. (2) Advertising Film Producers Association representing producers of advertising films for television and cinema. (3) British Animation Group representing producers of cartoon, animated diagram, special and model animation films. Each Association is represented on the Federation Council by its Chairman and Vice-Chairman and elected representatives.

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WORLD ASSOCIATION LTD.**

OFFICE: 17, Berkeley Street, London W. 1, England. Phone: GROSVENOR 1471/2. Cable: Fest-film London W. 1.

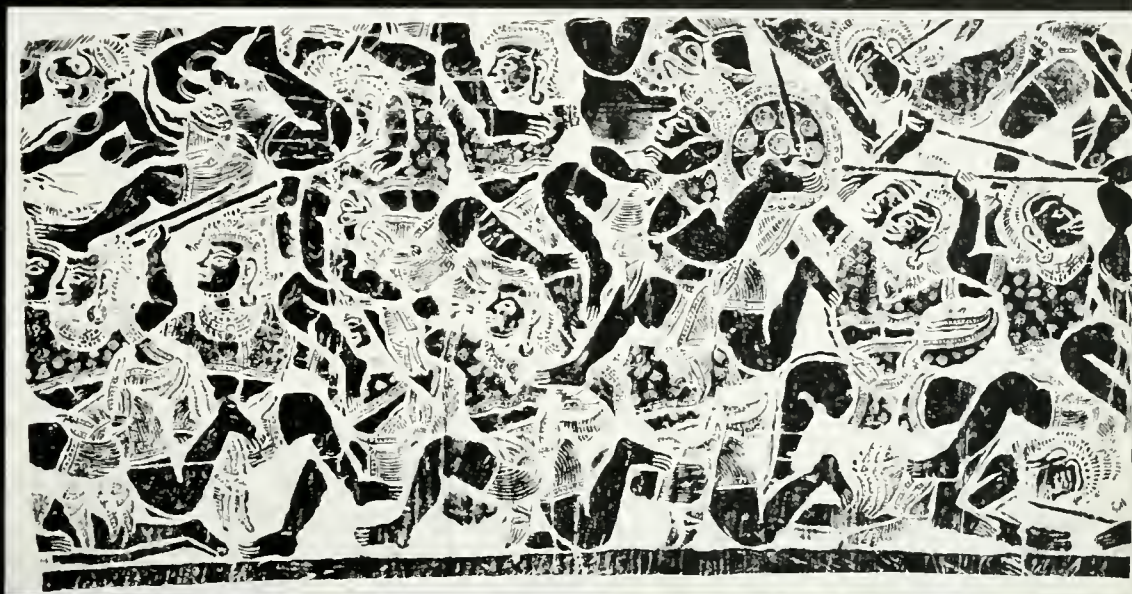
OFFICERS: Ernest Pearl, *President*; Charles Ruedi, *Vice-President*; Lionel Gale, *General Secretary*; Peter Taylor, *Festival Director*.

PURPOSE: To promote and develop cinema screen advertising on an international basis to assist in the promotion and trade among producers. (CONTINUED ON THE FOLLOWING PAGE 36)



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"The Restless Sea" Adds Laurels to Bell Series

☆ The ninth program in the Bell System's excellent Science Series of motion pictures explored *The Restless Sea* in its nationwide color television premiere and will be eagerly awaited by the many thousands of schools and other group audiences to whom it will be available at a later date in 16mm prints.

This latest program, produced by Walt Disney, voyages over and under the ocean from the vantage point of a 355-foot research vessel, the *Flip* (floating instrument panel). The scientists on board this sea-borne laboratory include physicists, biologists, chemists, meteorologists and geologists, all concerned with probing the restless sea.

A high point of the film comes when *Flip* does literally that! The vessel is upended amid 30-foot waves, standing on tiptoe to make accurate recordings of ocean sounds. 1,500 tons of sea water are pumped into its stern sections so that oceanographers are provided a stable instrument platform to receive and record sounds free of the rolling, pitching movements of the ocean's surface.

Viewers learn from the film that Benjamin Franklin is credited with discovery of the gulf stream, that he drew up the first chart after years of observation and study. On Atlantic crossings, Franklin made his own observations of currents by picking up buckets of water. He recommended this technique to sailing captains as a guide to entering and leaving the warm waters of the gulf stream.

Look at the ocean through the underwater cameras in *The Restless Sea*; explore its depths in a bathyscaph. Consider the marvels of salt-water conversion machines, of magnesium extraction from sea water and of ocean oil exploration. The ninth program adds lustre to the entire, well-conceived Science Series and its sponsor. 景

THE EDUCATIONAL AUDIO-VISUAL ORGANIZATIONS

AUDIO VISUAL COUNCIL ON PUBLIC INFORMATION

OFFICE: 1201 Spring Street, Fairfax, Virginia.
OFFICERS: Sam Barefield (TRAVCO), *Chairman*; Scott Mitchell (The Jam Handy Organization), *Vice Chairman*; Betty Ellingboe (American Lutheran Church), *Secretary*; Alva I. Cox, Jr., (National Council of Churches of Christ in the U. S. A.), *Treasurer*.

PURPOSE: A joint industry-church committee concerned with the improvement of Religious Education through wider and better use of audio-visual materials and methods. It aims to inform constituencies of religious bodies on the significances and advantages of audio-visual materials, through publications, magazine articles and slidesets. Two recent publications of AVCOP are *Has It Made Any Difference?* and *Using Audio Visuals in the Church*, both available from Council office.

CATHOLIC AUDIO-VISUAL EDUCATORS ASSOCIATION

ADDRESS: Box 618, Church Street P.O., New York, New York 10007.

OFFICERS: Rev. Michael Mullen, C. M. (St. John's University), *President*; Rev. Joseph Coyne, O. S. A. (Cascia Hall, Oklahoma), *Vice-President*; Sister Agnes Virginia, C. S. J. (Brentwood College), *Secretary*; Rev. Bernard Butcher (St. Mary's Church, Meridan, Conn.), *Treasurer*.

PURPOSE: To further the use of Audio-Visual equipment and materials in Catholic education and to encourage production of suitable films for Catholic school use.

ANNUAL CONVENTION: CAVE is coordinating its Thirteenth Annual Convention with the National Catholic Educational Association national convention, March 31-April 3, in Atlantic City, New Jersey. Audio-visual equipment and materials may be exhibited at this joint convention. No registration fees are required.

DEPARTMENT OF AUDIOVISUAL INSTRUCTION OF THE NATIONAL EDUCATION ASSOCIATION

OFFICE: 1201 Sixteenth Street, N.W., Washington, D. C. 20036. Anna L. Hyer, *Executive Secretary*.

OFFICERS: Mendel Sherman (Asst. Dir., AV Center, Indiana Univ.), *President*; Donald P. Ely (Dir., Center for Instructional Communications, Syracuse Univ.), *President-Elect*; Robert O. Hall (Head, Div. of Education, Alameda State College), *Vice-President*; William Allen (Dir. of Research, Dept. of Cinema, Univ. of Southern Calif.), *Past President*.

PURPOSE: The improvement of instruction through the better, wider use of audio-visual equipment, materials and techniques. Membership consists primarily of directors and specialists in colleges and universities, state depts. of

National Groups Concerned With the School, Church and the Community

education, and county and city school systems. School supervisors and administrators, classroom teachers, librarians and audio-visual specialists in the armed forces, in industry and among religious groups are included in membership.

COMMITTEES: More than 40 national DAVI committees and commissions are organized into the following five divisions: Division of Professional Specialization; Division of Operational Committees; Division of Professional Development; Division of Professional Liaison.

1964 CONFERENCES: National Convention, April 19-24, War Memorial Auditorium, Rochester, New York; June 29, DAVI meeting to be held in connection with annual NEA convention, Seattle; Lake Okoboji Audio-Visual Leadership Conference, August 16-20, Lake Okoboji, Iowa; Joint AASL-ASCD-DAVI Conference, June 26-28, St. Louis, Missouri.

1964 ACTIVITIES: DAVI has given major attention during the past year to identification and analysis of some critical issues presently facing the audiovisual field. A Panel was assembled to work on the task. During the 63-64 year, six editorials were devoted to critical issues, each one dealing with one issue and written by a Panel member. Attention was also given to development of a position relative to proposed changes in the copyright law and the FCC TV channel assignments. Steps were taken to increase cooperation and activities with NAEB and AASL and to strengthen the 45 affiliated organizations.

PUBLICATIONS: *Audiovisual Instruction* (monthly except July and August); *AV Communication Review* (quarterly). Other recent publications include: *Learning From Pictures*; *The Role of the Computer in Future Instructional Systems*; Monographs—*The Automation of School Information Systems*; *Language Laboratory and Language Learning*. Filmstrip on Programmed Instruction; Conference Proceedings of National Society for Programmed Instruction.

THE EDUCATIONAL FILM LIBRARY ASSOCIATION

OFFICE: 250 West 57th Street, New York, New York 10019.

OFFICERS: F. A. White, *President*; Sally Clark, *Vice-President*; Iola Tryon, *Secretary*; Emily S. Jones, *Administrative Director* (at headquarters).

COMMITTEES: Frederic Krahn, *Festival Chairman*; Iola Tryon, *Nominations Chairman*; Sally Clark, *Membership Chairman*; Paula Zweifach, *Evaluations Chairman*.

MEMBERSHIP: (Constituent) — 525 non-profit educational institutions; (Service) — 61

commercial organizations and interested individuals; 4 international members (government agencies, film groups of other countries); 46 sub-memberships and 162 personal memberships.

PURPOSE: To encourage and improve the production, distribution and utilization of educational films. EFLA conducts a film evaluation service.

1964 AMERICAN FILM FESTIVAL: To be held April 29-May 2, at the Biltmore Hotel, New York City.

PUBLICATIONS: For members — Evaluations, EFLA Bulletins, Service Supplements and Film Review Digest. A catalog containing descriptions of EFLA "general" publications is provided on letterhead request.

THE UNIVERSITY FILM PRODUCERS ASSOCIATION

OFFICE (of the President): Oscar E. Patterson, Department of Cinema, University of Southern California, Los Angeles, Calif.

OFFICERS: Oscar E. Patterson (Univ. of Southern Calif.), *President*; Jesse L. Senn, Jr. (Motion Picture Production, Purdue Univ.), *Vice-President*; Luella Snyder (Route No. 1, Winnsboro, Louisiana), *Secretary*; Sol Wrenn, Jr. (Film Production, Virginia Board of Education), *Treasurer*.

COMMITTEE CHAIRMEN: Larry Silverman (Wayne State University), *Associates Delegate*; David Anderson (Yale University), *University Classroom Films*; William Drake (Ohio State University), *Conferences*; Herbert E. Farmer (University of Southern Calif.), *Constitution*; Raymond Fielding (UCLA), *Curriculum*; Sherman Willson (Wayne State Univ.), *Ethics*; Vincent Talbot (Marquette University), *Equipment*; J. E. Oglesby (Va. State Bd. of Education), *Festivals and Contests*; John Mercer (Southern Illinois Univ.), and Kenneth Mason (Eastman Kodak Co.), *Historians*; Don G. Williams (Univ. of Missouri at Kansas City), *International Relations*; Ernest Rose (Univ. of California), *Media Research*; Mrs. John A. Flory (Penfield Central Schools), *Membership*; Byrl Sims (Univ. of Illinois), *Personnel*; and Robert W. Wagner (Ohio State Univ.), *Publications*.

PUBLICATIONS: The formal publication of UFPA is a quarterly issue, *The UFPA Journal*, (subscription to non-members is \$4.00 per year). Other special reports and papers published at intervals for member guidance. The *UFPA Digest* is a publication for members only and is published monthly. The Association is represented annually at Film Festivals and at the International Congress of Schools of Cinema and Television in Europe.

ANNUAL CONFERENCE: 18th Annual Conference to be held August 17-22, 1964. Hosted by the University of Oklahoma. Ned Hockman (Univ. of Oklahoma) in charge, *Program*.

**THE NATIONAL AUDIO-VISUAL
ASSOCIATION, INC.**

NATIONAL OFFICE: 1201 Spring Street, Fairfax, Virginia 22030.

CONTACT: Don White, *Executive Vice-President* or James W. Hulfish, *Director of Information*.

MEMBERSHIP: A trade association of the commercial audio-visual industry; membership consists of (1) A-V dealers and film libraries; (2) A-V materials' producers; (3) A-V equipment manufacturers; and (4) independent A-V suppliers' representatives.

PURPOSE: The Association was organized in 1939 to (1) collect and furnish data which will benefit A-V business; (2) improve the professional status and business practices of the industry; (3) provide business education and information; and (4) promote better relations between A-V suppliers, distributors, and customers.

OFFICERS: Robert P. Abrams (Williams, Brown & Earle, Philadelphia, Pa.), *President*; Harold Newman (Newman Visual Education, Kalamazoo, Mich.), *First Vice-President*; Eloise Keefe (T.E.A. Film Library, Dallas, Texas), *Second Vice-President*; Joseph Meidt (Cousino Electronics Corp., Toledo, Ohio), *Secretary*; Max Rarig (Rarig's, Inc., Seattle, Wash.), *Treasurer*; Harold A. Fischer (Photosound of Orlando, Orlando, Fla.), *Chairman of the Board*.

DIRECTORS-AT-LARGE: Stephen Bartha (Bar-

**National Trade Groups
In the Audio-Visual Field**

tha Visual Education Service, Columbus, Ohio); Norman Carlson (Photo & Sound Co., San Francisco, Calif.); Paul Cox (Coast Visual Education Co., Hollywood, Calif.); Howard Holt (Audio-Visual Film Service, Inc., Birmingham, Ala.).

REGIONAL DIRECTORS: C. M. Meserve (A. H. Rice Co., Manchester, N. H.); Charles Appel (Appel Visual Service, Pittsburgh, Pa.); Jack L. McCracken (Tarmac Audio-Visual Co., Asheville, N. C.); Don S. Harpster (Harpster Audio-Visual Equipment, Cleveland, Ohio); Ray Swank (Swank Audio-Visual Co., St. Louis, Mo.); Matt Dowling (Dowlings, Inc., Oklahoma City, Okla.); John C. Ellingson (Inland Audio-Visual Co., Spokane, Wash.); A. J. Stewart (Beacon Publishers Ltd., Toronto, Ont., Canada).

PRINCIPAL COMMITTEES: The activities of NAVA are carried out primarily through committees, such as: Convention Committee, H. E. Newman, *Chairman*; Educational Committee, Ellsworth C. Dent, *Chairman*; NAVA Film Council, C. T. Chandler, *Chairman*; Industrial & Business Council, Robert P. Abrams, *Chairman*; Membership Committee, Mrs. Eloise Keefe, *Chairman*; Nominating Committee, M. H. Martin, *Chairman*; Religious Council, Stanley Hansen, *Chairman*; Resolutions

Committee, Matt Dowling, *Chairman*; Long Range Planning Committee, Max Rarig, *Chairman*; Technical Standards Committee, Ainslie Davis, *Chairman*.

PUBLICATIONS: The Association's regular bulletin, *NAVA News*, is published 26 issues per year, available to members only. Of general interest are: *The Audio-Visual Equipment Directory*, Tenth Edition, published January, 1964 (335 pages, \$6.00); *The NAVA Membership List and Trade Directory*, 1963-64, coded to show services and products available (free on request); *The Audio-Visual Speakers' Guide*, 1963 (free on request); and *Talk Is Not Enough*, 1962, an A-V utilization handbook for industry (single copies, free on request).

1964 ACTIVITIES: The NAVA Convention and Trade Show, July 18-21, Hotel Sherman, Chicago, Illinois. Guests admitted on fee basis. ☐

THE SCREEN ADVERTISING WORLD ASSN:

(CONTINUED FROM THE PRECEDING PAGE 32) members of the Association by provision for distribution facilities and a central information service; and by arranging for the exchange between members of information for their mutual assistance.

1964 ACTIVITIES: The Association is responsible for the organization of the International Advertising Film Festival. The Eleventh International Advertising Film Festival will be held during the period June 15-20, 1964, at the Lido—Venice, Italy, under its auspices. ☐

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27 Million Persons were in the World's Fair "Preview" Audience!

All over the nation, from Main Street to Megalopolis, Americans have watched (and are watching) the monumental transformation of Flushing Meadow Park into the 1964-1965 New York World's Fair. Three World's Fair "Preview" films, produced by John Campbell Productions, have reported to America on this billion-dollar achievement dedicated to peace through understanding.

To be sure each film would reach the largest possible audience—in the shortest possible time—the New York World's Fair Corporation commissioned Association Films to do the national TV and non-theatrical distribution. Results from the first two films: 637 telecasts in 12 months. The third film, "World's Fair Report With

Lowell Thomas", bids fair to reach even larger audiences, based on initial responses.

How do we get these results? By giving sponsors *creative* distribution, imaginative program concepts, and a quality service that is the hallmark of the industry.

During 1964-1965 community organizations and TV stations will be encouraged to theme their meetings and programs to the World's Fair. We will soon be offering a portfolio of films and ideas, "A World's Fair of Entertainment and Enlightenment". Incidentally, if you are planning to attend the Fair, we do hope you will drop by and see us, at 347 Madison Avenue.

ASSOCIATION FILMS, Inc.

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347 MADISON AVENUE, NEW YORK, N. Y. 10017

America's First Distributor—First with America's Major Film Sponsors

National Organizations in the Audio-Visual Field

THE SOCIETY OF MOTION PICTURE AND TELEVISION ENGINEERS

OFFICE HEADQUARTERS: 9 East 41st Street,
New York, New York 10017.

OFFICERS: Reid H. Ray (Reid H. Ray Film Industries), *President*; E. M. Stille (Eastman Kodak Co.), *Executive Vice-President*; John W. Services (National Theatre Supply Co.), *Past-President*; Dean R. White (E. I. du Pont de Nemours & Co.), *Engineering Vice-President*; Herbert E. Farmer (University of Southern California), *Editorial Vice-President*; Joseph T. Dougherty (E. I. du Pont de Nemours & Co.), *Financial Vice-President*; Geo. W. Colburn (Geo. W. Colburn Laboratory), *Convention Vice-President*; Wilton R. Holm (E. I. du Pont de Nemours & Co.), *Sections Vice-President*; Robert G. Hufford (Eastman Kodak Co.), *Secretary*; Charles S. Stodter, *Executive Secretary*.

LOCAL SECTION CHAIRMEN (for contact): *Atlanta*: William H. White, 1454 South Gordon St., Atlanta 10, Ga.; *Boston*: Charles W. Wyckoll, 69 Valley Rd., Needham 92, Mass.; *Cape Canaveral*: V. D. Armstrong, 117 De Leon Rd., Cocoa Beach, Fla.; *Chicago*: Harold W. Kinzie, c/o Wilding Inc., 1345 Argyle St., Chicago 40, Ill.; *Dallas-Ft. Worth*: Curtis M. Poe, 6223 Bordeaux, Dallas 9, Tex.; *Denver*: John I. Newell, c/o Western Cine Service, Inc., 312 South Pearl St., Denver 9, Colo.; *Detroit*: James W. Bostwick, c/o General Motors Photographic, 465 West Milwaukee, Detroit 2, Mich.; *Hollywood*: John P. Kiel, c/o Photo-Sonics, Inc., 820 South Mariposa St., Burbank, Calif.; *Huntsville*: Karl LaRoche, Jr., 2209 Euclid Ave., N. W., Huntsville, Ala.; *Montreal*: Michael W. Barlow, c/o CFCE-TV, 405 Ogilvy Ave., Montreal, Que., Canada; *Nashville*: Duane M. Muir, c/o Methodist Radio and Film Commission, 1525 McGavock St., Nashville, Tenn.; *New York*: C. Russell Dupree, 9 Third Ave., Denville, N. J.; *Rochester*: John Flory, c/o Eastman Kodak Co., 343 State St., Rochester, N. Y.; *San Francisco*: Stewart A. Macondray, c/o Palmer Films, Inc., 611 Howard St., San Francisco, Cal.; *Toronto*: B. James Bach, c/o Cinesound Ltd., 559 Rogers Rd., Toronto 15, Ont., Canada; *Washington*: Willis M. Warren, c/o Wilmo Corp., 3322 M St., N. W., Washington 7, D. C.

ENGINEERING COMMITTEE CHAIRMEN (1964): J. L. Pettus (Radio Corporation of America), sound; R. G. Herbst (Bell & Howell), 16mm & 8mm; R. E. Birr (General Electric), ASA sectional committee PH22; C. E. Heppberger (National Carbon Co.), film projection practice; W. T. Wintringham (Bell Telephone Laboratories), television; W. D. Hedden (Calvin Productions, Inc.), laboratory practice; R. G. Williams (Century Lighting), television studio lighting; L. M. Dearing (Consultant), color; A. H. Lind (Radio Corporation of America), video tape recording; G. A.

Chambers (Eastman Kodak Company), standards; W. C. Brandsma (duPont), film dimensions; Morton Sultanoff (Aberdeen Proving Ground), instrumentation and high-speed photography; F. N. Gillette (General Precision Lab.), ASA sectional committee C98.

CONFERENCES: 95th Semiannual Technical Conference and Equipment Exhibit, April 12-17, 1964, Ambassador Hotel, Los Angeles, Calif.; 96th Semiannual Technical Conference and Equipment Exhibit, September 27-October 2, 1964, Commodore Hotel, New York, N. Y.

Civic Organizations National Film Councils

THE CANADIAN FILM INSTITUTE

NATIONAL OFFICE: 1762 Carling Avenue, Ottawa 13, Ontario, Canada.

OFFICERS: His Excellency Major-General Georges P. Vanier, DSO, MC, CD, Governor-General of Canada, *Honorary President*; Jean Clavel, *President*; A. L. Hepworth, *Vice-President*; G. Delisle, *Vice President*; L. F. MacRae, *Honorary Treasurer*; Roy Little, *Executive Director*.

DIVISIONS: Canadian Film Archives, Canadian Federation of Film Societies, Scientific Film Division, Business Film Service.

PURPOSE: To bring together Canada's educational, scientific, cultural and community interest in the field of documentary films and to encourage and promote the study, appreciation and use of motion pictures and television as educational and cultural factors.

ACTIVITIES: Distribution—National Film Library (8,000 titles in 32 special collections); National Science Film Library established June, 1962, Peter Morris, *Director*; Importation of films from other countries; Information Service; Preservation of films of historical interest; Distribution of sponsored films; Canadian Film Awards; Special services in the fields of business films, scientific films, films on art, films for UNESCO'S East-West project, medical films, etc.

PUBLICATIONS: Bulletin, Catalogues, Special Subject Listings of Film Societies, Information Sheets on selected entertainment films, C.F.F.S. Bulletin.

COMMITTEES: Canadian Film Awards, Canadian Film Archives, Canadian Labour Film Committee, Canadian Centre of Films for Children.

THE FILM COUNCIL OF GREATER COLUMBUS

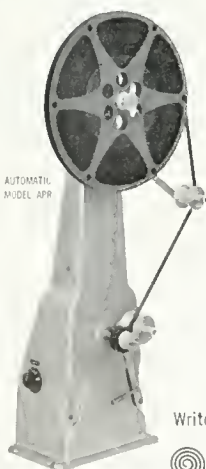
OFFICE: Center of Science and Industry, 280 E. Broad Street, Columbus 15, Ohio.

OFFICERS: Dr. D. F. Prugh (Director, Franklin County Historical Society), *President*; Galvy Gordon (Public Relations Dir., Columbus Public Library), *Vice-President and Business Film Coordinator*; Mary A. Rupe (Film (LISTING CONTINUES ON FOLLOWING PAGE 80))



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A BID INVITATION TO PRODUCERS

THE NATIONAL COUNCIL OF TEACHERS OF MATHEMATICS is interested in the submission of proposals by qualified film or videotape producers for the production of a series of half-hour films on modern mathematics for elementary school teachers.

1. **Objective:** to offer in-service training that will help teachers understand the basic concepts encountered in programs of modern mathematics in the elementary schools.

2. **Description:** each film will include an instructor with one or more metal blackboards and a high-top table on which three-dimensional materials can be displayed. Proposals for additional methods of presenting the subject matter will be welcome.

3. Bids and Specifications:

A. Film producers are requested to submit two proposals covering the complete production of 15 to 20 one-half hour films, as described above:

- 1) PROPOSAL ONE: cost per film on shooting 16mm black and white.
- 2) PROPOSAL TWO: additional costs assuming that the series is to be shot in 35mm black and white film.

B. Videotape producers are requested to submit a proposal for all videotape production costs down to and including a satisfactory 16mm answer print on black and white film obtained from a master film transfer of the final edited one-half hour videotape. Indicate type of video cameras and film transfer method contemplated.

C. Although budget considerations require simple methods of presentation, producers are encouraged to submit creative proposals which they feel will most imaginatively accomplish the objectives of the series.

D. All proposals should include:

- 1) A production schedule showing the time required to complete one film and the frequency with which the series can be produced.
- 2) A breakdown of production costs.
- 3) A description of personnel, studio space and equipment to be provided, including specific number of cameras.

4. Information to All Producers:

A. The NCTM will be responsible for the instructor and overall supervision of the project.

B. The NCTM will take responsibility for the basic subject matter of all scripts.

C. First consideration will be given to those organizations which are experienced in the production of educational films or tapes.

D. The entire project must be completed by June, 1965.

E. Arrangements for release and distribution of prints will be made by NCTM separately.

F. The NCTM will have full title and right of distribution or other disposition of all films.

G. The production of these films for the NCTM is being subsidized by the National Science Foundation.

H. Proposals should be submitted to:

Harry D. Ruderman
2624 Davidson Avenue
Bronx, New York 10465

and should be on hand prior to May 1, 1964.

I. Further information can be obtained by writing to:

Reinald Werrenrath
2105 Park Lane
Highland Park, Illinois 60035

WASHINGTON FILM COMMENTARY

Government Figures Reflect Growth of the Factual Film Audience

GOVERNMENT-SPONSORED motion pictures are getting wide exposure throughout the U.S., not only through commercial distribution sources (i.e. the Peace Corps' *Mission of Discovery*), but also among community groups, in plants, offices and schools and via public-service television showings. Two active programs — the Motion Picture Service of the U.S. Department of Agriculture and the Bureau of Mines, Department of the Interior — reported sizeable audiences during the past year.

* * *

2,980 TV Shows in Six Months Reported by Agriculture Dept.

An unanticipated slight increase in use of Department of Agriculture films by the nation's television stations (over a six-month period) was reported in January. Following the Department's release (in the last half of 1962) of the "Centennial Series" of nine films, all previous audience records were broken.

Expecting a natural decrease following this upsurge, USDA films not only maintained strong support in the following six-month period (January to June 30, 1963) but showed a slight increase. Total public-service television showings were 2,980, with an estimated total viewer audience of 149 million persons. The audience "estimate" is based on a "50,000 viewers per showing" formula.

Six Agricultural films reached the 2-million-plus mark and one exceeded the 3-million-viewer total (*Snuffy, Smokey Bear's Pal*). The six other titles included *Foreign Marketing Newsreel*, *Comments by Farmers*, *Burning Issue*, *The Forest and The New Alaska*. Remaining titles among the "top ten" for Agriculture in 1963 were: *Miracles from Agriculture*, *Our Land — Its Many Faces*, *The Wilderness Trail* and *Your Meat Inspection Service*.

Three of the seven "top films" and 17 of the Department's 38 "best sellers" are 30-minute programs. This is a significant amount of public service TV time.

* * *

Show Bureau of Mines Films 189,000 Times to Nine Millions

Motion pictures informing Americans about their mineral heritage, produced cooperatively by industry and the Department of the Interior's Bureau of Mines,

were shown more than 189,000 times last year to audiences totaling over nine million persons. The Department report includes only direct shipments to self-equipped 16mm audience groups. Additional millions are estimated to have seen the films on public-service telecasts.

Six of the more than 50 productions currently included in the Bureau's free-loan library were shown more than 10,000 times each during 1963. One of these titles, *California and Its Natural Resources*, achieved over 15,000 (CONTINUED ON PAGE 42)



PARTHENON PICTURES
HOLLYWOOD



"MAY I HELP YOU?"
and

"20 INFORMATION CALLS"
for the
Bell Telephone System

Addressed to the Information Operators of the Bell Telephone Companies, "May I Help You?" recognizes that skills-training is most effective when the Trainee *wants* the instruction — and is personally sympathetic to the objectives. Hence, in this film, a brief but carefully-analysed "story frame" provides a vehicle of emotion and personal identification on which the specific skills-training can ride.

A companion film ("20 Information Calls") extracts the training material only, for follow-up use. A Leaders' Guide, Operator's Review Booklet, and a series of bulletin-board posters complete this Bell System Training package.

PARTHENON PICTURES
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Pakistani: from *Heartbeat*.

If you are in the market for mature, imaginative and truthful films about people, Vision Associates makes them.

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WE'VE GOT A SECRET!

... Clients (there are many) *know it*. As a result they enjoy above-average results from films made on modest budgets.

... Critics *know it*. Seeing the special quality of our work, they have given many coveted awards to our clients and to us.

... Now you may know our secret: We enjoy making fine, creative films.

Want to enjoy your next production? Want to enjoy superior results? Then share our secret.

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HOLLYWOOD 28, CALIFORNIA
Hollywood 4-3183

35 YEARS OF OUTSTANDING
FILM PRODUCTION SERVICE

The Washington Film Commentary:

(CONTINUED FROM PAGE 40) showings, topping its previous record by more than a thousand exposures.

All of these films are produced in cooperation with private industries, which pay all of the production costs and provide the Bureau with prints for circulation, on request, to schools, colleges, business organizations, scientific and technical societies and similar groups. Most of the subjects depict methods, techniques and equipment used to extract and process the minerals and fuels on which the nation's economic and industrial advancement depend.

Approximately a dozen of the titles present comprehensive views of the mineral and other natural resources of various states.

The 10 "most popular" films and the number of times each was shown in 1963, as verified by the Bureau in February, 1964 are as follows:

1. *California and Its Natural Resources* (15,740 showings); 2. *The Petrified River* (The Story of Uranium — 11,726 showings); 3. *Copper, The Oldest Metal* (11,522); 4. *Alaska and Its Natural Resources* (11,385); 5. *The Magic of Sulphur* (10,589); 6. *Arizona and Its Natural Resources* (10,133); 7. *Texas and Its Natural Resources* (9,007); 8. *The Story of a Storage Battery* (8870); 9. *Washington and Its Natural Resources* (7,782); and, 10. *The Drama of Steel* (7,684 showings).

Two other subjects, both distributed by the Bureau since 1959, broke their previous records for total annual showings. These were *Asbestos* — *A Matter of Time* and *Rubber From Oil*.

The *California* film is a perennial favorite. The current version of this picture, produced in 1960, has already been shown more than 45,000 times and viewed by nearly three million persons, excluding television audiences. More than 11 million have seen one of the three versions of *California* circulated by the Bureau since 1948.

In addition to their extensive use in the U. S., several films from the Bureau's library have been selected by the United States Information Agency and the Agency for International Development for translations into foreign languages. With the permission of their respective sponsors, these motion pictures have been made available through the two agencies for showings in more than 60 countries.

Admiral Clark to Head Board of Carl Ragsdale Associates

☆ Admiral Joseph James Clark, U.S.N. (ret.) has joined Carl Ragsdale Associates, New York film production company, as Chairman of the Board.

In the course of a distinguished career in the Navy, Admiral Clark



— Admiral enters production field

served as commander of the USS Yorktown and USS Hornet during World War II. He was in command of the U.S. Seventh Fleet operating against enemy forces during the Korean War.

Since retirement, Admiral Clark has recently been vice-president of the Parco Company, New York.

* * *

Audio-Visual Equipment Show in Washington on Nov. 4-5th

☆ The Annual Army Pictorial Conference, sponsored by the Chief Signal Officer, U. S. Army, will be held in Washington, D.C. during the week of November 2nd.

Supplementing this gathering of army specialists in communications and training fields, Trade Show Associates, Inc. are again sponsoring exhibits of relevant audio-visual equipment and materials at the Sheraton Park Hotel Exhibit Hall in the nation's capital. This year's "Audio-Visual, Pictorial and TV Exposition" will be held on November 4 and 5. □

* * *

Pilgrim Film Services in Spacious Quarters at Hyattsville

☆ To facilitate nationwide customer service, one of Washington, D. C.'s pioneer firms, Pilgrim Film Services, Inc., has moved to more spacious facilities in suburban Hyattsville, Md.

According to Bob Pilgrim, President, the new headquarters are more strategically located. □

DOUGLAS C. McMULLEN

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MOTION PICTURES
SLIDEFILMS
BUSINESS MEETINGS
(Storyboards)



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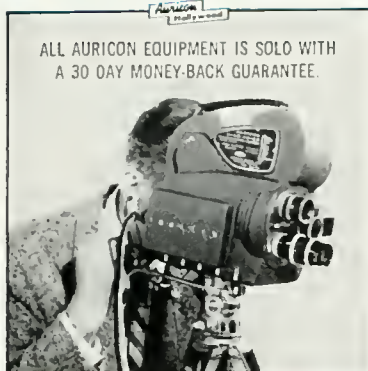
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Wilton, Connecticut

762-3145

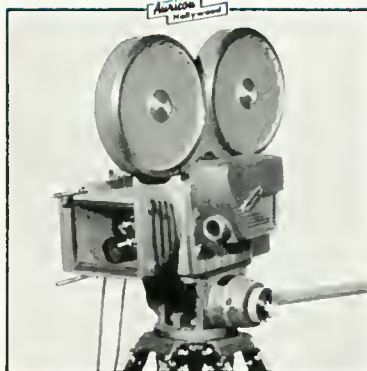
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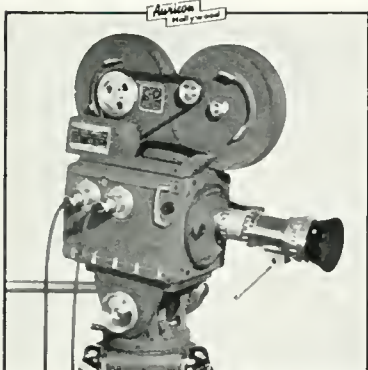
"CINE-VOICE II" 16mm Optical Sound-On-Film Camera.
★ 100 ft. film capacity for 2¼ minutes of recording. ★ 6-Volt DC Converter or 115-Volt AC operation. ★ \$967.00 (and up).



"AURICON PRO-600" 16mm Optical Sound-On-Film Camera.
★ 600 ft. film capacity for 16½ minutes of recording. ★ \$1871.00 (and up) with 30 day money-back guarantee.



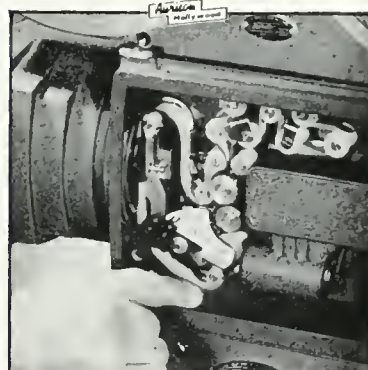
"SUPER 1200" 16mm Optical Sound-On-Film Camera.
★ 1200 ft. film capacity for 33 minutes of recording. ★ \$5667.00 (and up) complete for "High-Fidelity" Talking Pictures.



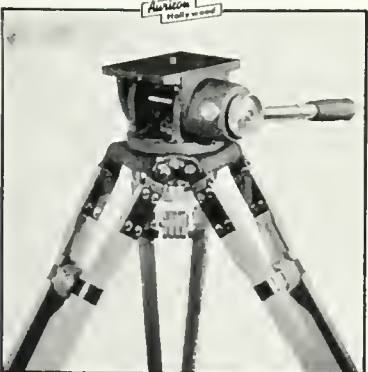
"PRO-600 SPECIAL" 16mm Light-Weight Camera.
★ 400 ft. film capacity for 11 minutes of recording. ★ \$1,295.00 (and up).



PORTABLE POWER SUPPLY UNIT—Model PS-21... Silent in operation, furnishes 115-Volt AC power to drive "Single System" or "Double System" Auricon Equipment from 12 Volt Storage Battery, for remote "location" filming. ★ \$269.50



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TRIP00—Models FT-10 and FT-10S12... Pan-Tilt Head Professional Tripod for velvet-smooth action. Perfectly counter-balanced to prevent Camera "dumping." ★ \$406.25 (and up).

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If it's profit you're after in the production of 16 mm Sound-On Film Talking Pictures, Auricon Cameras provide ideal working tools for shooting profitable Television Newsreels, film commercials, inserts, and local candid-camera programming. Now you can get Lip-Synchronized Optical or Magnetic Sound WITH your picture using Auricon 16 mm Sound-On-Film Cameras. Precision designed and built to "take it."

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Selecting the Year's Best TV Commercials Ad Execs Take Active Role on American Commercials' Juries

THE TELEVISION COMMERCIAL, a potent force in today's advertising, is receiving the considered judgment of leading U.S. advertising executives as the fifth annual competition of the American TV Commercials Festival gets underway. What Festival Director Wallace A. Ross calls "the most authoritative group of creative advertising men yet assembled for this event" make up the 1964 Council of Judges.

Such respected figures as David Ogilvy and William Bernbach have joined the Festival's Advisory Board of agency heads and advertising and marketing managers, headed by Barton A. Cummings. Other Board members include Charles H. Brower, Leo Burnett, Fairfax Cone and John P. Cunningham from the agency field; sponsor representatives on the Board are such men as Edwin Ebel, General Foods; James S. Fish, General Mills; A. Craig Smith, Gillette; Douglas L. Smith, S. C. Johnson & Sons; Ray Weber, Swift & Co.; and Alfred A. Whitaker, Bristol-Myers.

175 Join Regional Juries

Additionally, a number of prominent creative heads, art directors and copy chiefs have accepted invitations to join the active judging groups. In all, some 175 ad executives are participating as members of six regional judging councils — East, Southeast, Midwest, Southwest, West Coast and Canada. 68 advertising agencies, 36 sponsors, six television stations and 17 associations or consulting groups are represented.

Preliminary judging of product categories began on March 4th. Finalists will be judged in all six regions during the first two weeks of April. For the first time, also, score sheets will be tallied by the automatic processing facilities of John Felix Associates' research organization in New York.

Festival at Waldorf in May

The initial festival, a two-day affair, including product category and finalist screenings, workshops and the awards luncheon, will take place in the Waldorf-Astoria Hotel on May 14th and 15th. Festivals have also been scheduled for June 2nd in Chicago, under the auspices of the Chicago Copywriters Club, and on June 4th in Toronto, where the Radio and TV Executives Club of that city will be the host group. Other nationwide screenings will follow during June.

Int'l Conference to Explore Photographic Science Frontiers

The frontiers of photographic science, extending from the ocean depths to outer space, will be explored in a major international conference opening in New York on April 27.

The Society of Photographic Scientists and Engineers will hold its 1964 International Conference on Photographic Science and Engineering at the Hotel Americana, April 27-May 1. Co-sponsors of the conference, which is expected to attract 1,000 scientists, are the United States Air Force and Columbia University's School of Engineering, which celebrates its centennial this year.

General chairman for the conference is Dr. Walter Clark, head of the applied photography division of Eastman Kodak Company's research laboratories in Rochester, New York. Among the principal speakers are Dr. Hans Zweig of International Business Machines Corporation, San Jose, California, who will present results of research on the values and limitations of lasers as light sources in photography and Dr. John Ott, Time-Lapse Foundation, Inc., Lake Bluff, Illinois, who will demonstrate new techniques and applications of time-lapse photography.

A special report on audiovisuals at the N. Y. World's Fair will be featured in an early issue.

WRITERS

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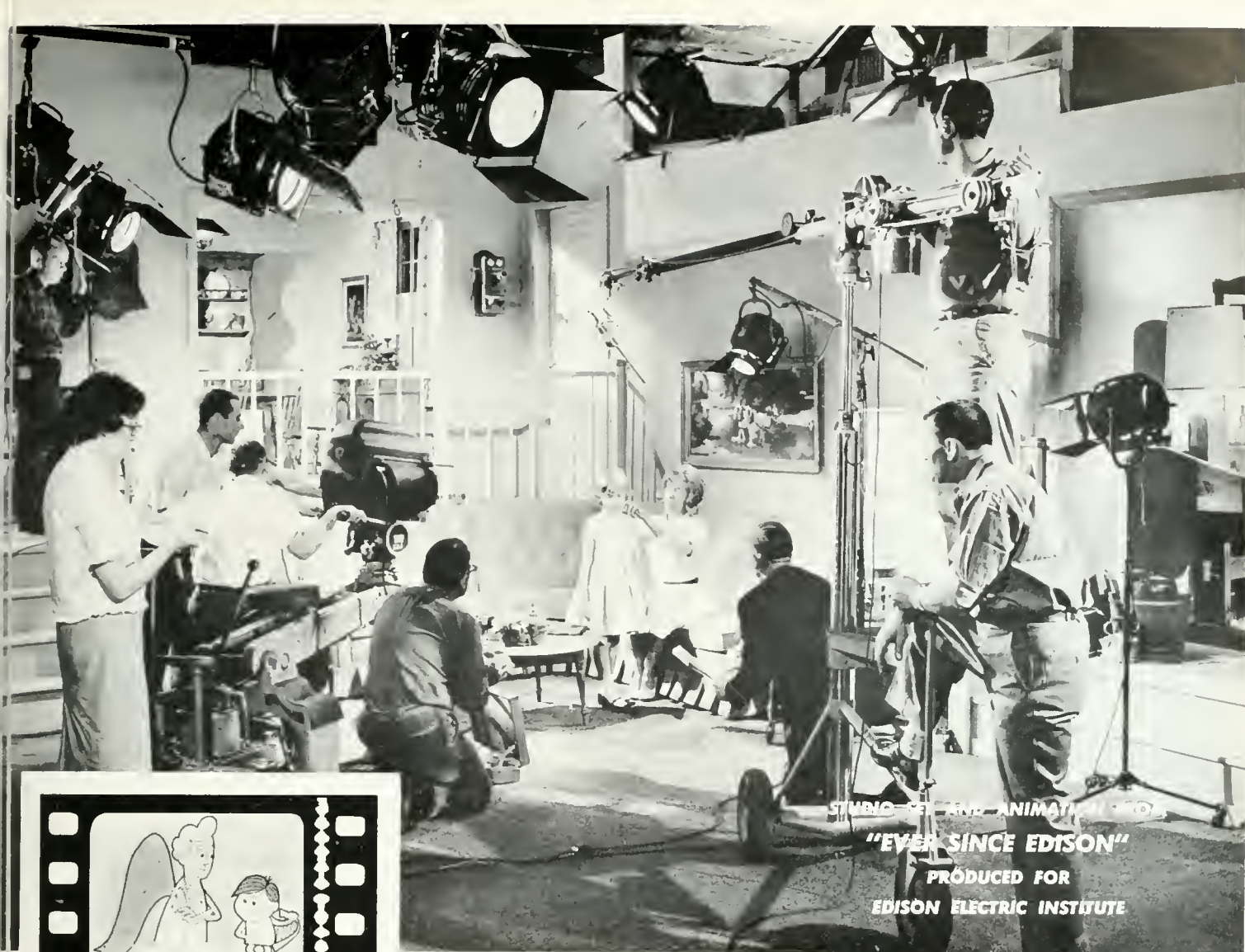
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THE EDITORIAL VIEWPOINT

ONE INDUSTRY: UNIFIED IN PRINT

UNIFIED IN THESE PAGES of the 14th Annual Production Review are the most capable producers of the many forms of audiovisual communication in the U. S., Canada and abroad. They are defined as such by their ability to establish references of staff, facilities and client experience. They are joined by the foremost companies in the field of film distribution, talented writers and by our resumes of the professional and trade organizations through which the art and craft of the field is advanced.

We begin our 25th volume of this publication with a 218-page detailed compendium of all that's *right* in a *great* and *growing* industry. With deep gratitude for the privilege of serving both the medium and its makers, we look to the new quarter century with enthusiasm and verve, soundly based on long, happy years of cooperation and the goodwill of our many friends.

And now, *let's move ahead* with better tools, more talent to serve a growing clientele . . .

* * *

President of New York Film Producers

Cites "Confusion and Unrest" in the TV Field

☆ George Tompkins, newly-elected president of the Film Producers Association of New York, told the membership in his inaugural speech at the annual meeting, February 25th, that New York's television commercial production business is "in a state of confusion and unrest."

Mr. Tompkins' statement came as no surprise to anyone involved in the New York film/tape production scene. During the past year, several of the leading TV commercial producers — Sutherland Associates, Sarra, and Robert Lawrence among them — have closed their local shops and not a few have been "close to the line" on several occasions.

But Mr. Tompkins, who is president of VPI, one of the larger TV commercial production houses in the city, proposed that the membership take immediate steps to correct the abuses which have plagued the industry, saying he intended to submit recommendations to the FPA board for a workable code of ethics and a plan to insure producers a fair return for dollars invested.

* * *

Producer Listing Pages in This Review

Provide References to Protect the Film Buyer

That hot-bed of World's Fairs and of filmed television commercials that raises its towers beside the Hudson has been having its problems with both topics. But the latter concerns some very able specialists in the TV spot business, who, not only have to cope with advertising agencies' geni but with their less scrupulous brethren, labor costs, the FTC and the

Screen Actors Guild, just to name a few . . .

There probably are too many undercapitalized entrepreneurs who find it easy to work up 20-30-60 and even 90-seconds of what they call "TV commercials." Fortunately, few of that breed even try to work in the infinitely more difficult field of *longer factual, business films*.

Those long, long pages in the New York business telephone directory carry a lot of names. We carry a goodly number of Manhattan producer listings, too, but the wild-catter is stopped at the door by our prerequisite of CREDITS. We provide this service without recompense from any listed producer; if we SOLD these listing columns we'd lose our independence.

But because we *are* independent and free to choose, the 120 names of New York producing companies listed in this issue give sponsors, the agencies and every buyer a most dependable guide to "who's really who" in the field. ☐

* * *

Let's Get That Phrase "Non-Theatrical"

Out of the Lexicon of Our Great Industry

Too important a part of the great field of factual film production still labors under a *negative* definition of its role. The phrase "non-theatrical" is as old as the legendary Dodo and twice as dead. But they haven't heard about it yet (except in the accounting department) at Eastman Kodak and the otherwise forward-looking Hollywood Museum-to-come has a "Non-Theatrical Division" which its very progressive director, Jack Copeland, is carrying around under his title.

We *ain't* non-theatrical, folks. We're *factual, documentary, educational* and even *business-like* at times. But *NON*-theatrical, what's that? If it means that most of our films are *tools* (when they're most effective) and that many are *not* "theatrical" in the grandiose concepts of old show biz, then we are surely non! But meanwhile we're just non-plussed that the business which accounts for more mileage of raw film base than those "theatrical" moguls ever dreamed of would remain *NON*-anything in a smart shop like Kodak's or an imaginative new enterprise like the Hollywood Museum.

Business films, we got; factual films, we make; audiovisuals, we cherish. But, as Charles DeGaulle most always says to his Uncle Sam, "*NON, NON*" NO MORE! ☐

* * *

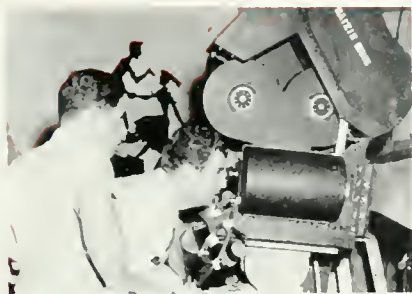
Notes in Retrospect With Opening Day of the New York World's Fair Only Weeks Away

☆ The New York World's Fair, opening just a few weeks from now, promises to offer more new exciting audio-visual experiences than any event in the history of the sight and sound medium. One major exhibit, using films in a dozen different new and stimulating ways, is so far out that even at this late date corporation officers are worrying that they may have gone too far — will the public really understand what the company is trying to say?

Chances are the public will not only understand and appreciate this exhibit, but make it one of the most popular and significant on the Fair grounds. For one thing that has always (CONTINUED ON THE FOLLOWING PAGE 54)



EXPERIENCE . . .



*At Your Service . . . Our Team
of Location Specialists With a
Great Record of Field Experience !*

We've been serving leading producers for more than a quarter-century as a team of specialists who know location problems, at witness the many outstanding features and industrial films we've helped to create.

PERFORMANCE IS THE YARDSTICK OF ABILITY

CREDITS INCLUDE: *Electronics and the Wonderful World of Tomorrow* (Delco-Radio Division, General Motors); *Temperatures Made to Order* (Harrison Radiator Division, General Motors); *Black Fury* (Warner Bros.); *Land of the Trembling Earth* (Warner Bros.); *Bayou* (United Artists); *Force of the Wind* (United Artists); *Firebird Two* (General Motors); more than five hundred television clips . . . and many others.



COMPLETELY EQUIPPED TO MEET EVERY LOCATION REQUIREMENT

INCLUDING: . . . 16mm and 35mm Mitchells; Mole-Richardson lighting; cable, generators, sound, grip and full inventory of every field requirement to meet location filming.



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BEELAND produces film...



for * BEADS!

* True enough, here is Charles D. Beeland in South Africa negotiating some sort of a deal with the Bantus. It's only fair to remind you that beads have different values in different countries. One thing for sure... The superior Beeland type of Sales Action Film cannot be produced anywhere more economically than this organization does it.

Charles D. Beeland Company / 70 Fourth Street, N W
Atlanta, Georgia 30308 / Area Code 404 • 875-9088

Keynote Talk on "Human Values in a World of Technology" to Open Rochester Convention of Audiovisual Specialists

KEYNOTING THE 1964 convention of the Department of Audiovisual Instruction (DAVI) is Harold Taylor, former president of Sarah Lawrence College and one of the most outspoken liberals in American education today. Taylor will speak on "Human Values in a World of Technology" at the opening general session in War Memorial Auditorium, Rochester, New York on Monday evening, April 20.

Frank Barron, research psychologist at the Institute of Personality Assessment and Research, University of California, Berkeley, will address the second general session on April 21. Dr. Barron has devoted a career of some 14 years of teaching and research to an intensive study of the human personality. Recently he has concentrated on isolating and appraising personality factors that reveal man's potential for creativity.

Peter G. Peterson, president of the Bell & Howell Company, will address the third general session. A young man with a flair for "getting ahead" in the business world, Peterson has had a spectacular career, jumping in three years to the position of executive vice-president of Market Facts, Inc., while still a graduate student at the University of Chicago. In 1953 he joined the McCann-Erickson advertising agency and three years later was general manager of the Chicago office. A year later he became a director.

In 1958 he joined Bell & Howell and again, in three years, became president of that company, stepping at the age of 34 into the shoes of Charles H. Percy who is now running for governor of Illinois.

Other convention features include three special programs highlighting DAVI's role in international communications. The International Relations Committee, under the chairmanship of Gale C. Griswold, has planned a full schedule of events for a large group of foreign guests, starting with an International Orientation Tea at Eastman House on Sunday afternoon, April 19.

DAVI President William H. Allen, director of research, Department of Cinema, University of Southern California at Los Angeles, and Anna L. Hyer, DAVI Executive Secretary, will welcome guests at the tea.

An International Film Showing will be held on Sunday evening.

Vaughn R. DeLong, program planning officer for the Bureau of International Education, U. S. Office of Education, Washington, D. C., will be in charge.

On Monday, April 20, guest speaker at an International Committee meeting will be Dr. J. A. Harrison, director, National Foundation for Visual Aids, London, England, who will speak on the topic, "Developments in Educational Film Productions in Europe."

On Wednesday, April 22, Robert C. McClelland, Kodak Director of Training, will speak at a luncheon meeting and Griffith Davis, from the Agency for International Development, will discuss "Mobile Audiovisual Units" which the Agency is using in various African nations.



Quality-Bilt Film Shipping Cases

- Best quality domestic fibre
- Heavy steel corners for added protection
- Durable 1" web straps
- Large address card holder with positive retainer spring
- Sizes from 400' to 2000'

OTHER "QUALITY-BILT" ITEMS:

Salon Print Shipping Cases

Sound Slidefilm Shipping Cases (for Transcriptions & Filmstrips)

2" x 2" Glass Slide Cases

Filmstrip Shipping Cases (hold up to 6 strips plus scripts)

Write direct to
manufacturer for catalog

WM. SCHUESSLER

361 W. Superior St., Chicago 10, Ill.



DON'T SELL IT DOWN THE RIVER!

See That Your PR Film Gets All the Benefits of Custom Distribution

A good deal of money, time and effort has gone into the production of your public relations film. Your message is an important one—and you want it to reach a *receptive* audience. You want proper handling of prints, quality promotion and intensive—as well as extensive—distribution.

DON'T SETTLE FOR LESS!

The same care you lavished on production should be equalled, if not excelled, in distribution. This is why United World's concept of *Custom Distribution* came into being. Custom Distribution assures achieving the fullest potential for your film, because it is tailored to the specific needs of that film . . . and the public relations program it supports. UWF strives to give you the widest possible circulation—with the least amount of waste circulation — while reaching the explicit *theatrical*, *television* and *non-theatrical* audiences you want.

Expensive? Not at all! You may be surprised to learn that our rates are the lowest in the industry . . . including all the "extras" that go with Custom Distribution . . .

- Our own marketing and field surveys to measure the actual effectiveness of our clients' motion picture programs.
- Our ability to give uncompromising attention to a client's needs because there is no product or service conflict with other clients.
- A continuing program of promotional aids for clients' films created and devised in our own well-staffed advertising, publicity and promotional departments.
- First-class handling, inspection and servicing of a client's prints through our modern, electronically-equipped distribution offices.

43 *Distribution Libraries Serving the Nation*

District Offices in—

ATLANTA • CHICAGO • DALLAS • LOS ANGELES • PORTLAND (Ore)

UWF'S FOUR-WAY DISTRIBUTION SERVICE—

TELEVISION

Reaching every TV station through personal contact, direct mail, phone, etc., to assure the best possible use of a client's film.

THEATRICAL

Opening up new and larger 35mm vistas for many of our clients, through our unique theatrical background.

NON-THEATRICAL

Reaching virtually every 16mm projector in industry, organizations, colleges, schools, churches, institutions through our vast contacts in the 16mm field.

SPONSOR- GENERATED

Fulfilling, handling, inspecting and servicing bookings generated by the client himself, through our superb facilities.

This is only the nub of our story. It is amplified and more thoroughly explained in our new brochure, *How United's Custom Film Distribution Can Improve Your Public Relations Program*. Phone, write or wire for your copy today! No obligation, of course.



UNITED WORLD FILMS, INC.

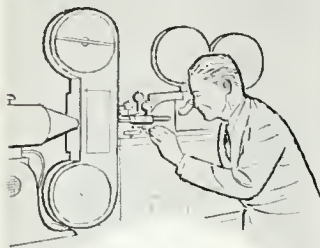
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Westrex equipment

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Special art titles

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and laboratory price
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HOUSTON.

IN OUR 17TH YEAR

To help dealers improve sales, service—

Ford Stages a Unique "Merchandising Fair"

Audiovisual Tools and Techniques in an Award-Winning Setting

MOTION PICTURES, SLIDEFILMS and related audio and visual tools and techniques played a key role among the 18 exhibits viewed by some 700 Ford dealers who attended that company's unique "Merchandising Fair" held at Chicago's McCormick Place on Monday, March 2nd. The Fair was planned to graphically illustrate how the Ford Division is assisting the dealers in all phases of their business.

Topics covered in the displays and discussions range from fleet and leasing, truck, youth and performance, marketing, sales promotion and advertising to customer relations, service, parts and business management. The "Day With Ford" was one of a series of 12 company-dealer meetings held in cities across the nation during February and March.

"Most Important Meetings in Years"

Lee A. Iacocca, Ford Motor Company vice-president and general manager of the Ford Division, addressed the opening business session, terming the meetings "the most important we have held with our dealers in recent years." He described the Merchandising Fair as a display and program designed to "show Ford dealers what we have done and are doing to help them be better dealers, sell more cars, and — above all — to give better service to their customers."

The award-winning setting for 18 display booths making up the

pylons and ceiling grids won the Owens-Corning Fiberglas Reinforced Plastics Design Award.

Film Preview of Ford Pavilion

Audio-visuals were well and widely-applied throughout Fair exhibits. In the area informing Ford dealers of the scope, activities and sales promotion value of the Ford Pavilion at the New York World's Fair, a main feature was a two-minute color and sound slidefilm of the exhibit, shown continuously on a five-foot screen.

In the Advertising exhibit, featuring a display of current advertising in all media, telephone handsets brought dealers recordings of Ford theme songs while rear-screen projection showed various car and truck commercials. Parts and Accessories' role in the Fair was dramatized by a continuous filmstrip highlighting the various accessories available to Ford dealers.

Principal feature of the Fleet and Leasing exhibit was a quiz machine set up to answer pertinent questions about fleet and leasing sales. Some 48 questions were listed on a control panel. Dealers selected the questions, punched the relevant button and received printed answers on a pocket-size card for take-home reference.

Promote Recreational Markets

The Recreation display attracted considerable attention with a tall, conical, transparent pylon in which real currency was tossed and tumbled in a continuously-moving stream of air. Above the cone, a two-sided rotating sign carried these messages: *New Profit Opportunities* and *An Exploding New Market*. At the base of this cone, a series of ten back-lighted color photos showed the five basic types of recreational vehicles available to Ford dealers — boat trailers, tent trailers, travel trailers, camper coaches and self-contained units.

Telephone sound reproduction was featured in the Sales Promotion display where a series of five phones were arranged around the perimeter of a counter. Each of the five dialing holes were labelled with the name of a different sales promotion program. When one of the numbers was dialed, the listener received a 30-second message on results and projections from proper use of these programs.

Pointing out that Service is one

of the most important factors in satisfying customers, the Ford Division devoted its exhibit on this vital topic to the more than 100 service training courses available to dealer personnel at Ford district service training schools. Wilding, Inc. played a key role in developing such training media for the Ford Division.

The idea and the exciting, thoroughly-visualized displays which helped to carry this Ford Merchandising Fair into the hearts and minds of visiting dealers (CONTINUED ON PAGE 52)



PARTHENON PICTURES
HOLLYWOOD



"EVERYBODY
HAS TWO JOBS"
(His Own and Public Relations)

U. S. Independent
Telephone Association

Let's say your employee is at an evening party, or a PTA meeting; bowling, or at a union meeting, or with a church group — and your company or your industry is criticized. *What will he do?* He's on his own time; so does he knuckle under and go along with the critics . . . or does he realize that, for his own welfare, he should "stand up and be counted?" And if he does stand up, is he equipped to make himself felt?

This film happens to be located in an independent telephone company, but the subject is universal. "Everybody Has Two Jobs" points up, in the course of an interesting and convincing story, the it's-for-your-own-welfare aspect; demonstrates some fundamentals of how to "stand up" in a group; and lays out patterns for replies to the most common problems . . . leading to the take-away impression that "We're company employees eight hours a day, but we're company people around the clock."

PARTHENON PICTURES

Cap Polmer Exec. Producer

2625 Temple St. • Hollywood 26
213-Dunkirk 5-3911



Award-winning pylons, ceiling grids shown as they are set up for exhibit use by Dramaturgy, Inc.

Fair (see accompanying news article) was designed by Dramaturgy, Inc., display and exhibit division of Wilding, Inc. The display booth



LET'S TALK BUSINESS ABOUT FILMS

Maybe a film really isn't the answer to your particular sales or public relations problem. If it isn't, we wouldn't hesitate to tell you so. We've turned down assignments in the past... but we've turned up many more result-producing films for such clients as Xerox, Westinghouse, Corning Glass, R. T. French, Graflex, Dunlop, Hooker Chemical, Bausch & Lomb, Marine Midland, and The United Appeal of Greater Cleveland, to mention a few.

If there is a film in your future, protect your investment now by working with a business-oriented motion picture production firm specializing in business films. Holland-Wegman Productions, Inc. has the experience, know-how, staff and facilities to put more telling force into your selling force. To put effective communications to work for your firm, simply contact Ed Wegman. He's as close to you and your business problems as your telephone.



HOLLAND-WEGMAN PRODUCTIONS, INC.
207 DELAWARE AVENUE • BUFFALO NEW YORK 14202 • 853-7411



We work with serenity in a remodeled barn on 26 acres of woods overlooking the river in the Mid-Hudson Valley. We enjoy our remoteness, and we are worth looking for.

Why? Because this quiet atmosphere keeps us from confusing film concepts and our low overhead helps keep our film budgets down.

Cost and concept of your film are of prime importance to you—and to us. If these are qualities you are looking for, write or phone. We'll send a map showing how to find us.

Our head man, Charles Eggert, is known as one of America's great wilderness cinematographers. Have you considered the popularity and value of scenic documentaries in elevating your corporate image through the sponsorship of subjects which portray our American scenic heritage and encourage the conservation of our natural resources — especially as educational films in schools?

Over 16.4 million students look forward to your next film—and we believe we can give you challenging ideas for it. Why not? We are scenic documentary specialists who work surrounded by the serenity of wilderness!

Charles Eggert Productions

INCORPORATED

MILL ROAD, RHINEBECK N. Y. 12572

AREA CODE 914-TR 6-6333

Merchandising Fair:

(CONTINUED FROM PAGE 50) throughout the country merits special mention as one of the business development highlights of 1964.

Plastics Design Award Given Dramaturgy, Inc. for Pylons

The eye-catching setting of the Ford Merchandising Fair was also a national award winner in the field of industrial design. Supporting pylons (see picture) with ceiling grids won the Owens-Corning Fiberglass Reinforced Plastics Design Award for Dramaturgy, Inc., display and exhibit division of Wilding, Inc.

Rand Development of Cleveland, Ohio, fabricators of the pylons designed by Dramaturgy, were presented with the award and, in turn, presented it to C. Rankin Bingham, president of Dramaturgy. The award is given each year at the Society of Plastics Industries Reinforced Plastics Conference to the product judged most outstanding on the basis of originality of application or design, material selection, color, utility, moldability and appearance.

The supporting pylons were designed for a large exhibit in which many of these pieces would be used. Their unique design makes it possible to assemble them in



C. Rankin Bingham, Dramaturgy president, shown with Owens-Corning plastics' design award trophy.

any form or pattern. They are lightweight and can be used for exhibit backgrounds or for side structures.

Credits for the award-winning design were shared by Mr. Bingham, as creative designer and by Dramaturgy staff members, J. T. Loney, art director; Brian Plesmid, pylon design and David Baldwin, ceiling grid design.

The award focused attention on the growing diversity of modern communications' companies. Dramaturgy, acquired over a year ago by Wilding, has been pro-

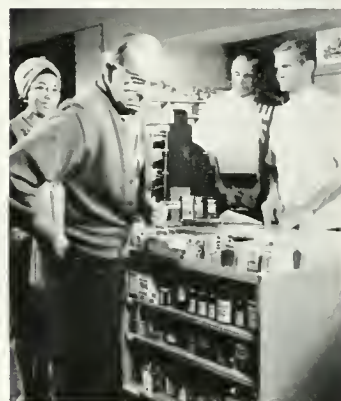
ducing displays, exhibits and industrial shows for the past 25 years. Their home office is Cleveland, Ohio.

Canadian Film Awards May 8

The 16th Annual Canadian Film Awards will be presented on May 8th in Toronto. A total of 147 films, representing 41 producing companies, are competing in the 12 categories and for the Canadian "Film of the Year" honor. Wayne and Shuster will m.c.



PARTHENON PICTURES
HOLLYWOOD



"WITH CARE AND CONCERN"

The Upjohn Company

The new concept of "corporate image" films holds that it is not enough to just portray a company, but that the film must give the viewers a wanted value in return for their time.

So, while "With Care and Concern" projects the quality-consciousness of the Upjohn operations, it does so in the course of answering the Kefauver-inspired questions in the public mind about the drug industry — excessive competition, overly high prices, harmful side effects, and so on — answering them candidly and honestly, — and convincingly.

Although the Upjohn extensive research work and manufacturing operations are portrayed fully and with memorable identification, the absence of any overt "commercialism" lets the picture implant the corporate image while leaving the impression of an industry image.

PARTHENON PICTURES

Cap Palmer Exec. Producer

2625 Temple St. • Hollywood 26
213-DUNKirk 5-3911

SEE FOR YOURSELF

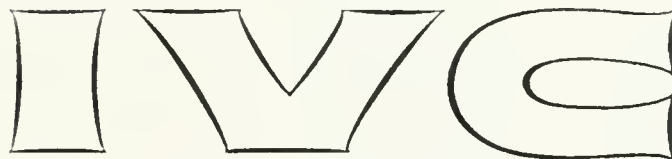
... how IVC custom-made sales films produce ...

- MORE SALES
- MORE PROFITS
- LOWER SALES COSTS

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WILLIAM J. GANZ, PRESIDENT

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Please call collect

THE EDITORIAL VIEWPOINT:

(CONTINUED FROM THE PRECEDING PAGE 46)
been true of World's Fairs is that they have successfully generated new techniques and popular acceptance of new ways of doing things.

Film to Present Themes of Exhibitors

A good proportion of the exhibitors at the Fair will make films the theme of their presentations. Among these are American Telephone and Telegraph, American Gas Association, New York State, Port of New York Authority, the Federal Government, and many more. Beyond this, it is expected that literally hundreds of small screens will be seen all about the Fair showing loop films on repeater projectors, a technique which proved so successful at the Brussels and Seattle Fairs. A dozen or so exhibits will also have small theaters for regular showings of films.

Thinking of the new Fair to come stirs memories of Chicago's Century of Progress in 1933 and the old New York World's Fair which opened just 25 years ago in 1939. Surprisingly enough, for those who persist in dating the wide use of industrial films with World War II, at the Chicago Fair there were 87 projectors of various sizes showing industrial and government films on regular schedules. In 1939 in New York, the number of projectors in regular use had increased to 129! It will be interesting to see the total at the new Fair.

"Hit" Pictures of the Fair in '39

Outstanding features at the 16 sit-down theatres and 40 other exhibits featuring film in the 1939 Fair were such memorable pictures as Coty's *Symphonies in Fragrance*, Household Finance's *Happily Ever After*, and the Petroleum Industries' novel puppet picture, *Petroleum and His Cousins*. National Biscuit Company reported in an early issue of BUSINESS SCREEN that its prize pair of Walt Disney

and Wilding films were playing 48 shows a day with a total attendance of 10,000 on week-days and up to 12,000 on Saturdays and Sundays.

Three-dimensional pictures were new at the '39 Fair. Chrysler's *In Tune with Tomorrow*, made by Arthur Loueks and Jack Norling, caused a sensation, attracting 11,865 daily visitors to its modest 339-seat theatre.

Westinghouse, while not using films in its exhibit, was proud of its "First All-Technicolor, All-Dialogue, Feature-Length Production to Be Made for General Sales Purposes" — *The Middleton Family at the New York World's Fair*, which was produced for the electric company by Audio Productions, and was designed to encourage people throughout the country to come to the Fair and see the Westinghouse exhibit. The film played hundreds of theatres across the country, and did an excellent job of bringing the Fair to the unfortunate who couldn't get there in person.

Projection Quality Will Be Excellent

One thing that is surely going to be different in this Fair as compared to 1939 is the quality of screen image and sound. Except for the Loueks and Norling 3-D feature, and some extraordinarily fine slide projection by Eastman Kodak, most Fair films in '39 were seen as either slightly poorer imitations of ordinary 35mm theatre projection, or in too many cases just the dim 16mm projectors of the day working in rooms much too big for them.

Next month, Fair-goers will not only see much better standard projection facilities — but often completely new systems of projection. Reevesound Company, one of the leaders in design and installation of specialized projection equipment, has completed special systems for no less than ten large exhibitors, while Cinerama — and other engineering firms, are doing installations for many more.

Newly published case histories now available!

HOW 4 COMPANIES USE MOVIES TO SELL PRODUCTS AND IDEAS...

If you've been thinking about using a movie to sell the products and services of your company, you'll find these four case histories worth reading.

They tell how movies are put to work by Clark Equipment Company, Chain Belt Company, U. S. Industries, Inc., and Americana Nursing Homes, Inc.

Each case history includes information such as (1) objective of the movie, (2) how objective was accomplished, (3) results, (4) total annual audience, and (5) total cost. Each case history is brief, to the point — nothing fancy or long-winded. For copies, write or telephone...

Pilot Productions
INCORPORATED

1819 Ridge Avenue

DAvis 8-3700

Evanston, Illinois

Pro Football Champions in "Deadline to Glory"

★ Two major sources are distributing the official color motion picture of the 1963 National Football League's championship game between the Chicago Bears and the New York Giants. *Deadline to Glory*, produced by Blair Motion Pictures, was premiered to happy Chicago fans last month by Del Shofner, pass-catching end for the luckless Giants, who also serves as director of the Old Gold Sports Bureau.

Del's office is now making prints available; the other sponsor is the Schick Sports Bureau, at Lancaster, Pa., and their combined efforts will go into meeting thousands of requests from groups of all kinds and ages. The current 30-minute game picture is a worthy successor to last year's film, *Pro Football's Longest Day*, when the Giants lost again, this time to the Green Bay Packers in the freezing cold of Yankee Stadium.

The game at Wrigley Field was a "freezer" too but the Bears were hot enough to come out on the long end of the 14-10 victory. Technical work on both films has been superb; sports writers really saw the battle close-up for the first time, according to their Chicago preview comments.

This was the day that brought disaster to Giant quarterback Tittle, who never quite recovered from a first-half injury. Cameras caught the defensive surge of the Bears, zoomed in on Tittle's downfall. The lens showed a clean "hit" and Tittle agrees that it was all "part of the game."

Over 2,500 clubs and service groups borrowed the previous film; in '64, potential viewing groups can address their free-loan requests for *Deadline to Glory* to: Old Gold Spin Filters Sports Bureau, P.O. Box 2501, Grand Central Station, New York, N. Y. 10017 or to the Schick Sports Bureau, Lancaster, Pa. Better book early! Be sure you have a 16mm sound projector! □



*BOON 1. A welcome benefit; blessing.

— Webster

The Lipsner-Smith ultra-sonic film cleaning machine was first introduced to the Hollywood motion picture industry by Consolidated Film Industries.

Thru close user-manufacturer collaboration and under actual working conditions, CFI technicians helped develop the original machine to today's practical** and efficient machine. Now, ultra-sonic cleaning has become standard procedure for negative cleaning in film processing laboratories throughout the world.

A famous first from CFI. One of many in its 40+ years of serving the film industry.

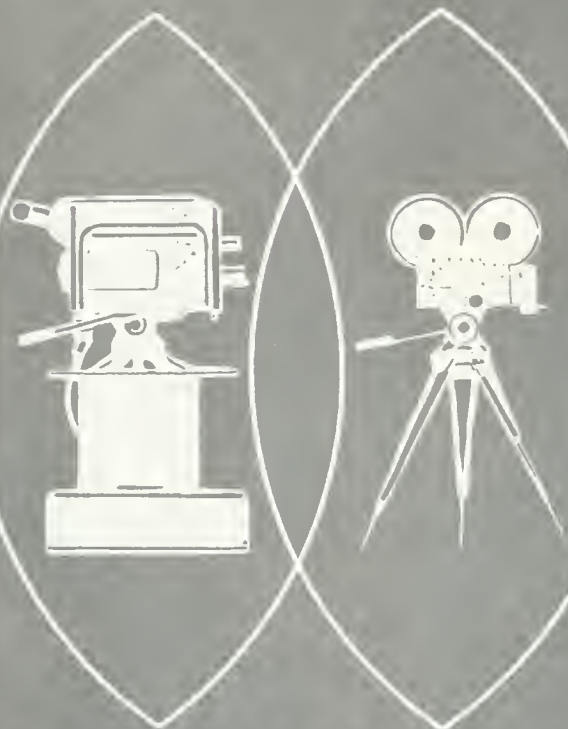
**STILL ANOTHER FIRST FROM CFI is the recent development of a solvent recovery system that further extends the use of ultra sonic cleaning.

CFI

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Awards Honor Educational & Business Films

Chemistry Film by Reid H. Ray Wins a Bronze Medal at Padua

Worthy of special mention is the Bronze Medal awarded at the VIII International Exhibition of Scientific-Didactic Films at Padua, Italy, to an outstanding U. S. educational motion picture, *Molecular Spectroscopy*, produced for Harvey Mudd College of Claremont, California by Reid H. Ray Film Industries of St. Paul.

In the previous issue of BUSINESS SCREEN, listing the winners of Golden Eagle Awards (by CINE), we included only business-sponsored subjects. But this Golden Eagle winner of 1963 was one of the year's top educational subjects. It is a part of the *CHEM Study* film series prepared at Harvey Mudd College under the supervision of David Ridgeway.

The 21-minute color film features Dr. Bryce Crawford, Jr., Dean of the Graduate School, University of Minnesota, as he demonstrates the spreading out of white light into a spectrum, shows the presence of infra-red radiation in the spectrum and the absorption of light. It also shows the relation of this spectral absorption to molecular vibrations and relations and how the molecular structure can be studied by spectroscopy.

Molecular Spectroscopy was produced in the St. Paul studios of Ray Industries and was directed by Reid Ray; assistant director was Ellsworth Polsluss. Photography was by Howard W. Cress and animation was conceived under the direction of Gordon Ray. Recording was by Donald Anderson and editing by Robert H. Winter. All are staff members of the Reid Ray organization.

* * *

Freedoms Foundation Award to AmMed "Physicians in Politics"

A motion picture featured in these pages last year, sponsored by the American Medical Political Action Committee, has received one of the 1964 awards of the Freedoms Foundation, Valley Forge, Pa.

The film, *Physicians in Politics*, was produced by Parthenon Pictures-Hollywood, by exec producer Cap Palmer. Directed by Don Livingston; associate production chief on the film was Ron Hagerthy.

A sequel, *How the Opinion Maker Makes Opinions*, starring the featured "doctor" of the award-winning picture (Don Hag-



Bronze Medal Award given the film "*Molecular Spectroscopy*" is received by Dr. Bryce Crawford, Jr., Dean of Minnesota's Graduate School (l) and producer Reid H. Ray (right).

gerty), is scheduled for an Atlanta, Georgia premiere on March 21st. It was directed by David Bowen.

* * *

"Right Hand of Plenty" Wins a Diploma of Honor at Venice

Awarded a Diploma of Honor in the "Golden Mercury" competition held annually by the Camera di Commercio Industria e Agricoltura in connection with the Venice Film Festival was the U. S.-produced motion picture, *The Right Hand of Plenty*.

This award was not included among recent business-sponsored films listed as receiving overseas festival awards (Issue 8, Volume 24) since it was entered in the Festival directly by its producer, Marathon International Productions, Inc. The sponsor was Volkswagen of America.

The 22-minute color documentary tells of the new freedom of man due to machines, explaining that the elimination of unnecessary labor has given both scope and responsibility to the mind. The Volkswagen plant in Germany is used to illustrate this theory.

The film was produced by Konstantin Kalser and directed by Kenneth Baldwin. George Silano was director of photography and Philip C. Lewis wrote the narration. The award is considered of particular significance since it is not necessarily an annual event but only given when a film is considered of special merit.

* * *

Film at the N.Y. World's Fair

Facts-in-depth on all aspects of audiovisuals at the New York World's Fair will be presented by BUSINESS SCREEN in a special issue soon after the Fair opens!



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training material sales presentations photography*

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GLEN GLENN SOUND COMPANY

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G. CARLETON HUNT, president

Industrial Design Film Is Released by Chapman 5

☆ The role of the engineer and of the industrial designer in creating marketable products to meet today's sophisticated buying tastes are graphically portrayed in the first of a new series of six industrial design films created by Chapman 5 Productions, Inc. It is entitled *Industrial Design in Electronics*.

The first film was written by Channing Wallace Gilson, BA, BPA, a well-known industrial designer. This 10-minute color and sound motion picture shows 25 electronic products, acknowledged the "most outstanding" at the 1963 Western Electronic Show and Convention (WES-CON) and its attendant industrial design contest and exhibit.

Through the use of dramatic visuals, the viewer is shown these key design elements that resulted in the judges selecting each item for exhibit honors. The motion picture was created to depict the importance of design as it relates to function, appearance and marketability, notes James H. Flint, Chapman 5 president. But it also highlights the role of the engineer and the designer.

Prints of *Industrial Design in Electronics* are available at \$120 each from the producer at 1412 West Glenoaks Blvd., Glendale 1, California. Subsequent pictures will deal with specific design functions, materials and elements. Two more are planned for release in 1964, the remainder in 1965.

* * *

McGraw-Hill Will Market 8mm Science Film Series

The Technicolor Corporation and McGraw-Hill Book Company have jointly announced the availability of a series of 14 8mm Brief-Films on the general subject of *Properties of Air*, for use in elementary science courses. The films, consisting of short continuous loops of 8mm silent motion pictures mounted in individual cartridges, are designed for use in the Technicolor 8mm Instant Motion Picture Projector.

Films were produced in London by Technicolor Ltd.



ASSOCIATION FILMS, INC.

Headquarters Office:

347 Madison Ave., New York, N.Y. 10017

Phone: MUrray Hill 5-2242 AC: 212

Robert D. Mitchell, *President*

J. R. Bingham, *Vice-Chairman, Treasurer*

Robert M. Finehout, *Vice President, Corporate Advertising & Public Relations*

Robert W. Bucher, *Vice President, Association Instructional Materials*

A. L. Fredrick, *Vice President, Mid-Western Representative*

Reg. Evans, *Vice President, Sales*

Eastern Area Exchange

Broad at Elm, Ridgefield, N. J., Phone: 201
WHitney 3-8200, E. H. Johnson, *Manager*.

East Central Area Exchange

Allegheny and Delaware Aves., Oakmont, Pa.
Phone: 412-828-5900. Joseph R. Liebach,
Manager.

Central Area Exchange

561 Hillgrove Ave., La Grange, Ill. Phone:
312-352-3377. M. G. Weiland, *Manager*; Robert
Imlach, *Operations Manager*.

Southern Area Exchange

1621 Dragon St., Dallas 7, Texas. Phone: 214
Riverside 8-8759. Carl L. Stahl, *Manager*.

Western Area Exchange

25355 Cypress Ave., Hayward, Calif. Phone:
415-783-0100. Winston O. Siler, *Manager*.

Canada

Association-Industrial Films, 135 Peter Street,
Toronto, Ontario. Mrs. Jean Lewis, *Vice-President*
and *General Manager*; James Bach, *Sales Man-
ager*.

BACKGROUND: Founded in 1911 (as "The YMCA
Motion Picture Bureau," a division of the Inter-
national Committee of the YMCAs), Association
Films was the first sponsored film distributor in
America. In 1949, the company was incorporated
as an independent national distribution service.

SERVICES: Promotion and Publicity: Promotes
sponsored films through catalogs, special supple-
ments (directed to teachers and program chair-
men), advertising in educational and adult jour-
nals, individual film brochures, exhibits at con-
ventions, publicity services. Print Inspection and
Maintenance: prints are electronically cleaned
and inspected after each use; repairs are made
as needed and replacement prints ordered on
sponsor's authority; scratched prints are given
Perma-New treatment, as authorized; during the
first 36 months of print life Association Films
shares in replacement costs due to damages.
Monthly Reports: sponsors receive detailed per-
formance reports (IBM) which give audience
size and composition; film-user evaluations and
comments; course of study where film was used;
bookings and showings (current, year-to-date,
and cumulative); summary of coverage by
States; and other data about performance and
audiences. Programming Services: confirmation
and advance booking notices are sent to users
and sponsors on a daily basis; bookers assist
organizations in arranging programs and special
distribution concepts (Movie-A-Week, Films for
Freedom, etc.). Library Service Plan: a profes-
sional "physical handling" service for sponsored
film libraries that provides all regular services
(except promotion, as desired) and includes
Sponsor Imprinted forms.

ASSOCIATION TELEFILMS: This division is re-
sponsible for the distribution of sponsored films
to commercial and educational TV stations. It
maintains daily contact with TV programmers,
creates sponsored-film series and special con-

cepts, prepares TV promotion kits, publicizes
sponsored films in "TV Guide" and local news-
papers and distributes newsclips and scripts to
TV news departments. Current AF-TV series in-
clude: *World in Focus*, *Films for Freedom*, *Your
Neighbor - The World*, *Theatre 30*, *Holiday
Time*, *Achievement* and *This Aerospace Age*, all
comprised of sponsored films.

ASSOCIATION-THEATRICAL FILMS: Through the
booking services and facilities of Theatrical Film
Distributors, Association Films places sponsored
films in motion picture theatres. Monthly reports,
comment cards and advance booking notices are
provided; promotion is sent to theatres and 31
exchange-city bookers; publicity stories are sent
to theatrical trade magazines.

ASSOCIATION INSTRUCTIONAL MATERIALS: This
division of Association Films handles the sales,
long-term leasing and rental of educational, train-
ing and special purpose films and filmstrips.



THE JAM HANDY ORGANIZATION, INC.

Headquarters Office:

2521 E. Grand Blvd., Detroit, Mich. 48211

Phone: TRinity 5-2450 A/C 313

Charles W. Renfrew, *Vice President*

Betty Watters, *in charge, Distribution Services*

SERVICES: Currently distributing theatrically
throughout the U. S. A. with fifty-odd years of
active experience in the theatrical and non-
theatrical distribution field. Special services in-
clude physical handling of sponsored films for
self-equipped audiences; major convention and
other group meetings projection service in all
principal cities. See studio listing pages for com-
plete data on corporate background.



IDEAL PICTURES, INC.

Headquarters Office:

58 East South Water St., Chicago, Ill. 60601

Phone: FIancial 6-5480 A/C 312

Paul R. Foght, *President*

Jack Spire, *Vice President, Secretary*

Wally Danler, *Treasurer*

S. L. Nolan, *Director*

Jack C. Walts, *Director*

BRANCH EXCHANGES: 530 N. 18th St., Birming-
ham 1, Ala.; 1840 Aleatraz Ave., Berkeley 3,
Calif.; 6514 Selma Ave., Hollywood 28, Calif.;
1011 E. Colfax, Denver 18, Colo.; 55 N. E.
13th St., Miami 32, Fla.; 1923 Piedmont Road, N.
E. Atlanta 9, Ga.; 1370 S. Beretania St., Honolulu
14, Hawaii; 58 E. South Water St., Chicago 1,
Ill.; 3819 N. College Ave., Suite 2, Indianapolis,
Ind.; 616 S. 5th St., Louisville 2, Ky.; 102 W.
25th St., Baltimore 18, Md.; 42 Melrose St., Bos-
ton 16, Mass.; 15924 Grand River Ave., Detroit
27, Mich.; 3400 Nicollet Ave., Minneapolis 8,
Minn.; 1822 Main St., Kansas City 8, Mo.; 4028
N. Kingshighway, St. Louis 15, Mo.; 1558 Main
St., Buffalo 9, N.Y.; 321 West 44th St., New
York 36, N.Y.; 2547 Woodburn Ave., Cincinnati
6, Ohio; 2110 Payne Ave., Cleveland 14, Ohio;
1201 S.W. Morrison, Portland 5, Ore.; 41 N. 11th
St., Philadelphia 7, Pa.; 220 Grant St., Pittsburgh
19, Pa.; 18 S. Third St., Memphis 3, Tenn.; 2434
S. Harwood, Dallas 15, Texas; Brigham Young
University, Provo, Utah; One E. Main St., Rich-
mond 19, Va.; and 4431 W. North Ave., Milwau-
kee 8, Wis.

BACKGROUND: Founded in 1920 in Chicago. In
the past 43 years, has grown into a national
organization of 28 offices handling rental films
for schools, churches, clubs and industry. In
1948 Ideal began the distribution of industrial
films, for the first time making available a proven
paying customer list for the distribution of in-
dustrial films services.

SERVICES: Promotion, publicity; booking, ship-



National Distributors of the Sponsored Motion Picture

ANNUAL PRODUCTION REVIEW
SPECIAL REFERENCE REPORT

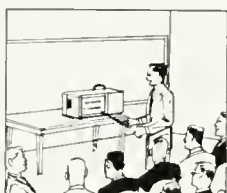




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214 S. Hamilton • Saginaw, Michigan

NATIONAL DISTRIBUTORS OF SPONSORED FILMS:

IDEAL PICTURES, INC.:

ping, storage and inspection of prints (electronically); film programming (community and school groups); film programming (TV stations). Furnishes monthly reports on print activity and audiences, all supported by actual signed audience reports; advance booking notices to sponsors; correspondence and confirmations (to users); merchandising of teaching aids and other film-related materials; print servicing (physical handling of professional, sales and TV prints).

OPERATION: Prints and bookings are serviced from 28 company controlled distribution centers.



INSTITUTE OF VISUAL COMMUNICATION, INC.

40 East 49th St., New York, N.Y. 10017
Phone: ELdorado 5-1443

SERVICES: A pioneer distributor of sponsored and educational motion pictures, etc., to self-equipped audiences, TV stations. See listing on page 116.



MODERN TALKING PICTURE SERVICE, INC.

Headquarters Office:

3 East 54th St., New York, N.Y. 10022
Phone: PLaza 5-2900 A/C 212

Frank Arlinghaus, *President*
Carl Lenz, *Executive Vice President*
Elsie Cox, *Treasurer*
Ralph Del Coro, *Vice President - Sales*
Promotion & Development
W. H. MacCallum, *Vice President - Modern Learning Aids Division*
W. M. Oard, *Vice President - Operations*
F. M. Kincheloe, *Promotion Manager*

NATIONAL SALES OFFICES EASTERN DIVISION SALES

AT NEW YORK

3 East 54th St., New York, N.Y. 10022
Phone: PLaza 5-2900 A/C 212
R. H. Rogers, *Vice President*
Jim Witker

AT PITTSBURGH

910 Penn Avenue, Pittsburgh 22, Penna.
Phone: GRant 1-9115 A/C 412
D. P. Kounny, *in Charge*

CENTRAL DIVISION SALES

Prudential Plaza, Chicago, Ill. 60601
Phone: DElaware 7-3252 A/C 312
Dan Kater, *in Charge*
Jack Lusk, Jim Davis

WESTERN DIVISION SALES

AT LOS ANGELES

1717 N. Highland Ave., Los Angeles 28, Cal.
Phone: HOLlywood 2-2201 A/C 213
R. M. Hough, *Vice President*

AT SAN FRANCISCO

444 Market St., San Francisco 5, California
Phone: YUkon 2-9414 A/C 415
Robert A. Kelly, *in Charge*

SOUTHERN DIVISION SALES

1629 K Street, N.W., Washington, D.C. 20006
Phone: 296-5466 A/C 202
Jack Lalley, *Vice President*

AT TORONTO

1575 Leslie St., Don Mills, Ontario, Canada
Phone: 444-7347 A/C 416
Bruce Thomas, *in Charge*

BACKGROUND: The outgrowth of a pioneering program in the field of talking motion pictures by Electrical Research Products, Inc., a sub-

MODERN TALKING PICTURE SERVICE:

sidary of the Western Electric Co., formed in 1927 at the birth of the commercial sound motion picture medium, Modern Talking Picture Service first emerged as the non-theatrical department of that company. An early pioneer in the licensing and operation of portable sound projection apparatus and also providing projection service for industry, etc., Modern's present trade name was adopted by its licensees in 1935 and Frank Arlinghaus, then of ERPI, was placed in charge of this growing activity. Modern became an independent corporation on July 1, 1937, under the ownership and management of its distribution employees.

SERVICES: In 1964, in its 27th year, Modern represents over 400 organizations from industry, commerce and the professions, distributing their public relations films to schools, colleges, industrial plants, offices, and to the public and private clubs, and social groups throughout the United States and Canada. Other primary channels of distribution in which Modern is a leading specialist include: theatres showing sponsored short subjects; television stations. Modern operates a network of 32 regional libraries. For sponsors utilizing its service, the company promotes, ships, cleans, repairs, maintains and stores their films. Additionally, it counts audience attendance, records their comments and furnishes the sponsor a monthly tabulation. Extensive IBM facilities and equipment for promotional printing are maintained at New York headquarters. All regional libraries are equipped for electronic film inspection and handling. In 1960, Modern established its Modern Learning Aids division to distribute educational films for purchase, subscription (series rental) and lease-to-buy. MLA distributes the high school physics films developed by the Physical Science Study Committee.

REGIONAL EXCHANGES are located in Atlanta, Boston, Buffalo, Cedar Rapids, Charlotte, Chicago, Cincinnati, Cleveland, Dallas, Denver, Detroit, Harrisburg, Houston, Indianapolis, Kansas City, Los Angeles, Memphis, Milwaukee, Minneapolis, New Orleans, New York, Omaha, Philadelphia, Pittsburgh, St. Louis, San Francisco, Seattle, Summit (NJ), Washington D. C. as well as in Honolulu, Hawaii; Anchorage, Alaska and Toronto, Ontario.

SPECIAL ACTIVITIES & PUBLICATIONS: A physical handling service is maintained for technical professional and special films. Recent references for sponsor reading (available on letterhead request or by telephone from listed sales offices) include: "The Modern Fact Book of Sponsored Film Distribution" - "The Opportunity for Sponsored Films" - "Business Films at the Movies" - "How to Reach the Television Audience with Business Sponsored Films" - "The Teen Age Market" - and "Series Programming. PR Films Free from Modern TV."



ROTHACKER, INC.

Headquarters Office:

Time & Life Building, Rockefeller Center
New York, New York 10020
Phone: CIRCLE 5-6575 A/C 212

Douglas D. Rothacker, Jr., *President*
W. Stanfield Cooper, *Vice-President*
Edward F. Psotta, *Vice-President*
Mayme R. Dawson, *Secretary-Treasurer*

BACKGROUND: Established in 1910 as the Rothacker Film Manufacturing Co., pioneer producer and distributor of sponsored films, the organization was subsequently reorganized as Rothacker, Inc., and is currently engaged in specialized business film distribution throughout the world.

SERVICES AND OPERATIONS: Distribution of sponsored business films through theatrical, non-

ROTHACKER, INC.:

theatrical and television outlets is handled from the New York office and the various distributors throughout the United States and Europe. Emphasis is put upon reaching exactly what audience the sponsor wishes to reach; and this individual approach is accomplished through separate promotional campaigns, audience selection, publicity and physical handling done on a separate basis for each film. A general catalogue is not published since each title receives an exclusive handling, thus assuring the sponsor of more complete identification and a closer tie-in with his film. Prints are all hand-inspected, sound-read, cleaned and repaired and a complete record maintained on condition of each print. An individual print breakdown with classification is always available and print lifetime guarantee is offered as part of a special service. Monthly exhibition reports sent with full information of each showing. Special questionnaires and personal attendance at screenings provide additional information and can be keyed to supplement companies' other public relations efforts.

FOREIGN DISTRIBUTION: In addition to full coverage throughout the United States and Canada, Rothacker, Inc., offers international distribution service for Europe and the Orient. The main basis of operation is from Germany with other distributors located in England, France, Scandinavia, the Benelux countries, Italy and Switzerland. The foreign distribution is handled in basically the same manner as the domestic with special emphasis on audience selectivity and a high standard of the circulation of each film title. As this type of activity continues to grow throughout Europe, the number of specific outlets in specialized categories continues to increase.



STERLING-MOVIES U.S.A., INC.

Headquarters Office:

375 Park Avenue., New York, N. Y. 10022

Phone: JUdson 6-1717 A/C 212

Charles Dolan, *President*

Sophie Hohne, *Exec. Vice President*

G. Roger Calhane, *Vice President, General Manager*

Gordon J. Hempel, *Director of Operations*

Ophelia Brussaly, *Manager, Television Dept.*

Morton J. Fink, *National Sales Manager*

Kadoza Worthy, *Comptroller*

EASTERN SALES OFFICE

375 Park Avenue, New York, N.Y. 10022

Phone: JUdson 6-1717 A/C 212

Morton J. Fink, *National Sales Manager*

Ray W. Salo

MIDWEST SALES OFFICE

200 South Michigan Ave., Chicago, Ill. 60604

Phone: 939-6056 A/C 312

William J. Troy, *Sales Manager*

Clifford Wells

WESTERN SALES OFFICE

1469 North Vine St., Los Angeles 28, Calif.

Phone: HOLlywood 4-2656 A/C 213

Ralph Rafik, *Exchange Manager*

Regional Film Exchanges: Eastern Area: 43 West 61st St., New York 23, N. Y. Phone: JUdson 6-1717. Midwestern Area: 200 South Michigan Avenue, Chicago 4, Ill. Phone: 939-6056, William (CONTINUED ON THE FOLLOWING PAGE 62)



this symbol, appearing over a distributor's listing, indicates that display advertising containing additional and useful reference data appears in other pages of this 14th Annual.



The White Glove Treatment insures quality conscious care, dependability and cooperative service that is so important to the production of an effective film.

Congratulations and our thanks to the winners, past and present, who permitted us to contribute to their award winning films.

- 1959 DRAGMAT/Barber Greene Co.
PREPARATION MAKES THE PRODUCE/Link Belt Co.
- 1960 THE NO. 944 CATERPILLAR TRACTOR/Caterpillar Tractor Co.
IDEAL TRANSPORT STORY/Link Belt Co.
- 1961 A DECENT BURIAL/Caterpillar Tractor Co.
- 1962 RIPPING/Caterpillar Tractor Co.
- 1963 MILKMAN TO MALAYA/Beatrice Foods Co.



GEO. W. COLBURN LABORATORY, INC.

164 N. Wacker Drive., Chicago, Illinois 60606

Telephone (area code 312) 332-6286

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8MM & 16MM RELEASE PRINTING / TITLING / 35MM SLIDE AND FILMSTRIP SERVICE



TFC

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Services to Sponsors Include:

- monthly reports giving complete details of the use of the films.
- first-rate maintenance and storage of prints.
- efficient administrative and physical handling of the films.
- effective promotion through catalogs, the TFC magazine "Visualiteiten," press releases, direct mail, etc.

PRODUCTION OF SOUND SLIDES AND FILMSTRIPS

TFC is specialized in the production of filmstrips and slides and the adaptation of existing material for foreign markets. For this purpose TFC has its own art studio, photographic department and sound studio.

TECHNICAL FILM CENTRE

152 STADHOUDERSLAAN

THE HAGUE

• NETHERLANDS

FILM DISTRIBUTION:

STERLING-MOVIES, U.S.A.:

Troy. Western Area: 6290 Sunset Blvd., Los Angeles 28, Cal. Phone: HOLLYWOOD 4-2656, Ralph Rafik. Southwestern Area: Millers Visual Aids, 100 University Avenue, Fort Worth 7, Texas. Phone: EDison 2-7184.

SERVICES: National, regional and special-market distribution of sponsored motion pictures to television stations. Non-television distribution includes: *Professional audience* programs to specified individuals in business, industry and the professions; *Selective audience* programs to specified organizations; *General audience* programs to all known and preferred adult groups. School distribution to high schools, junior high and elementary. Services include: promotion, publicity, print inspection and maintenance, shipping, and reports.

NEWS-SCREEN: Syndication of sponsored news-film stories to TV stations. Services include: script, production, editing, promotion, distribution, report of uses obtained.

FILM DISTRIBUTION IN EUROPE INFORFILM

Headquarters Office:

147 ave. de l'Hippodrome, Brussels 5, Belgium
Phone: 47.10.03-47.28.77

MEMBER COMPANIES

Australia: Sixteen Millimetre Australia, Box 4778 G.P.O., Sydney, Australia.

Belgium: Sofedi, 147 avenue de l'Hippodrome, Brussels 5.

Canada: Modern Talking Picture Service, 1875 Leslie Street, Don Mills, Ontario.

Denmark: A S Informativ Film (Nordisk), Mosselvalvej, København Vally.

France: Cefilm, 31 avenue Pierre I de Serbie, Paris 16.

Germany: Konferenz der Landesfilmdienste, Augustastraße 26, Bad Godesberg.

Great Britain: Rank Film Library, Perivale, Greenford, Middx.; Sound-Services Ltd., Wilton Crescent, Merton Park, London S. W. 19.

Japan: Educational Film Exchange, 3 Ginza Nishi 6-Chome, Chuo-ku, Tokyo.

Netherlands: Technical Film Centre, Stadhouderslaan 152, The Hague.

New Zealand: The H. J. Ashton Company Ltd., Box 2541, Auckland C1.

Sweden: Informativ Film (Svensk Film), Filmstaden, Solna 2.

Switzerland: Ideal Film Service, Erlachstr 21, Bern; Schweizerisches Film-Archiv, Ankerstrasse 3, Zurich 3 36.

United States of America: Modern Talking Picture Service, 3 East 54th Street, New York 22, New York.

BACKGROUND: An International group of organizations which are specialists in sponsored film distribution. Membership is controlled to ensure that in each country the facilities offered are as comprehensive and efficient as possible.

SERVICES: Promotion, administration, inspection, maintenance, dispatch of film prints, regular reports and statistics. Each member offers a complete service with regard to handling of prints in his country. Members offer a total non-theatrical audience in 13 countries of 123 million a year.

A Selected Listing of Film Distributors

The preceding review of national and international distributors of sponsored motion pictures is selective, based on our direct experience with the specializing companies listed in these pages and offered on that basis.

RANK FILM LIBRARY

Aintree Road, Perivale, Greenford, Middx.

Phone: Perivale 6666

Cables: Gebescope-Greenford

A. R. Hodge, General Manager

A. H. Hall, Deputy General Manager

L. Francis, Film Sales Manager

D. R. Pluck, Film Hire Manager

J. Maltby, Export Manager

BACKGROUND: The largest 16mm film distribution library in Europe, founded in 1933, specialising in entertainment, education and industrial training films.

SERVICES: Film Library facilities including promotion, advertising in trade and business publications, organisation of business meetings. Service studio for foreign language narration and dubbing, titling, editing and print production. Specialist service for sponsors outside British Isles. Publishes a "Sponsored Film Catalogue" and a quarterly "Film News" distributed to each address on mailing list.



TECHNICAL FILM CENTRE

152 Stadhouderslaan, The Hague, Netherlands

Phone: The Hague 55 83 00

Cables: Techfilm, The Hague

K. Blaauw, Joint Manager

BACKGROUND: A service to industry, commerce and education in the fields of distribution, production and utilisation of films, filmstrips, etc.

SERVICES: A free-loan film library is run as part of the general lending library service. Promotion through catalogues, a monthly magazine, press releases, direct mail. Monthly reports on utilization of films. Maintenance, storage and handling. Dutch and foreign language dubbing in TFC sound studios. Member of Inforfilm.



GROUPSHOW™

"LIGHTS ON" PROJECTION ANYWHERE...Sets up instantly — folds flat — travels with you. Up dates and extends use of present equipment. Provides big, brilliant pictures in normal room light. Unequaled for demonstration, display, re-training and teaching programs.



- No. 630 GROUPSHOW 18 x 24' Screen \$95.00
- No. 631 GROUPSHOW 12' x 12' Screen \$49.00
- No. 632 GROUPSHOW 25' x 25' Screen \$119.00
- No. 633 FOLDING STAND 42' high, 4 1/2 lbs. \$29.95

HUDSON PHOTOGRAPHIC INDUSTRIES, INC.
A/V Division, Dept. A Irvington-on-Hudson, N.Y.

DEPARTMENT OF DEFENSE

The Pentagon, Washington, D. C. 20301

Office of Public Affairs: Directorate for News Services — Audio-Visual Division

• This division is the central Armed Forces contact for the news media and producers in the important fields of radio, television, still pictures and motion pictures. Direct contacts on national and international release matters in these fields are:

Robert W. Harvey, *Deputy Director
News Services (Audio-Visual)*
Phone: ONford 5-9082

Norman T. Hatch, *Chief, Radio-TV
News Branch*
Phone: ONford 7-5111

Wallace C. Marley, *Chief, News
Photo Branch*
Phone: ONford 7-5331

Donald E. Baruch, *Chief, Motion Picture
Production Cooperation Branch*
Phone: ONford 7-4596

Bertram Kalisch, *Assistant to the Director*
Phone: ONford 7-4162

ACTIVITIES: The Motion Picture Production Cooperation Branch approves release of Armed Forces stock footage which cannot be procured commercially for newsfilm television programs, theatrical productions, etc. The Branch cooperates with producers of some 35 major theatrical productions and 10-12 TV series featuring or relating to the Armed Forces. There is an Armed Forces Film supplement which lists the various Service films available for public non-profit showing or cleared for public service TV programs. Information on such films can be obtained from the Motion Picture Production Cooperation Branch.

The Radio-TV News Branch releases approximately 260 (2-3 minute) subjects to the TV, newsfilm and theatrical newsfilm media annually. It maintains two small Pentagon studios for servicing the news media and radio programs, which feature interviews with top Defense officials. In addition, the Radio-TV News Branch releases taped and filmed messages by Secretaries and Service Chiefs and radio trailers for Armed Forces Day.

The News Photo Branch releases to the press and television approximately 1500 photographs per year.

PRODUCTIONS: The only film directly produced by the Office of Public Affairs for the Secretary of Defense is an annual film report on the progress and achievements of the Armed Forces. *Partners in Freedom*, presently in production, is expected to be available in 16mm color in May.

Armed Forces Institute of Pathology Medical Illustration Service

Morris M. Goldberg, *Chief Medical
Illustration Service*
Phone: 576-2866

John A. Ey, Jr., *Asst. Chief, Medical
Illustration Service*
Phone: 576-2867

William W. Nicholls, *Chief, Training Aid
Division*
Phone: 576-2865

Miss Daisy B. Howze, *Chief, Audio-Visual
Communication Center*
Phone: 576-2864

ACTIVITIES: This Institute makes or supervises films for the Armed Forces on medical subjects.

FACILITIES: In-house capability, and contracts for films through the Army Signal Corps.

DISTRIBUTION: AFIP operates a U. S. Army Signal Corps film exchange for medical films. The Institute procures and loans films for the Medical Services of the Armed Forces wherever and whenever they are needed. Unclassified films are available to members of the medical profession, with borrower paying postage both ways. For in-

formation about available films, write the Government Printing Office, Washington 25, D. C., and refer to *The Film Reference Guide — Medical and Allied Subjects*.

Directorate for Armed Forces Information and Education

Paul J. Murdock, *Chief, Motion Picture
Division*

Phone: ONford 7-2967

Dallas Halverstadt, *Assistant Chief*
Phone: ONford 7-2967

• This office produces and distributes information films for the use of the Armed Forces. Films are distributed through the film exchanges of each service, through on-base theaters, and to Armed Forces TV networks in 31 overseas locations.

DEPARTMENT OF THE AIR FORCE The Pentagon, Washington, D. C.

• The U. S. Air Force produces approximately 500-700 reels of film each year by contract with commercial producers or in-house. These films are used in management, information, education, training and operational programs.

ACTIVITIES: Headquarters, USAF, Pentagon, Washington, D. C. The single point of contact within Hq USAF for all film matters excepting "industrial films" is the Photographic and Motion Picture Section within the Directorate of Operations. Complete address is:

Hq U. S. Air Force
AFNOPH
Washington, D. C. 20330

This office is responsible for determining or validating requirements for all Air Force motion pictures and insuring that the capability exists within the Air Force to either procure them by contract or in-house. In this respect, they program and monitor the Air Photographic and Charting Service (MATS), the organization that actually accomplishes film making and contracting of films. This office is also responsible for insuring an adequate photographic documentation capability and film distribution system exists within the Air Force.

The key officers in charge of these programs are:

Lt. Colonel Donell E. Bjoring
Hq USAF, AFNOPHP
Washington, D. C. 20330

Mr. Edward A. Michalski
Hq USAF, AFNOPHP
Washington, D. C. 20330

• **Secretary of the Air Force:** Within this office is a section responsible for industrial films (formally "sponsored films"). These are information and education films covering a wide variety of subjects of mutual interest to the Air Force, to industry and to the public, privately financed and produced by industry, but with assistance from the Air Force appropriate to the subject matter.

As a rule, these motion pictures are adopted by the Air Force for training, orientation or information purposes, and distributed through the facilities of the Air Force Film Library Center.

The program is administered in keeping with the provisions for granting military assistance to producers of motion pictures for television or theatres by:

The Radio-Television Branch (SAF-OIPE)
Public Information Division
Office of Information
Office, Secretary of the Air Force
Washington, D. C. 20330

FACILITIES: The Air Photographic & Charting Service, Orlando, AFB, Florida, is the headquarters for the Air Force world-wide photographic program. Complete motion picture production facilities located at the 1365th Photographic Squadron, Orlando AFB, Florida, and at the 1352nd Photographic Group, Los Angeles, Cali-



Audio-Visual Programs in the United States Government

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FEDERAL AUDIO-VISUAL PROGRAMS:

DEPARTMENT OF THE AIR FORCE
fornia, support Air Force-wide production requirements.

1350th Motion Picture Squadron, APCS, Wright-Patterson AFB, Ohio, is responsible for contract procurement and commercial production of Air Force films, and provides in-service engineering and film report type productions to Technical Commands. The 1350th Motion Picture Squadron also maintains the USAF Film Depository, a film archive with historical and current film footage holdings in excess of 99,000,000 feet.

APCS also maintains photographic units at Vandenberg AFB, Santa Maria, Calif.; Ent AFB, Colorado Springs, Colo.; and Andrews AFB, Camp Springs, Md. to provide documentary and instrumentation coverage of Air Force missile and other activities. APCS also maintains combat documentary teams capable of rapid deployment anywhere in the world. These teams are permanently located at March AFB, Riverside, Calif.; Offutt AFB, Omaha, Nebr.; and Westover AFB, Chicopee Falls, Mass. Photographic Detachments are also located overseas, in the Far East, Europe and certain other areas of the world, to provide historical and combat documentation film coverage of important events of national and Air Force interest.

Additional information regarding the Air Force Film Program may be obtained by contacting:

Brigadier General Robert W. Hall,
Commander, Air Photographic & Charting
Service, Orlando AFB, Florida 32813
Phone: 241-2451, ext 501

Col. James P. Warndorf, Deputy Chief of
Staff, Photography, Air Photographic &
Charting Service, Orlando, AFB, Fla. 32813
Phone: 241-2451, ext 2226

Specific information regarding the Commercial

Production of Air Force films may be obtained by contacting:

Lt. Col. Peter Boyko, Commander
1350th Motion Picture Squadron, APCS
Wright-Patterson AFB, Ohio 45433
Phone: CLearwater 3-7111, ext. 30158

DISTRIBUTION: Approved Air Force films, filmstrips and related visual aids are distributed by the Air Photographic and Charting Service through the centralized facilities of the Air Force Film Library Center, St. Louis, Mo. This facility routinely distributes 360,000 films per year to Air Force units and other agencies all over the world. The present active inventory consists of nearly one-half million prints of more than 4,000 separate film subjects. The Film Library Center also maintains overseas central Film Libraries located in France, Japan and Alaska, with a Branch Film Library in the United Kingdom. These libraries are strategically placed and stocked to service approximately 140 Base Film Libraries located throughout the world. Information regarding distribution of these films can be obtained by contacting:

Major James R. Watkins, Commander, 1356th
Film Library Squadron, 5900 South Broadway,
St. Louis, Missouri 63125
Phone: MElose 1-4500, ext. 671

DEPARTMENT OF THE ARMY Office of the Chief, Communications — Electronics Pictorial and Audio-Visual Directorate The Pentagon, Washington, D. C.

• The Chief, Communications-Electronics of the Army is responsible for policy matters on the procurement, production and distribution of all motion pictures for the Army. As a result, all film programs are authorized by the Pictorial and

Audio-Visual Directorate of the Office of the Chief, Communications-Electronics. Information pertaining to the production or the distribution of prints may be obtained from the following:

Col. Daniel C. Bird, Director, Pictorial
and Audio-Visual Directorate
Phone: OXford 7-3520
Lt. Col. Mark T. Muller, Deputy Director,
Pictorial and Audio-Visual Directorate
Phone: OXford 5-6958
Lt. Col. Andrew B. Ferguson, Chief,
Photographic Division
Phone: OXford 7-3806
James A. Moses, Chief, Audio-Visual
Distribution and Utilization Division
Phone: OXford 7-2039

ACTIVITIES: The Pictorial and Audio-Visual Directorate coordinates production of more than 300 films of all types each year, including the TV series *The Big Picture*, and some films for the Office of Armed Forces Information and Education.

THE ARMY PICTORIAL CENTER has primary responsibility for the actual production of motion pictures and requests for information concerning contracts for writing, production and processing should be directed to the Commanding Officer, Army Pictorial Center, 35-11 35th Ave., Long Island City, New York 11101. Phone ASToria 4-3100.

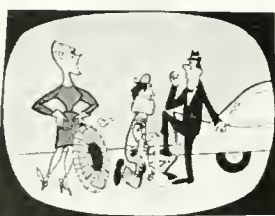
DISTRIBUTION: All official motion pictures, filmstrips, transparencies, language training materials and language laboratories, and related audio-visual aids are distributed throughout the Army by the U. S. Army Film Distribution & Utilization System. This system includes the Audio-Visual Distribution Division, Pictorial and Audio-Visual Directorate, OCC-E, the Distribution Branch of Army Pictorial Center, and the 258 Audio-Visual Communication Centers located at Army headquarters, major service schools and training installations throughout the ZI (Zone of Interior) Armies and Overseas Commands.



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FEDERAL AUDIO-VISUAL PROGRAMS:

DEPARTMENT OF THE NAVY

Washington 25, D. C.

• The U. S. Department of the Navy produces motion pictures for such purposes as training, maintaining fleet readiness, explaining new weapons and devices, and for medical, historical, indoctrination, safety and recruiting uses, to name a few key subject areas.

• *Information and General Policy Procedures* on all aspects of the Navy film program, including application information for commercial producers interested in bidding on Navy contract films, are handled by the Chief of the Bureau of Naval Weapons, Navy Department, Washington, D. C. 20390.

Captain E. B. Johnson, USN — Code FF, *Director, Photographic Management Division*
Phone: OXford 8-3417

E. L. Randel, Code FFMP, *Head, Training Film & Motion Picture Branch, Photographic Management Division*
Phones: OXford 8-3470, OXford 8-3472

• *Procurement policies and procedures*, which involve information on technical questions regarding bids, are handled by the Officer in Charge, Navy Purchasing Office, Washington, D. C. 20390.

Captain W. M. Lohse, USN, *Officer in Charge*
Phone: OXford 6-5141

Cdr. E. C. Goodwin, USN, *Director, Purchase Division*
Phone: OXford 6-6479

FACILITIES: The U. S. Naval Photographic Center, a field activity of the Bureau of Naval Weapons, is the central photographic laboratory for the Navy Department and the Navy's largest photographic activity. The Center, composed of over 530 military and civilian personnel, provides photographic assistance and specialized services to the entire Naval Establishment, supervises the production of Navy training films and maintains the Navy's motion picture and still photographic film libraries.

The motion picture production facilities at the Center are modern and complete. There is a sound stage, film and tape recording and mixing equipment, an art and animation group and editorial branch. Here experienced script writers and artists collaborate with Navy photographers and technicians, maintaining a high standard of quality for Navy productions. The processing division has the capability to develop and print negative film and release prints in 35mm and 16mm black-and-white and negative-positive color. About 75 percent of all Navy films, however, are contracted with established commercial producers.

In addition, there is a growing requirement for films to report on the Navy's research and development activity, and to meet this need, a TV closed circuit kinescope facility has been installed. Two video tape recorders and kine-recorders together with viscomat processing make for rapid completion of urgent films.

Extensive libraries of both still and motion picture photography are maintained at the Center. Library services are provided to the Naval Establishment and other government agencies and to commercial concerns on a cash sale basis. The Still Picture Department produces all types of still photography such as press, serials, murals, and official portraits. Up-to-date continuous roll paper printing and processing units meet the Navy's large volume print demands. There are also complete negative, positive and transparency color processing facilities.

A research and development group conducts tests, experimentations, development and evaluation of photographic equipment. Here, technical photographic specifications, instructions and other publications are also prepared. Information

about NPC may be obtained from: Commanding Officer, Naval Photographic Center, U. S. Naval Station, Washington 25, D. C.

Captain M. P. MacNair, USN,
Commanding Officer
Phone: OXford 8-2101

LCdr. Paul J. Myatt, USN, *Head, Motion Picture Department*
Phone: OXford 8-2142

J. Walter Evans, *Assistant Head, Motion Picture Department*
Phone: OXford 8-2141

DISTRIBUTION: Prints of Navy films available to the public can be purchased from Norwood Studios, 926 New Jersey Avenue, N. W., Washington 1, D. C., under an annual contract administered by the U. S. Office of Education. Civilians may borrow films from N. D. PIOs. Training Aids Libraries, Aviation Film Libraries, Recruiting Stations and Public Information Offices located throughout the United States will serve governmental requests for film showings. Requests for the use of Navy stock footage in commercial productions should be submitted to the Chief of Information, Navy Department, Washington, D. C. 20390.

United States Marine Corps

• For information on U. S. Marine Corps films, which are produced by the Department of the Navy, write to the office of:

Head, Procurement Aids Section (Code DPO)
Military Personnel Procurement Branch
Headquarters U. S. Marine Corps
Washington, D. C. 20380
Phone: OXford 4-1786

DEPARTMENT OF AGRICULTURE

Office of Information

Motion Picture Service

Washington, D. C. 20250

• The Motion Picture Service of the USDA produces motion pictures in color and black-and-white on agricultural and related subjects for various agencies within the Department and, on occasion, for other Government agencies. Production and laboratory services are also available on a cooperative basis with land grant colleges and universities.

C. A. Carrello, *Chief, Motion Picture Service*
Phone: DUDley 8-6072

Sid L. Schwartz, *Assistant Chief for Planning, Distribution*
Phone: DUDley 8-2073

Martin Lobdell, *Associate Chief for Production, Laboratory Services*
Phone: DUDley 8-3628

Homer Boor, *Producer*
Phone: DUDley 8-3086

Judd Scott, *Producer*
Phone: DUDley 8-6518

Gilbert Courtney, *Producer*
Phone: DUDley 8-5338

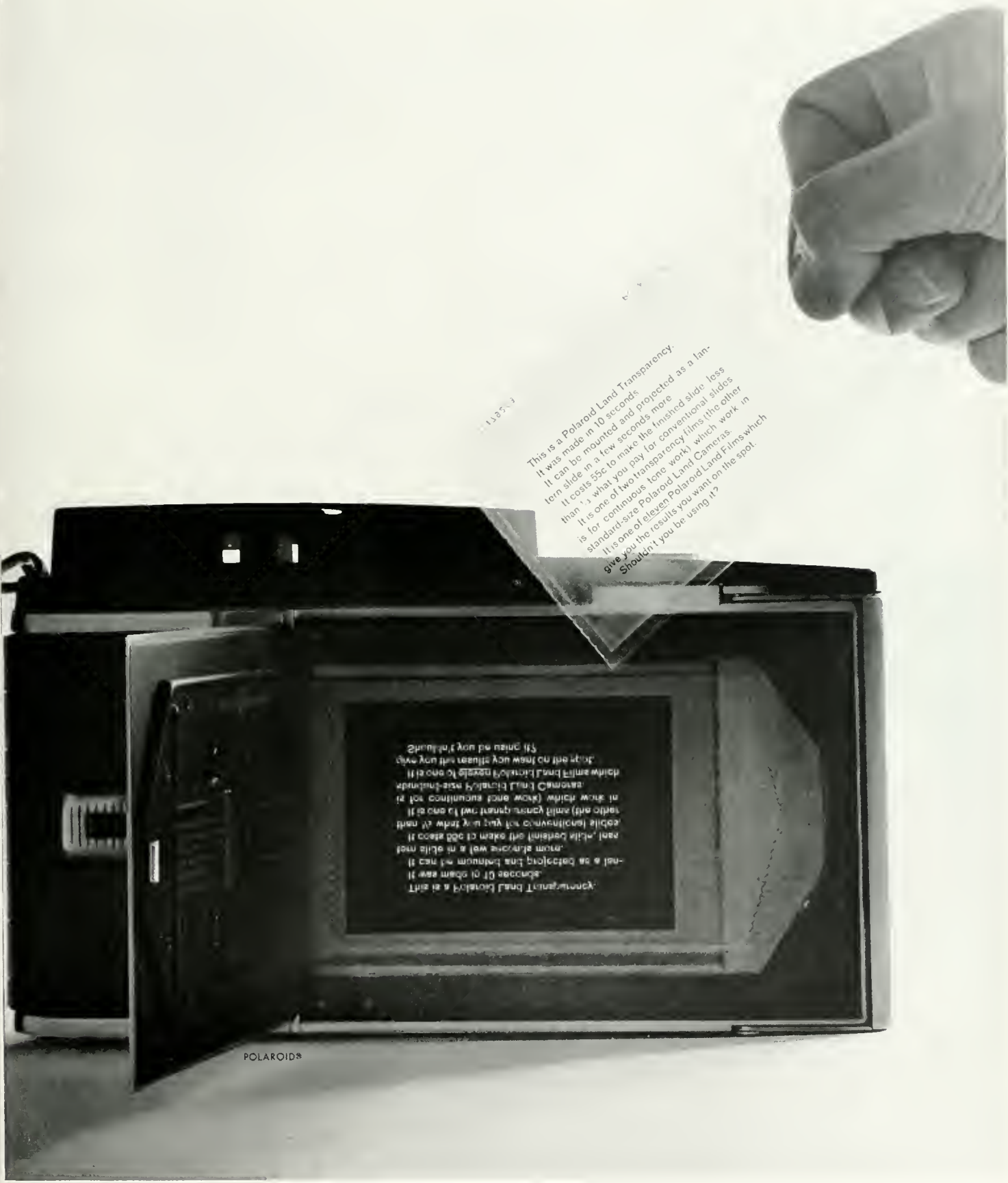
Joseph Sanders, *Chief, Business Management*
Phone: DUDley 8-7263

Arthur Foster, *Chief of Laboratory*
Phone: DUDley 8-6747

James E. Alford, *Chief of Distribution*
Phone: DUDley 8-5246

Mrs. Anne Ware, *Stock Footage Librarian*
Phone: DUDley 8-3629

ACTIVITIES: The USDA currently has more than 300 films in distribution with an estimated audience of 198 million persons. These films cover such subjects as conservation, forestry, agricultural research, insect eradication, control of animal diseases, consumer information, rural area development, nutrition and marketing. In addition, the Department is prepared to cooperate with



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FEDERAL AUDIO-VISUAL PROGRAMS:

U. S. DEPARTMENT OF AGRICULTURE:

qualified non-government organizations in the production and distribution of agricultural educational motion pictures and TV films which are related to agricultural programs, if the non-government cooperator is a non-profit organization or association concerned with the dissemination of agricultural information or the production or handling of one or more agricultural products. Maintains an extensive 16mm color stock footage library of agricultural scenes which are for sale at nominal cost.

FACILITIES: The USDA Motion Picture Service has complete in-service production and laboratory facilities which have been in continuous operation since 1912.

DISTRIBUTION: Films for school and group showings are distributed through 69 cooperative film libraries located in each state. Films for TV bookings are distributed directly from Washington, and prints of all films may be purchased from Norwood Studios, Inc., 926 New Jersey Avenue, N. W. Washington 1, D. C. Catalogues are available of motion pictures, films suitable for TV showing, state produced films and of stock footage scenes.

OFFICE OF EMERGENCY PLANNING

National Office: Washington, D. C. 20504

Hubert R. Gallagher, *Director*,
Liaison and Public Affairs Office

Phone: EXecutive 3-3300, ext. 22511

ACTIVITIES: This office plans and produces motion pictures to support programs of OEP.

FACILITIES: All production is contracted to commercial film producers, or performed by other agencies of the Federal Government under OEP supervision. For all information on motion pictures, contact Liaison & Public Affairs Office.

DEPARTMENT OF COMMERCE

Washington 25, D. C.

• The U. S. Department of Commerce produces and circulates motion pictures dealing with those domestic and foreign subjects relating to the offices which are under the jurisdiction of this Department.

Business & Defense Services Administration

James L. Oliver, *Acting Director*.

Scientific, Photographic and Business

Equipment Division

Phone: WOrth 7-3518

Geo. R. Domelly, *Chief, Motion Picture & Photographic Products Branch*

Phone: WOrth 7-2775

Earl Young, *Motion Picture Analyst, Motion Picture & Photographic Products Branch*

Phone: WOrth 7-2911

• The Motion Picture and Photographic Products Branch was established to serve the motion picture and the photographic and motion picture apparatus, equipment and supplies industries. It performs many functions, some of the more important being to foster, promote, and develop the foreign and domestic trade of these industries. It provides market development counsel to producers and exporters as to where and how to cultivate and expand their overseas sales, acquire distributors, facilitate the acquisition of frozen remittances, and render assistance in other problem areas. It also participates in tariff and trade negotiations, and maintains constant surveillance of foreign trade trends, and periodically issues concise basic information releases for industry guidance. Furthermore, the Branch acts as the focal point for industry with reference to advice and guidance to other agencies and use of other agency facilities.

Coast & Geodetic Survey

G. P. Meredith, *Chief, Administrative and Technical Services Division*
Phone: WOrth 7-3266

• Over the past decade, the Bureau has produced five documentary films covering both its general activities and such specific programs as tide and current measurement, wire-drag techniques, surveying and the oceanographic cruise of the Ocean Survey ship "Explorer." The Bureau is now working to replace its older documentaries. The activities film is undergoing extensive revision, and should be released in early Spring, 1964. A new film is planned to cover the Bureau's participation in this year's International Indian Ocean Expedition.

Collaborative film work at the Coast and Geodetic Survey included assistance on the National Academy of Science's *Planet Earth* series, and in the preparation of *Science for Survival*, a recent production of the Interagency Committee on Oceanography.

Film information is available through the Administrative and Technical Services Division.

National Bureau of Standards

William R. Tilley, *Office of Technical Information*, Connecticut Ave. & Van Ness St. N. W., Washington, D. C.

Phone: EMerson 2-4040, ext. 7093

• This Bureau produces scientific and technical motion pictures about the research programs of the National Bureau of Standards. Films are available from the above address.

Bureau of Public Roads

William F. Hall, *Chief, Photographic Section*
Phone: DUDley 2-3005

ACTIVITIES: This Bureau produces scientific and technical motion pictures about the research programs of the National Bureau of Standards. Films are available from the above address.

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FEDERAL AUDIO-VISUAL PROGRAMS:

THE U. S. BUREAU OF PUBLIC ROADS: highway departments, and other interested organizations.

FACILITIES: In-house capability.

DISTRIBUTION: These films are available on a loan basis, with borrower paying return transportation, from Chief, Photographic Section, Bureau of Public Roads, Washington, D. C. 20235. Films may be purchased by responsible organizations, by inquiry to same address.

U. S. Weather Bureau

James M. Beall, *Public Information Officer*

Phone: 965-2400, ext. 456

Philip Croftford, *Film Librarian*

Phone: 965-2400, ext. 217

• The Weather Bureau occasionally contracts for films and film shorts to be used in warning programs associated with hurricanes and tornadoes. In addition, it provides technical assistance for films on weather related subjects. The Bureau has an extensive library of other weather films produced elsewhere; loan information is available from the Public Information Office or the Film Library.

Office of Publications and Information Bureau of International and Domestic Business

Americo A. W. Favale, *Director, Graphics Division*

Phone: WOrth 7-5481

ACTIVITIES: This office produces films describing Government-industry cooperation in staging official U. S. Exhibitions at international trade fairs overseas.

FACILITIES: Footage is shot by staff photograph-

ers of the Graphics Division and films are produced on contract by industrial film companies.

DISTRIBUTION: Color films average 15 minutes in length and are available on a free loan basis by application to the Director, Graphics Division. These films are also available through Department of Commerce Field Offices. Black and White prints are available for TV use.

FILM NOW AVAILABLE: *The Trade Fair Story.*

Maritime Administration

John K. Tennant, *Public Information Officer*

Phone: DUDley 6-4461

• This administration engages in limited film production to promote American Merchant Shipping. At present, the Maritime Administration is engaged in a cooperative project with the Atomic Energy Commission and commercial industry on a special film report about the N. S. Savannah, the world's first nuclear merchant ship. Films are available through the Public Information Officer.

POST OFFICE DEPARTMENT

Washington, D. C. 20260

Ira Kapenstein, *Special Assistant to the Postmaster General, Public Information (Public Information Films)*

Phone: STerling 3-3100, ext. 500

John D. Horton, *Training Staff Assistant, Bureau of Personnel (Training Films)*

Phone: STerling 3-3100, ext. 8023

ACTIVITIES: The Post Office Department currently uses training and engineering photo reports.

FACILITIES: This Department has no provisions

for making films. All work is contracted and for information on contracts write:

Bureau of Facilities, Procurement Division
Room 4206, Post Office Department
Washington, D. C. 20260

DISTRIBUTION: Public information film clips for public service are distributed through U. S. Postmasters in all regions. Training films are distributed by Regional Directors in 15 regions.

DEPARTMENT OF HEALTH EDUCATION & WELFARE

United States Office of Education

Washington 25, D. C.

John A. Gough, *Acting Director,*

Educational Media Branch

Phone: WOrth 3-7931

• The Office of Education administers Title VII of the National Defense Education Act, which provides research grants in the uses of new educational media, and for the dissemination of information about such media.

The Office of Education also conduct studies and surveys, prepares catalogs and bibliographies, and provides consultative services on educational uses of audio visual materials. For information concerning this program write to:

Office of the Director,

Educational Media Branch

Phone: WOrth 3-7931

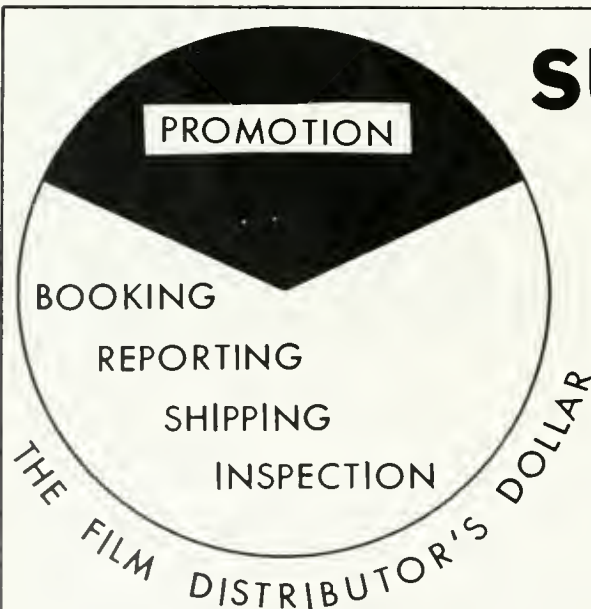
The office also provides a loan service of captioned films for the deaf. For information about this program write to the office of:

Chief,

Captioned Films for the Deaf Program

Phone: WOrth 2-1362

A detailed listing of the Public Health Service Audiovisual Facility on page 72.



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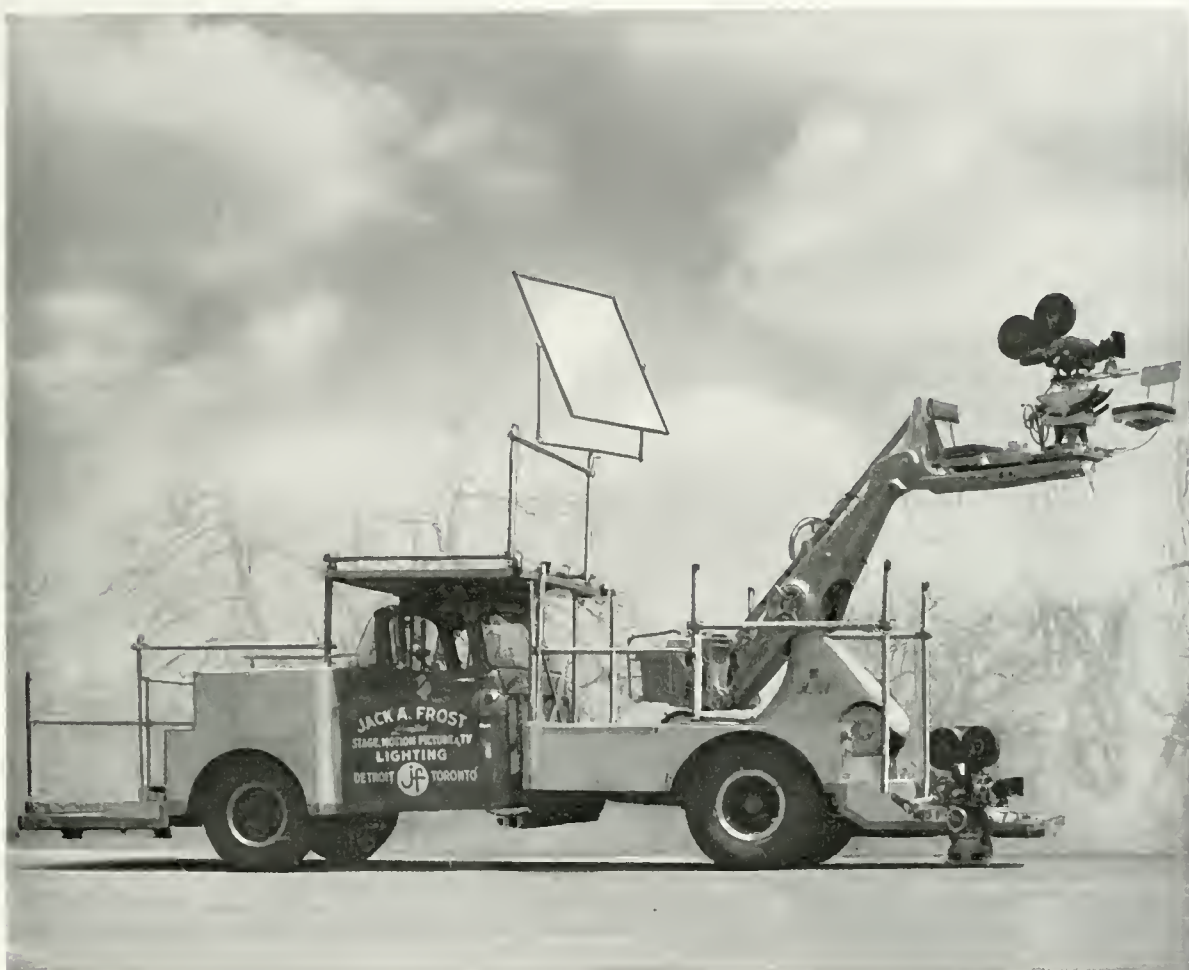
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TR 3-8030, Detroit 2, Michigan

CANADIAN OFFICE: 6 Shawbridge
BEImont 9-1145, Toronto, Canada

FEDERAL AUDIO-VISUAL PROGRAMS

U. S. DEPARTMENT OF HEALTH, EDUCATION AND WELFARE

Public Health Service
Communicable Disease Center
Atlanta, Georgia 30333

United States Public Health Service
Public Health Service Audiovisual Facility
Atlanta, Georgia 30333
All Phones: 634-5131

Dr. James Lieberman, *Director*
Edward F. McClellan, *Deputy Director*
James D. Clark, *Asst. to the Director*
Katherine C. Skogstad, *Information and Publications Officer*
Doudell C. Cotter, *Program Management Officer*
Lucian Glen Lambert, *Chief, Motion Picture and Television Section*
Norman L. Cole, *Chief, Graphic and Photographic Arts Section*
Charles N. Farmer, Jr., *Chief, Utilization and Distribution Section*

ACTIVITIES: The Public Health Service Audiovisual Facility, a Branch of the Communicable Disease Center, is a National center for development of a nationwide audiovisual program in medicine and the allied sciences. It produces films, filmstrips, television tapes, exhibits, publications and other audiovisual forms for the medical and scientific communities.

A special program designed to promote exchange of medical audiovisual materials between the United States and other nations is now sponsored by the Facility.

FACILITIES: The Public Health Service installation has complete in-plant motion picture and

filmstrip production and laboratory equipment located in a new four-story building designed especially for audiovisual activities. In addition, the Facility acquires, utilizes and distributes medical and health-related films, operates the National Archives of Medical Motion Pictures and maintains a central reference file of medical motion pictures on an international basis.



DISTRIBUTION: Public Health Service films are available from the U. S. Public Health Service Facility, Atlanta, Georgia 30333, on loan to schools of the health professions, other educational institutions and medical-health organizations throughout the U. S. and abroad. Films are listed in a Public Health Service Film Catalog published by the Facility. Information on teaching films can be obtained by writing to the Facility.

FILMOGRAPHY: Three other film catalogs are published by the Facility: "Film Reference Guide for Medicine and Allied Sciences;" "Cancer Motion Picture Guide;" and "Film Guide to Neurological and Sensory Diseases." Other specialized reference works are in production.

PRODUCTIONS: Recent motion pictures produced by the Facility are *Study from Life* about laboratory animals and medical research; *The National Library of Medicine; Radiation Fallout Protection in Hospitals; Progressive Patient Care; Innocent Heart Murmurs in Children; Mental Status Examination; The Course and Management of Syphilis*

and *Plastic Isolators*. A number of films produced at the Facility and elsewhere have been adapted in the Spanish language for use in Latin America and other Spanish speaking countries: *Identification of Early Syphilis; Innocent Party; Dance Little Children; Neurological Examinations of the New Born and Neurological Examination of the One Year Old*.

Social Security Administration Baltimore 35, Maryland

Roy L. Swift, *Information Officer*
Phone: 944-5000, ext. 2187

Wallace Kendall, *Chief, Production Branch, Office of Information*
Phone: 944-5000, ext. 2985

ACTIVITIES: The Social Security Administration produces and distributes films on Old Age, Survivors and Disability Insurance. These are public information films designed to explain the Social Security Law. All films are designed for TV audiences, and both spots and film shorts are produced.

FACILITIES: The Administration, located in Baltimore Headquarters, has a small studio and limited production facilities. Most film work is contracted to commercial producers.

DISTRIBUTION: Through 613 District Offices throughout the country, prints may be obtained on a free loan basis. Prints may also be bought.

Vocational Rehabilitation Administration

W. Oliver Kincannon, *Chief, Publications and Reports Service*
Phone: WOrth 2-2040

• This office produces TV spots on vocational rehabilitation for state agencies which then distribute them through local TV.

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DEPARTMENT OF INTERIOR
Washington 25, D. C.

• The Department of Interior produces films which are concerned with the management, conservation and development of natural resources in every section of the Nation. Films are available from the bureau in which they have been produced.

Office of the Secretary

Harlan Wood, *Division of Information*
Phone: REpublic 7-1820, ext. 3171

Inquiries concerning the use of Department of Interior films for television should be addressed to this office.

The Bureau of Mines

A. Nicholas Vardac, *Motion Picture Repr.*,
Bureau of Mines, Washington 25, D. C.
Phone: REpublic 7-1820, ext. 3359

Meyer Reiness, *Chief, Bureau of Mines Distribution*, 4800 Forbes Ave., Pittsburgh 13, Pa.

ACTIVITIES: The Bureau of Mines has a broad film program dating from about 1920. Motion picture subjects deal with natural resources of states and areas and with mineral commodities including metals, non-metals, coal and petroleum. Recently released films include: *The World of Phosphorus*; *A Stretch of Imagination, the Synthetic Duplication of Natural Rubber*; and *Cast Iron, the Biography of a Metal*.

FACILITIES: All films are made in cooperation with private industrial firms which pay production costs and select commercial film producers. The Bureau maintains no production facilities for these films.

DISTRIBUTION: About 5,000 prints of films are distributed to the public on a free loan basis from the central film distribution center of the Bureau of Mines, 4800 Forbes Ave., Pittsburgh 13, Pa., and from depositories in 40 states. Annual number of showings is 225,000. Most films are cleared for free TV use. Single or block bookings arranged. Catalogs available.

PRODUCTIONS: Films in current production include: *The Story of Potash*; *Helium*; *Washington and Its Natural Resources*; *Coal*. Educational TV Program Series: The following television series are available: *Down to Earth*; *States of the Union*; *Out of the Earth*.

The Bureau of Reclamation

Ottis Peterson, *Assistant to the Commissioner, Information*
Phone: 343-1662

ACTIVITIES: The Bureau of Reclamation produces one or two pictures a year on water resource development in the seventeen western states. These films are usually "low budget," sound-color films which run 14 or 28 minutes for TV use. Film catalogs are available from the Washington, D. C., office of the Bureau; the regional offices and the Film Distribution Center in Denver.

FACILITIES: Most of the film work for the Bureau of Reclamation is contracted by the appropriate regional office with commercial producers. There are seven regional offices, supervised by the Washington office.

DISTRIBUTION: Distribution of Bureau of Reclamation films is now accomplished through the Film Distribution Center, Bureau of Reclamation, Bldg. 53, Denver Federal Center, Denver, Colorado. On occasion, prints are loaned to educational institutions for short periods of time.

PRODUCTIONS: Recent productions include: *Clear Water on the Colorado*, a spectacular portrayal of the clearing of the once muddy and almost inaccessible Colorado River in the canyons of Arizona and southern Utah; *Great River*, relating the comprehensive development of America's greatest power stream (sponsored jointly with the Bonne-

FEDERAL AUDIO-VISUAL PROGRAMS

ville Power Administration); *The Story of Hoover Dam*, presenting scenes of actual construction of Hoover in the 30's and of more recent project activities; and *The Concrete Arch*, showing the construction of Flaming Gorge Dam to its halfway completion point. The Bureau also has available various technical films dealing with the work of designers and construction engineers on Reclamation projects.

The Bureau of Land Management

(Vacant), *Information Officer*
Phone: 343-3609

• Four films are available from the Bureau's Washington, D. C., office and from 11 State offices in western states.

Available for loan and for TV showings are: *Our Public Lands*, a 28-minute color film on conservation and development of the public lands, Alaska, *Land to Grow On*, 28-minute color film on public lands and resources in Alaska; *Watershed Conservation*, demonstrating water conservation on the public lands; and *Rogue River Country*, 28-minute color film about the recreational opportunities and wealth of natural resources found in the Rogue River Valley of southwestern Oregon. State BLM offices having film libraries are: Portland, Sacramento, Phoenix, Reno, Salt Lake City, Santa Fe, Denver, Cheyenne, Boise, Billings, and Anchorage.

The Geological Survey

Frank H. Forrester, *Information Officer*
Phone: 343-1100 ext. 4646

• This office has a small collection of documentary research and training films dealing with geology, water resources, topographic mapping, aerial photo interpretation, and related subjects. The films were produced in cooperation with the Pan American Institute of Geography and History and other Governmental agencies and are circulated through the Washington, D. C., office.

U. S. Fish & Wildlife Service

Elliot A. Macklow, *Chief, Audio Visual Services*, Branch of Marketing, Bureau of Commercial Fisheries, Fish & Wildlife Service.
Phone: REpublic 7-1820, ext. 2151

ACTIVITIES: Using commercial contractual motion picture facilities, this organizational unit plans, produces and distributes fishery marketing and educational motion pictures sponsored by both Government and industry. Other audio-visual materials such as fishery television spot announcements, radio spot announcement discs, slides, specialized publications, etc. are also produced and distributed by the Unit.

FACILITIES: Commercial contractual motion picture facilities.

DISTRIBUTION: Utilizing about 200 Government and private film libraries, about twenty fishery motion pictures are distributed free of charge upon request. Provision has been made so that most of the films are cleared for television, although special permission is required before telecasting. Stock footage is not available. A catalog entitled *Fishery Motion Pictures* may be obtained free of charge upon request. A central Audio-Visual Services film library is maintained. Films and information may be obtained by writing Audio Visual Services, Bureau of Commercial Fisheries, 800 E Street, Washington, D. C.

PRODUCTIONS: Recent productions include: *Sponge-Treasure From the Sea*, an Edinburgh Film Festival honor film; *Salmon-Catch to Can*; *Fishing Five Great Lakes*. A documentary motion picture, *Watermen of Chesapeake*, sponsored by the States of Maryland and Virginia, was released in 1963.

FEDERAL AVIATION AGENCY

Office of Headquarters Operations

Audio Visual Branch

800 Independence Avenue, S. W., Room 412E
Washington 25, D. C.
Phone: WOrth 2-5693

John A. Nugent, *Chief*,
Audio Visual Branch, HQ-450

Martin S. Konigsmacher, *Chief*,
Motion Picture Section, HQ-452

Arthur L. Gansh, *Chief*,
Still Photographic Section, HQ-451

Wayne C. Lovell, *Chief*,
Visuals Section, HQ-456

ACTIVITIES: The Audio Visual Branch produces motion pictures, graphics, exhibits and still photography designed to meet the needs of the Services and Offices which comprise the Federal Aviation Agency.

FACILITIES: The FAA uses both in-service capabilities and commercial contracts with industry in supplying its Audio Visual services.

FILM DISTRIBUTION: Distribution of FAA films is handled through the Aeronautical Center Film Library, AC-431, P.O. Box 1082, Oklahoma City, Oklahoma.

MOTION PICTURE PRODUCTION: Productions vary from highly technical training films to those designed for the general public.

DEPARTMENT OF THE TREASURY

Washington, D. C. 20025

Internal Revenue Service

Charles M. Lammond, *Public Information Officer*, Phone: WOrth 4-4037

John Burleson, *Audio Visual Training Officer*,
Phone: WOrth 4-3962

ACTIVITIES: The Internal Revenue Service prepares, from time to time, motion pictures for either internal or external use. Those prepared for training purposes are produced under the jurisdiction of the Internal Revenue Service Training Division and are used at district and major local offices throughout the United States to instruct new personnel or those being assigned to different tasks in the work they are to undertake. The Public Information Division supervises the production of films and television spot announcements intended to acquaint taxpayers throughout the nation with matters of presumed interest to them involved in Internal Revenue Service operations.

FACILITIES: The public information films of Internal Revenue Service are produced professionally, usually utilizing the agency's own office facilities and personnel for background scenes but hiring professional talent for action bits, narration, etc. Laboratory production facilities are contracted to complete the film after the first rough cut. Training films are sometimes produced with Internal Revenue Service personnel and sometimes with professional talent.

DISTRIBUTION: The 58 district offices, and several of the larger local offices, distribute Internal Revenue Service film productions. All clearances and releases have been obtained for general showing of all Internal Revenue Service films.

PRODUCTIONS: The Internal Revenue Service plans the early issuance of a catalogue listing for describing its films. It has recently added several new titles and has updated older productions to make note of recent developments in electronic processing and other improvements in agency operations. Films now available from District Offices of Internal Revenue Service are: *How Do*

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*President John F. Kennedy,
University of Maine, 10/19/63/.*

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*J. Edgar Hoover, Director, FBI,
Los Angeles Herald-Examiner, 11/29/63/.*

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James W. Symington,
Administrative Assistant,
Washington, D. C.
Office of the Attorney General,

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Admiral, USN, (Ret.)
Freedoms Foundation,
Volley Forge.

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In-Service Training Department
Los Angeles City Schools.

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DEPARTMENT OF THE TREASURY:

I Do It? (How to Prepare a Federal Tax Return), 16mm color, 28 minutes; *Then and Now* (100 Years of Internal Revenue History), 16mm color, 27½ minutes; *Since the Beginning of Time*, 16mm color, 20 minutes; *Inevitable Day*, 16mm color, 22 minutes; *Push Buttons and Taxes*, 16mm color, 12½ minutes; *Moonshine and Taxes*, 16mm color, 16 minutes. *Since the Beginning of Time*, *Then and Now* and *Moonshine and Taxes* are available in 35mm color, one reel, motion picture theater versions.

United States Coast Guard

Don Farran, Chief, Motion Picture & TV Branch, Public Information Division
Phone: WOrth 4-5303

Ch. Phot. H. E. Whitwer, USCG,
Assistant to Chief

ACTIVITIES: The U. S. Coast Guard produces information and training, as well as recruiting films. The majority are in 16mm color-sound with running time of 14 or 25 minutes. For the past three years, CG films have consistently been selected by the United States government for entry in foreign film festivals, and have won a number of awards, three films having been sent to the Edinburgh International Film Festival in 1961 and four to International Film Festivals in 1963. In 1962, a Coast Guard film, *Firefighting Aboard Tankers*, won the Bronze Plaque First Award in its category in the National Committee on Films for Safety contest.

FACILITIES: In-house capability. The CG uses its own facilities, including writing, directing, shooting, and editing to final cut of its productions.

DISTRIBUTION: Distribution of the films is made through the various Coast Guard District offices and from Headquarters to television stations, schools, colleges, various organizations providing information to their members. Usually, the films are cleared for non-theatrical and television use, and no charges are made for use. An annual Film Catalog is issued by Coast Guard Headquarters and separately by each District office.

PRODUCTIONS: Recent subject matter of the films has ranged widely across the world, including LORAN stations on Pacific isles, discovery operations in the Arctic and Antarctic, Search and Rescue, International Ice Patrol, Aids-to-Navigation, Merchant Marine Safety, small boat safety operations, including training films on navigation and rules-of-the-road, and the Law Enforcement responsibilities of the Coast Guard.

U. S. Savings Bonds Division

Jacob Mogelev, Promotion Manager, U. S. Savings Bonds.
Phone: WOrth 4-5702

• The U.S. Savings Bonds Film Program is completely dependent on the volunteer support from the non-theatrical and theatrical film industry and other industries. Over the past 20 years it has received over 1 billion dollars worth of promotional support.

AGENCY FOR

INTERNATIONAL DEVELOPMENT

Communications Resources Division
State Department, Washington 25, D. C.

Gerald F. Winfield, Chief
Phone: DUDley 3-7143

V. M. Commeree, Motion Picture Production
Phone: DUDley 3-7131

Gerald L. Sarchet, Distribution
Walter E. Smith, Radio and Television

ACTIVITIES: This organization is composed of a group of specialists whose prime duties are to



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FEDERAL AUDIO-VISUAL PROGRAMS:

AGENCY FOR INTERNATIONAL DEVELOPMENT:

provide professional technical advice and assistance to a large number of functionaries working in conjunction with approximately 90 U.S. AID Missions in various cooperating countries of the free world. They are responsible for Resources program within AID, including all communications media instruction and training, the development of the media of mass communications, and the training of personnel in the professions and skills of technical information. The responsibility includes planning, development and use of communications media ranging from hand-made indigenous devices through more complex media such as motion pictures, radio and television. Such support extends itself into all technical fields with which AID programming is involved.

FACILITIES: With respect to film productions, some missions have complete professional staffs and facilities; others vary widely in degrees of completeness. All rely on the Washington staff to a greater or lesser extent for "backstop" guidance.

DISTRIBUTION: Except for a limited number of films produced under contract in the United States, motion pictures, film strips and slides are made in cooperating countries and are designed for overseas distribution. Approximately fifty films have been selected for showings to Educational and Civic groups in this country. They are available upon request from Educational Film Libraries in 10 geographic locations. Further information is available from AID, or the Educational Film Library Association, 250 West 57th Street, New York 19, N.Y.

☆ Not an agency of the U. S. Government but an active user of films is:

ORGANIZATION FOR ECONOMIC COOPERATION & DEVELOPMENT

Washington Office: 1346 Connecticut Avenue, Washington, D. C.

Penny Martin, *Films Officer*
Phone: DUpont 7-4237

● OECD, Washington Office, screens and selects technical training, scientific, educational and business management films for inclusion in the Paris reference library of OECD and for distribution among its 20-member countries. The OECD is an international-governmental organization, with headquarters in Paris, concerned with economic growth and development.

NATIONAL AERONAUTICS AND SPACE ADMINISTRATION

Office of Educational Programs & Services Washington 25, D. C.

Educational Television & Radio Program
Motion Picture Production Program
1575 Connecticut Ave., Washington, D. C.

James G. Cast, E T & R P
Clayton L. Edwards, E T & R P
Walter E. Whitaker, E T & R P
Phone: DUDley 3-8213 - Room 812

James Etheredge, M P P P
Byron Morgan, M P P P
Donald Swartz, M P P P
Phone: DUDley 2-S193

ACTIVITIES: This branch produces and distributes educational and technical public release films on space and aeronautics.

FACILITIES: Motion picture requirements are fulfilled through in-house capability, contractors (NASA Centers and industry), and industry sponsored programs.

DISTRIBUTION: NASA films and stock footage are loaned through NASA Central Motion Picture Film Depository and Film Loan Library, 1411 S. Fern St., Arlington, Virginia, and Motion Picture Film Service Areas.

Henry Detrich, *Depository*
Carroll Eddy, *Film Loan Library*
Warren Phipps, *Chief* (and contact for release of stock)

Depository is run under contract with Byron Inc., Mrs. Glenice Johnson, in charge.

PRODUCTIONS: released in 1963 include: *Project Apollo-Manned Flight to the Moon; The Flight of Faith Seven; American in Space; Alouette - Canada's First Satellite; Ariel - The First International Satellite; The Clouds of Venus; The Highest Honor; John Glenn Speaks to Young Americans; The John Glenn Story; Space for the Benefit of Mankind;* and many others.

UNITED STATES ATOMIC ENERGY COMMISSION

Division of Public Information Audio-Visual Branch

Washington, D. C. 20545

● The Audio-Visual Branch of the Atomic Energy Commission has as its primary function responding to requests from the public media

in all the audio-visual fields for assistance in the preparation of films, stills, and other audio-visual materials on atomic energy.

Edwin L. Wilber, *Branch Chief*
Phone: 973-5365

Elton P. Lord, *Deputy Chief*
Phone: 973-5476

Stanley D. Schneider
Phone: 973-5476

ACTIVITIES: This branch plans and carries out audio-visual and still picture projects to advance specific Commission Programs, and acts as advisor to Commission and contractor personnel in Washington and nationwide on audio-visual problems and projects. This branch also places Commission- and contractor-produced motion pictures into loan and commercial sale channels, determines the content of the 10 domestic and 4 overseas film libraries, and issues popular-level and professional-level film lists.

FACILITIES: AEC has no motion picture production facility or motion picture laboratory, but uses Government and or commercial services.

DISTRIBUTION: AEC operates an 8,500 still photo library, and distributes films through 10 domestic film libraries which cover particular geographical areas. All films are for free-loan. The Commission also has four overseas libraries at its offices at the U. S. Embassies at London, Brussels, Tokyo and Buenos Aires, stocked with semi-technical and technical films, and also supplies films to the film library of the International Atomic Energy Agency in Vienna, The American Film Library, The Hague, Holland, The National Science Film Library of Canada, and to USIS-Stockholm for use throughout Scandinavia. The Brussels and Buenos Aires libraries have about 50 films each in French and Spanish respectively. Information on libraries available from Washington office.

STOCK FOOTAGE: The Commission has more than 120,000 feet of 35mm black-and-white unedited film footage on peacetime uses of atomic energy available for purchase. Information may be obtained from Washington office. Color stock footage is also available from any of the completed documentary films produced by or sponsored by the government. Films may be borrowed from libraries in geographical areas for footage counts prior to purchase of duplicating materials from the various laboratories holding the originals. Unedited stock film footage in black-and-white and color on nuclear or thermonuclear detonations sold at Lookout Mountain Air Force Station, USAF, 8935 Wonderland Avenue, Hollywood, California 90046.



PLANNING DIVISION 263- 1049
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FEDERAL AUDIO-VISUAL PROGRAMS:

UNITED STATES INFORMATION AGENCY

Washington 25, D. C.

George Stevens, Jr., *Director, Motion Picture Service*. Phone: DUDley 3-2315

Anthony Guarco, *Deputy Director, Motion Picture Service*. Phone: DUDley 3-3373

Leopold LeClair, *Chief, Policy Application Staff*. Phone: DUDley 3-2864

Miss Diane Conklin, *Chief, Public Liaison and Training Staff*. Phone: DUDley 3-3050

John R. Wheeler, *Executive Officer*. Phone: DUDley 3-4558

Wilbert H. Pearson, *Chief, International Media Communications Staff*. Phone: DUDley 3-3567

Darrell A. Dance, *Production Manager*. Phone: DUDley 3-4530

Miss Becky Sanford, *Chief, Acquisitions Staff*. Phone: DUDley 3-5651

Anthony T. Jowitt, *Chief, Documentary Production Division*. Phone: DUDley 3-3329

Alan Fisher, *Chief, Foreign Production Div.* Phone: DUDley 3-5524

ACTIVITIES: USIA acquires and distributes motion pictures in the overseas information program which it conducts. These films show American life and support the United States foreign policy.

FACILITIES: USIA contracts with private commercial companies to produce films to specifications and under supervision of the motion picture service. In addition, the agency contracts to use selected films in overseas programs.

DISTRIBUTION: In addition to theatrical distribution for many of these films, the films reach a wide non-theatrical audience through the 359

film programming locations at the U. S. Information Service offices overseas. In addition to the 359 film libraries approximately 207 mobile motion picture units are used to show the films. The address of the local U.S.I.A. can be obtained from any American embassy or consulate. In the United States, USIA films are available from Norwood Studios, 926 New Jersey Avenue, N.W., Washington 1, D. C., recently awarded the contract for distribution of U. S. Government films.

VETERANS ADMINISTRATION

Washington 25, D. C.

Luther C. Peevy, *Chief, Visual Aids Division*. Phone: DUDley 9-2715

Mrs. Grace Moore, *Administrative Assistant, Visual Aids Division*. Phone: DUDley 9-2715

Charles H. Glazer, *Chief, Motion Pictures, Visual Aids Division*. Phone: DUDley 9-2724

ACTIVITIES: Veterans Administration film programs are controlled through the Manager, Administrative Services, which produces and procures educational, training, informational, technical, and medical films for use within the agency on a loan basis and for use by participating hospitals, schools, etc.

FACILITIES: VA films are produced in collaboration with the Department of Agriculture Motion Picture Service. VA has no in-service capability.

DISTRIBUTION: There is a central agency library in the Washington headquarters of the Veterans Administration, which controls and issues copies of all films used by this agency. There is no rental fee.

PRODUCTIONS: Most recently produced VA films include: *The Mind's Eye*, which shows wide spectrum of job capabilities of rehabilitated blinded war veterans; *That We May Serve*, the story of the Supply Service of the Department of Medicine and Surgery program; *Hands of Hope*, a VA orthopedic technician makes a hand brace for a quadriplegic WAVE restoring usefulness to her hands after 11 years; *Shadows of Sound*, features training given in a VA clinic to enable a veteran with hearing difficulty to receive maximum benefits from his hearing aid; *Bedford Breakthrough*, depicts the Bedford, Mass., VA Hospital's successful community employment program; recovering mental patients are given paid jobs in the community.

LIBRARY OF CONGRESS

Washington 25, D. C.

Dr. Edgar Breitenbach, *Chief, Prints and Photographs Div.*

Phone: STerling 3-0400, ext. 217

Willard Webb, *Honorary Consultant in Motion Pictures*

James H. Culver, *Head, Motion Picture Section, Prints & Photographs Div.*

Phone: STerling 3-0400, ext. 721

Joseph W. Rogers, *Chief, Copyright Cataloging Division, Copyright Office*

Phone: STerling 3-0400, ext. 458

Mrs. Katharine W. Clugston, *Audio-Visual Specialist, Descriptive Cataloging Div.*

Phone: STerling 3-0400, ext. 484

Miss Frances L. Menges, *Head, Special Services Section, Card Division*

Phone: STerling 3-0400, ext. 8039

• The Library of Congress has an unrivalled collection of American films dating from the infancy of the motion-picture industry, which it

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FEDERAL AUDIO-VISUAL PROGRAMS:

THE LIBRARY OF CONGRESS—CONT'D:

has acquired through the operation of the copyright law and through gifts, and it also has a large body of foreign films turned over to it as a result of wartime seizure. The Library's activities in the motion-picture field include the registration of claims to copyright, the acquisition of films, the cataloging of films and related bibliographic service on the collection.

The Library's Copyright Office has registered claims to copyright for motion pictures since 1894, when the first examples of this medium were deposited in the Library in the form of photographic paper prints; since 1912 the copyright law has provided for the registration and deposit of motion pictures as such. Generally, under the provisions of the motion-picture copyright agreement between the Library of Congress and the motion-picture proprietors, the films are returned to the copyright proprietor by the Library after registration, but the Library has the right to claim the deposits for its collections later.

The Copyright Cataloging Division of the Copyright Office prepares a semi-annual *Catalog of Copyright Entries: Motion Pictures and Filmstrips*, which lists all such materials registered for copyright in the United States and which is published by the Library and sold by the Government Printing Office. It has also prepared four cumulative catalogs entitled *Motion Pictures*, which together cover registrations of films for the years 1894-1959 and which are for sale by the Government Printing Office.

In addition, the Library's Descriptive and Subject Cataloging Divisions catalog educational films, using data submitted largely by producers

and distributors, and the Library publishes this cataloging information in two useful forms for purchase by other libraries or individuals. One form is the printed catalog card, which any film-user may purchase to establish his own card-catalog for the control of his collection and for the dissemination of film information. The other is a book-catalog reproduced photographically from the printed cards and containing a detailed subject-index, adequately cross-indexed; entitled *Library of Congress Catalog — Motion Pictures and Film Strips*, this publication is issued quarterly and in annual cumulation, and it also appears as a volume in the quinquennial cumulation of the Library's *National Union Catalog*. Both the printed catalog cards and the book-catalog may be purchased from the Card Division, Library of Congress, Washington 25, D. C.

The Library's collection of motion pictures comprises about 77,000 reels and is in the custody of the Prints and Photographs Division in the Reference Department. It is primarily an archive in nature, and reference service is limited to assisting research activities. The Library does not lend motion pictures, but some films may be copied under certain conditions; copying requires the signing of a standard agreement concerning the clearance of copyright and the copying of equivalent footage for the Library.

The National Archives

May E. Fawcett, Audio-Visual Branch,

National Archives

Phone: WOrth 2-2513

• This Branch is the depository for a growing number of retired motion pictures from the various Government agencies, and from a few priv-

ate sources. Among these last is the recently acquired Ford Motor Company Historical Film Collection with films of American life from 1914-1915. These valuable films will be made available to the public when fully cataloged and processed. The entire Archives collection of motion pictures (about 35 million feet) covers the period of 1896 to the present, with especially extended coverage of the two World Wars. Films are available for viewing by anyone. No films are reproduced without the consent of the depositing agency. No loan service is maintained.

THE COLUMBUS OHIO FILM COUNCIL:

(CONTINUED FROM THE PRECEDING PAGE 38)

Librarian, Columbus Public Library), *Secretary-Treasurer*.

TRUSTEES: Dr. Edgar E. Dale, Director, Bureau of Educational Research and Service, Ohio State University; Robert Wagner, Director of Motion Pictures, Department of Photography, Ohio State University; Delores Sherwood, The Augsburg Publishing Co.; Daniel F. Prugh, Franklin County Historical Society.

PURPOSE: To promote a greater interest in the production and use of films by schools and universities, public service organizations, civic groups, and business firms and industries. The use of films by these organizations in the Columbus area and the state is also stressed.

1964 ACTIVITIES: The Twelfth Annual Columbus Film Festival, an Award Banquet featuring the "Chris" Award, Friday, September 25, 1964. Film Award Screening at the Lazarus Auditorium, September 14 through 18th.

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Features in Each Basic Unit:

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- 3-layer construction — Blimp is fabricated in aluminum, neoprene, polyurethane for silent operation
- Removable top for easy access and MOS work
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- Camera floated on rubber mts.
- Portability (15½ lbs.)
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- Matte box
- Power switch on cable (10 ft.)

Basic Price, with Motor \$299.50

Optional Equipment Available:

- Remote focus & F stop control
- Vari-shutter control
- Detachable mags, self-blipped, with takeup
- Available in 200' and 400' (modified cameras only)
- Footage counter for magazine operation
- Fiberglass construction (2 lbs. lighter)
- Adaptable Camera, blimp for mags

Your **BOLEX** becomes a professional double-system sound camera, without mechanical change, when used with the new **SONEX Sound Blimp Sync Motor Combination**. Camera mounts in 90 seconds — even less time is required for reloads.

You lose none of the regular **BOLEX** capabilities: Reflex viewing, optional spring drive, frame counting, wind-back, variable speeds on spring motor, while **SONEX 110** sync motor may be used for longer **MOS** runs at 24 f.p.s. The optional 200' and 400' self-blipped demountable magazines allow for full scale professional shooting with only minor camera modification.

The blimp is guaranteed to outperform the non-reflex, self-blimp cameras in noise level, or money back.

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SONEX presents the all-new **MINI-BLIMP**, smallest, lightest professional sound blimp in the world. Available in two models, the **MINI-BLIMP** will effectively blimp the Arri 16 Model M in the 200' configuration, or the Model S in the 100' configuration. It silences the Arri to a noise level comparable to that of the regular standard blimp. Weighs under 12 lbs., has ultra-compact design and is the ultimate in portability.

Heading the list of **MINI-BLIMP** advantages is the cost factor: the **MINI-BLIMP** is priced at about 20% of selling price of larger blimps — you get the same results at one-fifth the cost.

With the **MINI-BLIMP** Model M you get 5½ minutes running on each magazine. Reloads, due to easy-access design, require less than 2 minutes (not much of a sacrifice for a \$1,500 saving!).

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All the features you have come to demand in a sound blimp are available: Follow focus, F stop control, footage counter window, matte box, and full reflex viewing. Blimp is usable with standard Arri motors or it may be used with the American-made **SONEX** sync motor, which sells for considerably less than the standard unit.

Available with these optional features at moderate extra cost:

- Remote F stop and follow-focus controls.
- **SONEX** sync motor for Arri
- Interior light
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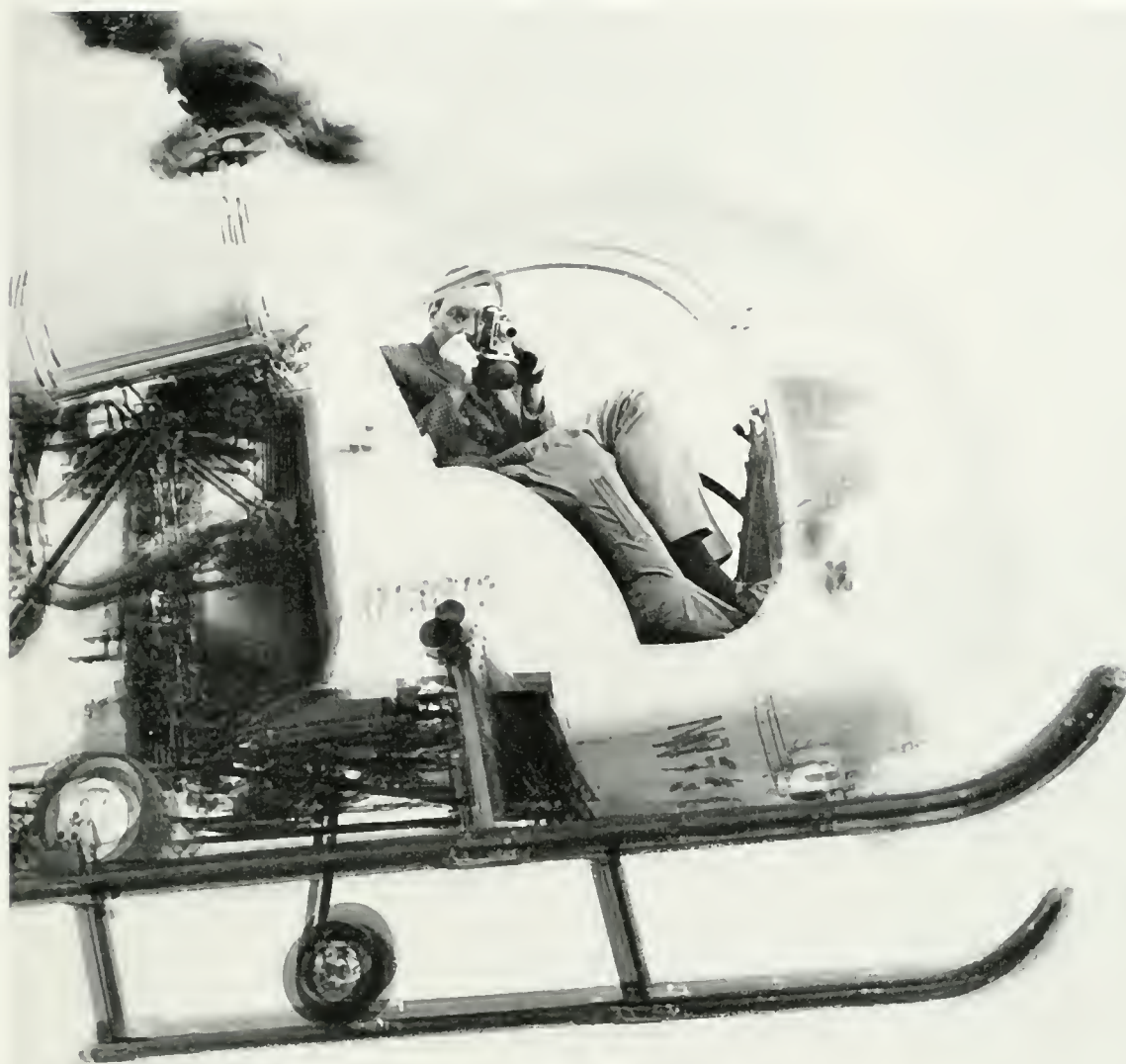
Priced from \$199.00 for Model S — \$279.50 for Model M.

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Michael Livesey is the shock mounted cameraman. Mike's latest is our third official promotional film for the New York World's Fair, "WORLD'S FAIR REPORT with LUWELL THOMAS".

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And finally (here's the real secret), we use a specially modified camera. It's stripped of non-essentials, and suspended

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Receiving first print of "A Step Ahead" is Dr. A. Webster Tenney, National Advisor, Future Farmers of America. Flanking him (at right & left) after Washington premiere are Ed Boughton and "Woody" Siegel of Telic, Inc., representing the sponsor, New Holland Machine Company.

"A Step Ahead" for Youth in Agriculture A Useful New Holland Picture Shows Career Opportunities

WHILE THE NUMBER of actual practicing farmers in this country decreases each year as agricultural productivity rises, the number of people needed for jobs in the overall agricultural community has risen tremendously. Young people are finding good careers in such industries closely connected with agriculture as food processing, farm chemistry, agricultural research, veterinary work, live stock transportation, and in the very industry which has done so much to increase agricultural productivity — the farm machinery business.

A Public Service Contribution

As a public service project this year, New Holland Machine Company, the leading manufacturer of machinery for grass land farming, is now presenting a new film, *A Step Ahead*, to audiences throughout the United States and Canada.

Featuring Chet Huntley, the well-known TV newscaster, the film points out that boys and girls with farm backgrounds are truly "a step ahead" in securing good careers for themselves in the growing agri-business field. Huntley urges them to stay in the agricultural community, to talk with their local advisors — vo-ag in-

structors and high school principals — about the many good opportunities available.

Huntley was a good choice for narrator and "star" of the film. He was a farm boy himself in Montana, and is now a practical working farmer on his own place in New Jersey.

Premiered in Washington, D. C.

A Step Ahead was introduced at a major preview in Washington at the Executive House on January 30 before an audience of government officials concerned with farm problems and the growing need for people to fill jobs in agri-business.

Webster Tenney, National Advisor of the Future Farmers of America, called the film at that time, "the finest movie on the subject of opportunities in agriculture that has been made."

Co-Production by Telic, Inc.

A Step Ahead was made by Telic, Inc., a New York firm that specializes in co-producing films with industry, and a New Holland production team consisting of H. Joseph Hull, Jr., H. K. Luttringer, John D. Walp and L. Edward Peters. For Telic, Woody Siegel (CONTINUED ON FOLLOWING PAGE)

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HOLLYWOOD



ANNOUNCING PARTHENON — REEL/3

A jointly-owned facility which gives Parthenon its own integrated animation staff and studio — and provides Reel/3 with live-action stages and production staff to back its animation.

Dick Spies, owner of Reel/3 and executive producer of the new studio, has conceived and directed recent animation for the Army-Navy Instrumentation Program (ANIP) via Douglas Aircraft; "Biax" for Ford Aeronautronic; Skybolt, Delta and Saturn contract reports; "Pert Cost System" for Management Systems Corporation, and classified work for Honeywell, North American Aviation, Marquardt, Lockheed, and others. His work is currently showing in Parthenon's new 8mm "Driver Education" classroom package.

Cap Palmer, creative consultant and business head, had five years of cartoon story work with Walt Disney ("The Lady and the Tramp," "Story of Menstruation," "How to Catch a Cold," etc.)

Tony Gorsline is writer-director on special projects and David Bowen handles liaison with Parthenon on combined live-and-animation projects.

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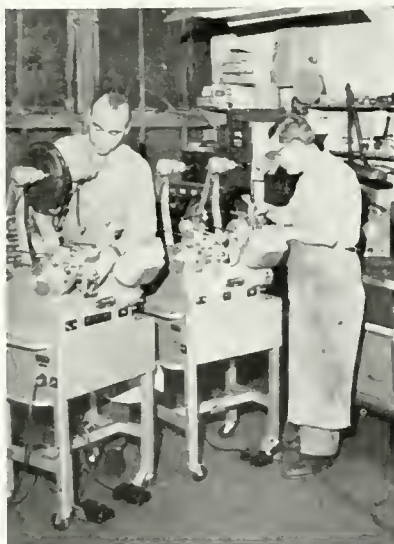
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Gentlemen: Please rush me your FREE complete catalogue of Rental Equipment.

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(CONTINUED FROM PAGE 82) and Ed Boughton were producer-directors.

In addition to year-around public service programming to 16mm audiences and on television, *A Step Ahead* will be widely used in New Holland's winter sales program as a feature in the company's annual Father-Son Night events in thousands of communities. Throughout the year, 2500 New Holland dealers will distribute the

12½ minute color film, taking bookings for the several hundred prints now working hard to meet the heavy initial demand for the film.

600 Prints of Third Campbell Film Help Promote N. Y. Fair

Helping promote attendance at the New York World's Fair are nearly 600 prints of a third promotional film, *World's Fair Re-*

port with Lowell Thomas, now in active nationwide circulation.

All three of the World's Fair pictures were produced by John Campbell Films, Inc., official film consultant to the Fair authority. The figure includes all versions of the picture: a half-hour subject in both color and b/w, and a quarter hour version in color. Of these 600 prints, 400 are in distribution by Association Films.

The other 200 prints are being

shown by Fair exhibitors, transportation companies, travel agents and tour promoters. Association Films reports that virtually all their prints have been solidly booked in both the U.S. and Canada up to April 1, just short of the Fair's April 22nd official opening date.

Campbell Films' first two promotion pictures for the Fair were seen by an audience of 27 million persons from coast-to-coast.

Can you still have a
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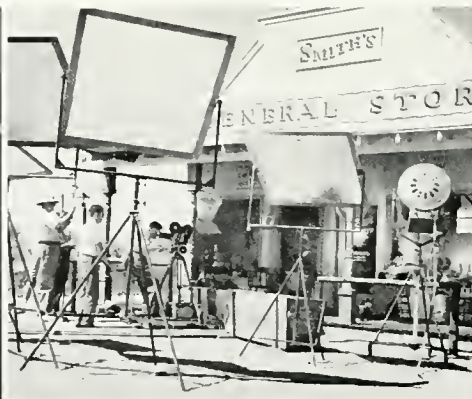
Last year we produced films for J. P. Stevens Co., Inc. New York; Varicom, Inc., Boulder, Colorado; General Electric Company Computer Department; El Paso Natural Gas Products Company; Cibecue Water Resources Committee; New Mexico Rural Electrification Association; Farmers Investment Company, Tucson, Arizona; Central Arizona Project Association; Arizona Humane Society; Phoenix United Fund; Maricopa County, Arizona. None of these exceeded a cost of \$1000 per minute. Each was an outstanding production; each got the results it was designed to accomplish. ■ Since 1952, Canyon

Films has produced films for customers all over the country which have won 51 national and regional awards for 23 of our clients. ■ Our crews last year traveled over 75,000 miles throughout 32 states on location assignments. Our 60' x 100' sound stage in Phoenix is one of the most modern in the U.S. and can provide almost any type of interior set. Sunny Arizona offers 360 shooting days a year. ■ Clients apparently like our honest, intelligent approach to film production. We haven't had an unsatisfied customer in our 11 years. ■ Want to see how good a \$1000-a-minute film can be? Send for a sample print.

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Television commercials — Industrial films
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THE ARTS AND TECHNOLOGY of motion picture production are still young, in terms of "museum" archivists, and television's history covers only recent decades. But the records, memorabilia and artifacts of both fields of communication already have their place in such institutions as New York's Museum of Modern Art, the famed Eastman House in Rochester and the Library of Congress in Washington.

Joining these repositories within the coming year is the Los Angeles County's fine Hollywood Museum. Ground-breaking ceremonies last October on the four and one-half acre site on Highland Avenue, opposite the Hollywood Bowl, have been followed by the building of an \$8 million dollar complex, designed by William Pereira and his associates. Film producer Sol Lesser is president of the Hollywood Museum Committee.

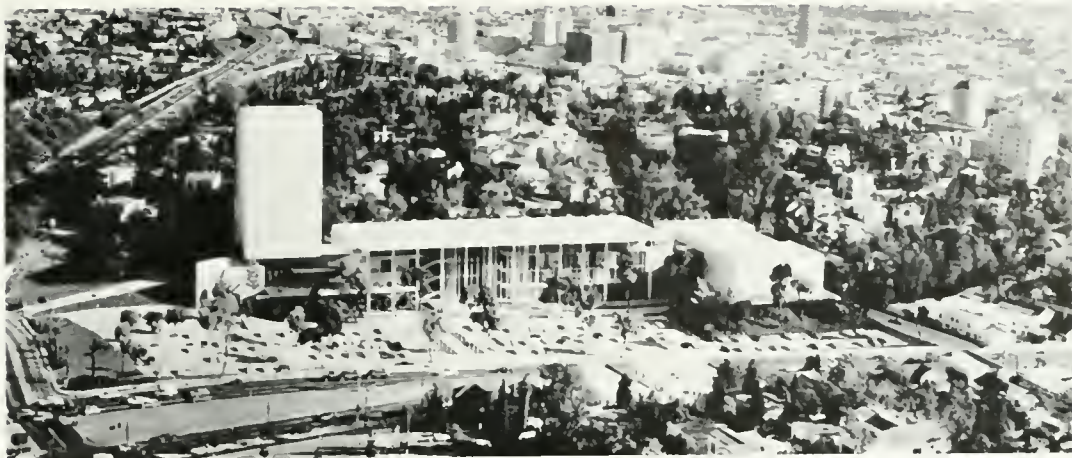
All Phases of the Industry

While the Museum's "glamor" appeal will come from the entertainment aspects of Hollywood, the plan is all-inclusive and represents four phases of the industry: television, radio, motion pictures and recording. The architect's planning will show each of these fields separately; their origins, their history; their development and status. But, as architect Pereira says:

"It is clear that the four industries are so inter-related that we should demonstrate where they are related, where their origins are the same and how they have benefited from and inter-acted with each other.

"We therefore took broad themes which are common to the four media and have grouped the

One of the Museum's main exhibit areas where light and sound will carry the visitor into the past, show him the present of four related industries.



Composite aerial view shows how the Los Angeles County — Hollywood Museum will look when it is completed.

Hollywood's Fabulous Museum

Past, Present and Future of Communication Arts & Technology to be Housed in a Dramatic Showcase Now Under Construction

exhibits and displays under six general headings of *discovery, sound, moving image, the interpreters*, and consolidated all into exhibitions of *today and synthesis*.

"In the 'sound' category, the principal emphasis is on radio and records. In the 'moving image' it is on television and motion pictures. For the serious student and the professional the museum will undoubtedly become a mecca."

"Live Storage" in Libraries

Associated with each of the basic areas of the Museum is a "live storage" library where a serious student can come in and spend a day or even weeks studying all aspects of the art and science of the four media.

Professional advice, as to the basic requirements of school and

college groups visiting the Museum, has been provided by the Schools and Colleges Committee, which includes recognized experts in the field of instruction and audiovisual aids.

Counsel From These Leaders

Heading the Hollywood Museum's Non-Theatrical Division is Jack Copeland, producer and consultant long active in factual films. Among well-known names on this committee are such people as Mrs. Margaret Divizia, Administrator of Instructional Education and Services, Los Angeles City School District; John Flory, Advisor, Non-Theatrical Films, Eastman Kodak Company of Rochester, N. Y.; Charles Palmer, President, Parthenon Pictures, Hollywood; Sidney Solow, Vice-President and

General Manager, Consolidated Film Industries, Hollywood; and General Willard Webb, American Science Film Association, Washington, D. C., among others.

Also active on the Committee are Professor Richard Hawkins, Head of the Motion Picture Department, UCLA; and Dr. Bernard Kantor, Cinema Department, University of Southern California.

There is drama already in the imaginative sweep of the Museum's architectural plans and its exciting "open" concepts. Within the building itself, the first area will provide a "magic world of illusion" as process photography, controlled lighting and other tools and techniques of these arts are demonstrated, with a worldwide scope.

"Discovery" reveals essential relationships of the four inter-related industries noted. A ramp gallery, about 800 feet in length, will show in chronological order the history of the development of (CONTINUED ON PAGE 202)

Main theater in the Hollywood Museum where "classics" out of all phases of film/television production will be exhibited daily for the visitors.



8mm Film "Package" Aids Driver Education

American Oil Provides Kit of Short Films, Related Materials

THE FAST GROWING program of driver education in the nation's high schools is getting a boost from a major oil company in areas where help is needed most — the financing and the development of new training aids.

Support for driver education by the American Oil Company and its dealers is based on the development of eight new films for classroom showing, plus the necessary supporting materials for their more efficient use.

Produced by Parthenon Pictures

The films, produced by Parthenon Pictures of Hollywood with the cooperation and assistance of the National Commission on Safety Education, are currently being donated to high schools with driver education courses by American Oil Company dealers in the states of Illinois, Indiana, Michigan and Wisconsin. Later in the year, the company plans to expand the program throughout the country to high schools which have recognized driver education courses.

Along with the films goes a teacher's manual, also especially developed for use in the program; copies of a booklet, "Tips from Pro Drivers," published by the company in cooperation with the National Safety Council; and, for distribution to students who pass the course, an all weather bumper decal indicating that the student has been "Schooled in Safety."

• "The decal," said L. W. Moore, American Oil president, "will serve notice that the young person at the wheel is a knowledgeable and responsible driver and citizen, and we hope it will also serve as a constant reminder that automotive safety is a never-ending consideration."

Students who take the course also will receive a personal, congratulatory letter from Mr. Moore.

In addition, the American Oil Foundation has awarded a substantial grant to the NCSE, an agency of the National Education Association, to help the commission in its vital work in promoting safety in the nation's schools.

Coping With Highway Emergencies

The eight films around which the program is built cover many points in driver education that are difficult to illustrate in the classroom or on the road. They deal with such situations as how to cope with highway emergencies, the technique of driving on freeways, and such technical points as the action of the brakes and power train and the physical forces and laws involved in car operation.

The prints are all 8mm. width and each runs about five minutes. Production costs and costs for accompanying printed materials were borne by the oil company.

In endorsing and cooperating in the program the National Com-

mission on Safety Education noted that "there is a great need and constant demand for driver education services. . . This need is based on the demand by parents, by educators, and by lay leaders to provide adequate instruction in driver education for the youth of our country at or near the time they reach legal driving age."

Long Active in Youth Programs

The American Oil Company and the American Oil Foundation have long been active in support of youth and education programs through sponsorship of and donations to the 4-H Club Tractor Program, the Future Farmers of America, the National Merit Scholarship Foundation, as well as grants to many colleges and universities.

"We have also long been a staunch supporter of the cause of automotive safety," says President Moore, "and we enthusiastically welcome the opportunity to advance that cause among more than one million young people a year who enroll in driver education classes."

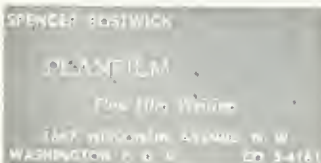
"The company likewise welcomes a program that gives its dealers an opportunity to participate in a worthwhile public service and to show themselves as public spirited citizens as well as business men," Moore said.

"If the program goes as well in the four-state area as we think it will, it will not be long before we begin expanding it into other areas," Moore added.

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Location: Chicago Studio
Agency: J. Walter Thompson



Location: Chicago Studio
Agency: J. Walter Thompson



Location: Chicago Studio
Agency: J. Walter Thompson

Location: Chicago, Illinois
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J. Walter Thompson, MPO Videotronics Announce Agreement on Minimum Volume Basis to Stabilize TV Spot Production

The J. Walter Thompson Company, said to be the country's largest purchaser of television advertising, and MPO Videotronics, Inc., the largest producer of TV commercials, announced an agreement last month to do "substantially more" business together during the next year. The aim is to stabilize production at MPO and could result in considerable savings for JWT clients.

The agreement consists of a letter of intent that JWT will buy a minimum of \$1,000,000 worth of TV spots in one year from MPO, although it is estimated that the total dollar volume may run as high as \$4,000,000. Last year, MPO did \$900,000 in spots for JWT, representing about 15 percent of the producer's total TV commercial business.

Cost Data to be Compared

In return for this agreement, MPO will cost out all JWT work in advance and compare this with JWT's own cost analysis before a firm price is settled. Furthermore, MPO has also agreed to refund any charges where actual costs are lower than estimated costs, based on a year's experience.

Those JWT clients who agree to participate in the plan will get a volume discount of about 10 per cent under normal mark-up. (This would be cost-plus-40-per-cent instead of cost-plus-50-per-cent, if standard industry mark-up procedures are used.)

Problem of Unabsorbed Time

MPO Vice-Presidents Arnold Kaiser and Marvin Rothenberg, who explained the agreement at a New York press conference last month, said that the major problems in the TV commercial production business today are "unabsorbed time and irresponsible cut-throat competition."

Legal holidays in the agency business, and the inevitable "days

next to holidays" amount to 17-18 days now, annually.

In addition, there are an average of eight days sick leave of key men, and three to four weeks vacations are becoming common. These lost days plus the inevitable lulls in the industry have meant that one third of available working time has been waste time.

Price-Cutting Helps Nobody

When slack periods (which have plagued the industry for years) arrive, some producers have desperately sought business at cost or below, just to pay the overhead. It is felt that this sort of desperation production does no one any good — client, agency, or producer.

Kaiser and Rothenberg pointed to MPO's rigidly audited annual report figures for 1962 — showing an \$8,200,000 volume and an approximate \$100,000 profit — as indication that no one was getting rich in this business. They said that many agency and film industry people believe that there are just too many under-capitalized, unstable TV commercial producers in New York at this time.

Agreement is Not Exclusive

The JWT-MPO agreement is not exclusive on either side. JWT will continue to use many other producers, and some JWT clients may not avail themselves of the new arrangement. MPO expects to do business with even more than the 65 agencies it served last year and expects to sign an agreement for volume discounts similar to the JWT agreement with Lenzen & Newell in the near future.

While cost-plus arrangements are not unusual in the TV commercial or industrial film business, the agreement to "guarantee" a certain amount of business is unique. There are indications, however, that such arrangements may grow in the future.

Some agency buyers have said

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During 1963: scripts for Byron Motion Picture Studios, Norwood Studios, Washington, D. C.; Rainbow Pictures, Inc., Miami, Florida; and Wilding, Inc., Chicago, Ill.

Subjects covered: training, educational and documentary material for the United States Air Force; National Aeronautics and Space Administration; United States Department of Labor; Federal Aviation Agency; U. S. Department of Agriculture — Forest Service.

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that they do not feel any obligation to try to support every new producer who happens to hang out his shingle. They would prefer fewer but more stable producers who can make a reasonable profit and concentrate more on quality and efficiency.

"Guarantee" arrangements have been practically unknown in the industrial film field. However, one major film sponsor recently went through a process of selecting five producers with the intention of concentrating all future work with this chosen few. But there is no minimum guarantee involved and the agreements are entirely informal, it is reported.

Bob Shoemaker Heads Midwest Sales for LaBelle Industries

Expanding its midwest audio-visual sales operation, LaBelle Industries has appointed Robert L. Shoemaker as Midwest Sales Representative for its Audio-Visual Products. Mr. Shoemaker's appointment was announced by Robert Anderson, President of LaBelle.

Midwest Area offices have been opened at 161 Michigan Avenue in Chicago to handle sales in Illinois, Indiana, Michigan and Ohio. Mr. Shoemaker was formerly a division manager for Charles Beseler Company and for the DuKane Corporation.

His career in audio-visuals began 25 years ago when, as a distributor for Servel, Inc., he sold refrigerators with a sound slide-film produced by E. J. Barnes. He is a former NAVA official, one of the founders of the National Institute for Audio-Visual Selling and a member of the Executive Audio-Visual Committee of the National Council of Churches.

Five New Pictures to Join Bureau of Mines Film Library

Two new productions, *The World of Phosphorus* and *A Stretch of Imagination — the Synthetic Duplication of Natural Rubber*, were completed and added to the U. S. Bureau of Mines' film program during the past year.

A new film, *Cast Iron — the Biography of a Metal*, is expected to be available for distribution early this year. Four other motion pictures, in various stages of production, will deal with potash, helium, bituminous coal and the natural resources of the State of Washington. The latter subject is a wholly-new version of one of 1963's "top ten" films in the Bureau's film library.

AUTOCRAT??



Doesn't look much like an autocrat, does it? Looks just like the same old film you deal with everyday. Well, film it is, but it's also the beginning of all the headaches encountered in film production . . . difficult schedules . . . delicate color values . . . need of creative imagination . . . and a lot of other things. Yes, it is an autocrat indeed. It rules with unlimited authority. At Jamieson, 48 years of experience (since 1916, to be exact) have taught us to handle expertly and smoothly all facets of this fellow.

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sizes of it. Prize winners! We process the pictures we produce, or we'll process the pictures you produce. Motion pictures in color or black and white . . . Television . . . Filmstrips . . . Animation . . . Everything.

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Wilmette, Illinois, Rotary Club members applaud a TWA Captain following his recent luncheon presentation of "This Is Your Captain Speaking."

TWA Program Scores With Business Groups

"This Is Your Captain Speaking" Wins Friends & Travelers

PROOF OF THE PUDDING, in audio-visuals as in desserts, is in how the "company" likes it. In this case, the "company" are the thousands of U. S. businessmen and community leaders throughout the U.S. who have been hearing the dozen Captains of Trans World Airlines as they presented that airline's visualized presentation, *This Is Your Captain Speaking*.

Described in **BUSINESS SCREEN** soon after its production by The Jam Handy Organization last year, the TWA program has now been on the road since its initial presentation last September. It is described as an "overwhelming success" by J. E. Frankum, vice-president-Transportation Division and by Thomas B. McFadden, TWA's vice-president for Marketing.

A 30-Minute Presentation

The JHO-prepared program runs approximately 30 minutes. It's a two-man operation with a member of the company's marketing staff accompanying the pilot Captain, assisting with the operation of the projectors and avail-

able to answer sales questions during the closing discussion period.

TWA reports that audience reaction has been "unanimously enthusiastic." Of particular interest are film sequences of flight crew training and the maintenance care given airplanes.

34 Meetings for One Pilot!

During the first four months of the program, a Chicago-based Captain, Ford Blaney, made 34 presentations. At one he had an audience of more than 600. A Chicago woman told Captain Jack Robertson, chief pilot at O'Hare for TWA, that before his presentation she had been afraid to fly but felt completely assured after hearing his talk and seeing the visuals.

Captain Robertson also reported that many listeners later inquired about the availability of the program for other groups with whom they were affiliated. So enthusiastic were members of the Louisville, Ky. Aero Club that they kept Captain Tom Graybill answering questions for an hour and 30 minutes after he had concluded his formal presentation.

Best Kind of Public Relations

"It's the best advertising and public relations I've seen a large corporation come up with in a long time," commented an aerospace management club official in Los Angeles. During the first month of the program, Los Angeles-based Captains Bill Wintersteen and Ken Woolsey made 17 presentations before an estimated 1,500 persons.

"Judging from audience reaction," said Captain Woolsey, "it seems that this program is creating (CONCLUDED ON PAGE 92)

Captain Jack Robertson, chief pilot for TWA in Chicago, shown with the equipment used for presentation.



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Puerto Rico Nuclear Film Shows Hemisphere Program

☆ Training and research activities of the Puerto Rico Nuclear Center, where programs are specifically designed for participants throughout the hemisphere, are depicted in the latest U. S. Atomic Energy Commission's motion picture, *Atoms for the Americas*.

The Nuclear Center, with branches at Rio Piedras (San Juan) and at Mayaguez, conducts its work in both Spanish and English. Much of the research concerns problems of special interest to the tropics, taking advantage of the island's climate. It is operated for the Commission by the University of Puerto Rico.

The new 28-minute color documentary was produced for the Commission by Sam Orleans Productions, Inc., of Knoxville, Tennessee and is being made available in three versions: Spanish, Portuguese and English. Prints may be purchased from Byron, Inc., 1226 Wisconsin Avenue, N.W., Washington 7, D.C.

This summary of nuclear programs shows participants at work in many of the special laboratories, using the two nuclear reactors, a reactor stimulator, a graphite-natural uranium subcritical assembly, an 8,000-curie cobalt-60 teletherapy unit and many other highly-specialized devices.

At Mayaguez, the Nuclear Center offers programs at the masters of science level in nuclear science and technology, health physics, chemistry, agriculture and biology. At Rio Piedras, the programs include radioisotope applications, clinical applications of radioisotopes, radiotherapy and cancer training, radiobiology, chemistry, and physics.

The Center also has a new program in marine biology, using a specially-equipped ship, and an ecology program conducted in Puerto Rico's tropical rain forest.

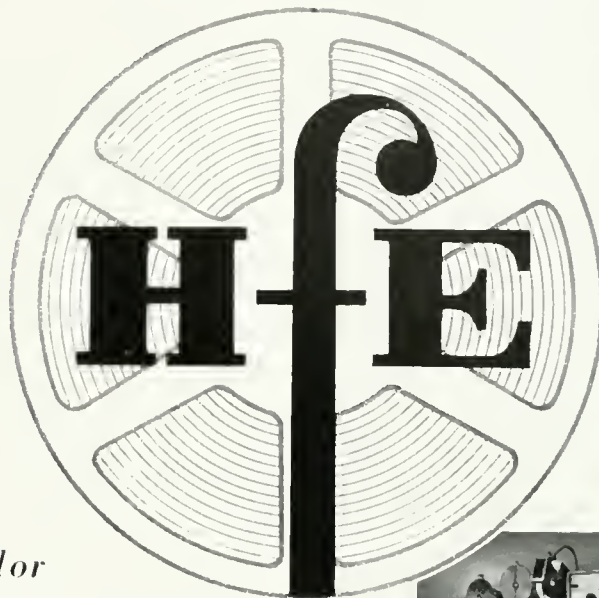
A-V Projectionist Handbook

A graphic, plastic-bound Audio-Visual Projectionist's Handbook is available at \$1 per copy from this magazine. Facts on showmanship, projection, film care are included in drawings, diagrams and the text of this useful booklet. Order from BUSINESS SCREEN.

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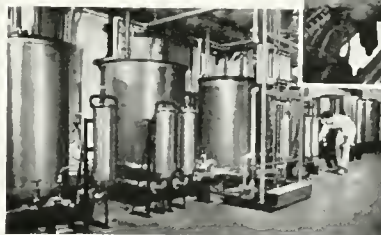
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TWA Captains Speak:

(CONTINUED FROM PAGE 90)
many new friends for TWA wherever it is shown.

Suburban presentations seem to bring out residents from surrounding communities. As an example, eight northwest suburban Chicago communities were represented in the large audience which heard Captain Blaney speak to a sportsman's club in Palatine, Ill.

The Captain making the presentation operates the slide projector but the sales representative is needed to help operate the 16-mm sound projector which is a key part of the combined presentation. Film sequences are segmented into the program at several intervals.

* * *

Parthenon Acquires Animation Facility, Combines With Reel/3

☆ Two Hollywood-based production companies, Parthenon Pictures and Reel/3, have merged their interests in a new jointly-owned, entity carrying the two names. Within the new combine, Parthenon-Reel/3, each company will maintain its own identity with Parthenon acquiring its own integrated animation facility while Reel/3 secures a "tied source of stage and documentary creative and production work."

Collaborative relationship between Richard Earle Spies, executive producer of the new company and Parthenon's Charles (Cap) Palmer, who will function as creative consultant and business head, dates back a decade and is currently showing in Parthenon's new 8mm *Driver Education* classroom film package for American Oil Company.

David Bowen, Parthenon writer-producer with substantial technical experience with animation, particularly on electronics and scientific subjects, will provide liaison between the two studios and staffs. Joint effort is presently active in the field of economics, safety and single-concept films for educational television use.

* * *

Sensorama Simulator Creates Environment for the Viewer

Sensorama, Inc., a New York research and development film company, has announced a new cinema invention, the Sensorama Simulator, which is said to create for its user the illusion of being "physically present in a different environment."

Morton L. Heilig, President of Sensorama, Inc. and inventor of



Enthusiastic guest thanks Captain Robertson, a common sight following well-received TWA programs.

the machine, said the product accomplishes this through a technique that combines peripheral vision, color, binaural sound, breezes, odors and tactile sensations with three-dimensional imagery without the need of special glasses to achieve this effect.

As further described by Mr. Heilig, the device, which is covered by two U.S. patents, is in effect a portable theatre that can be installed anywhere and can function without interrupting the normal routine of business in which it is placed.

The Sensorama Simulator is intended to be commercially employed as a coin-operated entertainment device and as an audio-visual advertising and selling aid for industry. It may further be utilized as a teaching machine.

John B. Miller, Sensorama's Executive Vice President, has advised that the company has completed a production prototype of the Sensorama Simulator and that industry and education people will be invited to private demonstrations of the system in the near future.

Address of the company is 1 Washington Square Village, New York 10012.

Which Sensorama stimulates most?



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Air France Sound Slidefilm Shows Employee PR Role

Spotlighting the individual employee's contribution to his company's overall public relations program is the mission assigned to a new 17-minute "no frills" sound slidefilm just released by Air France.

Designed for use throughout the French airline's North, Central American and Caribbean Divisions, *Air France Public Relations Is You* is introduced by Henri G. Marescot, General Manager of Air France in North America. The public relations principles and practices set out in the slidefilm, although geared to the airline industry, are *basic* and applicable to all organizations concerned with building and maintaining good relations with the press, radio and television.

Approach and content strongly endorse the view that pr. is a necessary part of every employee's job. The presentation also describes how company activities and services are communicated to the public in a broad program of information.

Among specific topics covered: placement of authority and responsibility for issuing news to the press; potential audiences, or clients, and the methods used to reach them; and the preparation and delivery of news releases. The value of the news photo and of audio-visuals (including travel films) are presented.

Complete text has been reprinted in booklet form and illustrated with line drawings from the slidefilm; copies are given each Air France employee at time of viewing.

Air France is making copies of both slidefilm and script available at cost to business firms at \$10 the set. Kit, designed for use with an automatic slidefilm projector, contains the filmstrip, recording and take-home booklet. Orders with checks should be addressed to Air France, Dept. DX, 683 Fifth Avenue, New York, N.Y. 10022. □

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PARTHENON PICTURES

Cap Palmer, Exec. Producer

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Chicago Princeton Detroit

NEW YORK'S WORLD FAIR awaits the opening day signal which, on April 22, will be given by President Johnson when he formally opens this billion-dollar extravaganza on Flushing Meadows. More than 500,000 visitors are expected on that occasion, the vanguard of an estimated 70 to 80 million customers who will see the "show of shows" during 1964 and the year after.

But to those who are meeting urgent deadlines for the completion of all shapes and sizes of sight sound presentation, it's an exciting prospect! Films will go wide . . . wide . . . wide and all-around! 70mm release formats include films of Eastman Kodak, Eastern Chemical Products, Billy Graham, DuPont and Cinerama-Graphic Films, Inc. The Port of New York-New Jersey will encircle viewers of its Niles-made film; Harry Coleman is bringing the wonders of New York State into hemispheric form with stereo sound . . .

More Pictures Worth Seeing

Abbott Labs will duplicate its "Chemical Man" show we told you about in a recent issue (the original is at Chicago's Museum of Science and Industry) and Les Novros (Graphic Films) will have at least three other examples of his creative talent on display. The Gas Industry is also going multi-screen with stereophonic sound telling the *Tale of Truthful George*, as created by Owen Murphy Productions, Inc.

DuPont's *The Wonderful World of Chemistry*, produced by Michael Brown Enterprises of New York, uses a 70mm color film on mobile motion picture screen panels working concurrently with and synchronized to "on-stage" live action. Film Effects of Hollywood, hard at work on the intricate effects required for this picture (and four others at the Fair), reveals some of the detail "behind the screen" so to speak:

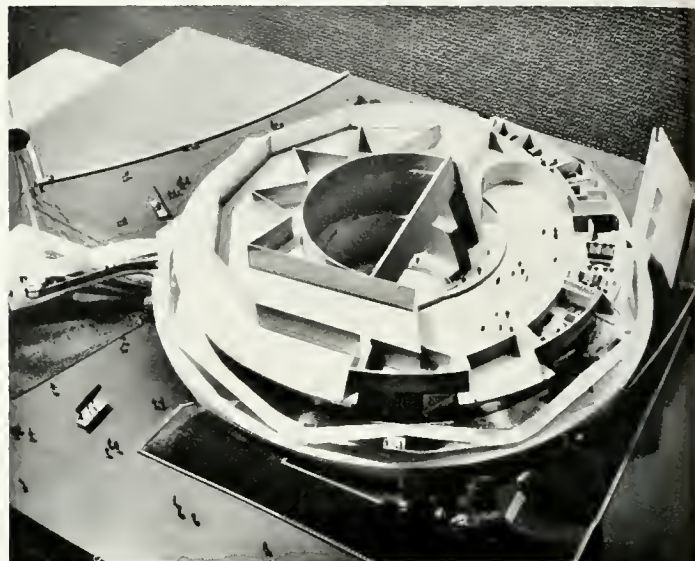
The Best in Film Effects

"The intricate film formats are being composited by using a series of complicated optical printing techniques to obtain the required type of 70mm projection prints from the original film which was photographed on both 35mm and 65mm."

Incidentally, for both of the Eastman films previously noted (production by Saul Bass), Film Effects handled complex optical printing work which included the use of travelling mattes, multiple split screens, super-imposition of

NEW YORK WORLD'S FAIR REPORT

Showcase of Audiovisual Innovation Awaits April 22 Opening



"Top-Off" model of General Electric's Progressland pavilion shows the third floor area of the building. Audiences will arrive there following the "Carousel of Progress" presentation via moving ramp "Time Tube."

image panels, enlargements of smaller film formats and special anamorphic conversions. Nothing comes easy in *that* business, as Lin Dunn will heartily agree!

Preview of General Electric's Progressland Show at the Fair

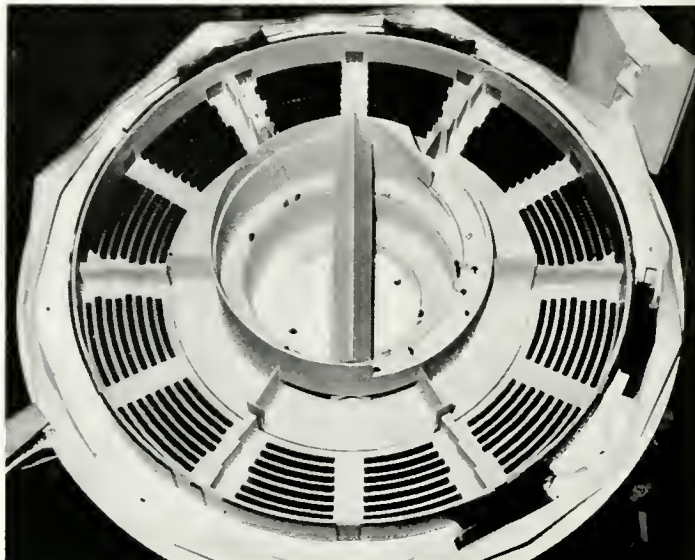
☆ For a preview of another Fair attraction, until these pages bring you our "official" Special Report with pictures and text from on-the-scene soon after opening day, how about a look at General Electric's "Progressland" where visit-

ors will hear the story of electricity's role in the betterment of human living conditions, past, present and future?

The Progressland show is climaxed by an actual demonstration of thermo-nuclear fusion (*that* item better not get out of hand!), the first ever to be witnessed by a general public audience. GE's dome-shaped, three-story pavilion features a six-stage auditorium where audiences move from stage to stage without leaving their seats.

Within its 80-foot high, 200-

Another view of the six-stage General Electric pavilion at the Fair in which audiences move from stage to stage without leaving their seats. Auditorium will accommodate six separate audiences at a time; stages are stationary, form a core around which seated audiences revolve.



foot diameter dome, audiences will watch a projected, narrated demonstration of nature's energy forces on what is believed to be the largest projection screen ever built. Theme of Progressland will be "Peace Through Understanding—Progress Through Electric Power." In the first attraction, a "Carousel of Progress" will dramatize the contribution of electricity to better living, from the Gay Nineties to the present.

Disney's Life-Like Figures

The opening story will be uniquely told by electronically-controlled, animated figures created by Walt Disney (who conceived and designed the whole show with his WED Enterprises associates).

A Great Laboratory for Professionals in Communication Will Also Bring Exciting Adventures in Sight/Sound to the Public!

These "audio-animatronic" figures are expected to be one of the highlights of the Fair.

A Time Tube equipped with a moving ramp will take visitors from the Carousel of Progress to the third floor, where they will pass through a Corridor of Mirrors illustrating advanced work in General Electric laboratories. They will enter a huge observation area directly beneath the giant dome, 200 feet diameter.

Completely free of obstructing pillars, the dome is expected to constitute the most unusual pro-

jection facility ever devised. A lightning storm and the flames on the surface of the sun are among the awesome forces to be represented in the sights and sounds projected across the vast interior of the dome.

Spectacular visual and sound effects will demonstrate thermonuclear fusion as the climax of the pavilion's show. They will be witnessed in an 80-foot deep centerwell, as visitors descend from the third to the first floor by an open ramp which spirals down the center core of the pavilion.



A Place to See Latest and Best

→ Professionals and potential users alike of sight/sound for communications of all types can look forward to a vast laboratory of the arts and science of this "recreation" of both living and static subjects at the New York Fair-
(CONTINUED ON PAGE 187)

Come to the Fair!

...and visit the highly original:

◆ Bell Telephone Pavilion

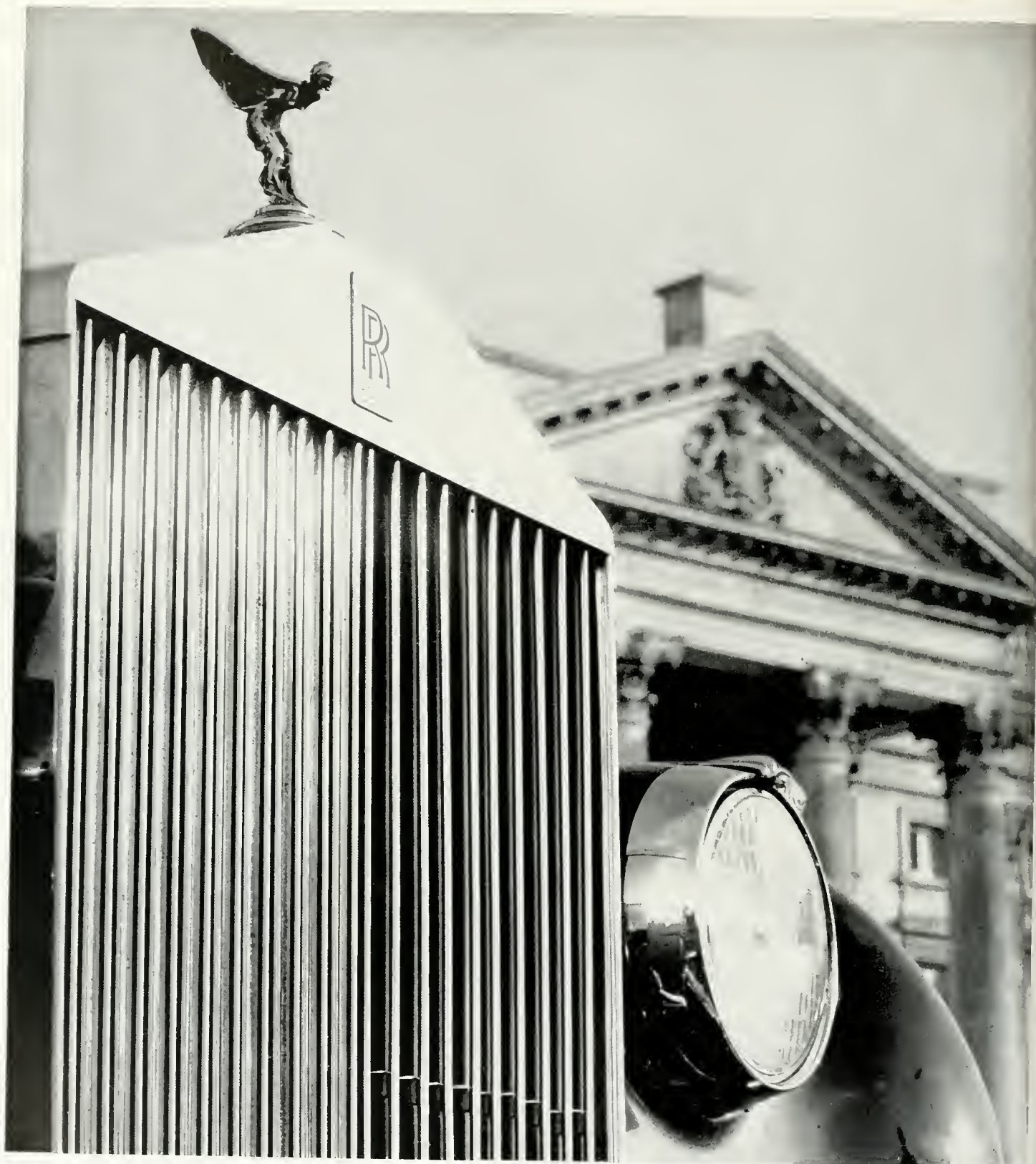
... take a personal voyage through the time and space of communications.

◆ The Festival of Gas

... see the "Tale of Truthful George," a multi-screen, stereophonic motion picture ...

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the news in perspective

SHARING OUR OWN Silver Anniversary year are some notable companies and one widely-used "tool" of the industry. And just ahead, in April, commercial television observes its 25th anniversary!

The birthday observance which wins international honors is that of F. R. "Budge" Crawley and his lovely lady, Judy, who began the work of Canada's great production company which carries their name just 25 short years ago. The tributes paid them in a collection of 25 letters, included these words from Canada's Prime Minister, Lester Pearson:

"... I salute you and your colleagues on a quarter-century of distinguished accomplishment in the making of motion pictures. The proud place which you have won for your organization and for Canada in the world of sponsored film production is, I know, a direct consequence of the foresight, determination and high creative standards that have guided your efforts..."

And a "happy birthday" too, to our contemporary, the Arriflex-35, which began serving film producers those many years ago, thanks to the design craftsmanship of those whom we further salute in later pages.

* * *

Academy Members Nominate *St. Barnabas Film "To Live Again"* for "Oscar" Honors

Most timely is the word that *To Live Again*, produced by Wilding, Inc. for the St. Barnabas Hospital (through the Holland-Estil Agency) has been nominated as one of the few documentary short subjects from which the Academy of Motion Picture Arts & Sciences will select an "Oscar" winner within weeks.

What greater honor can the Academy bestow on this Mel London-Bernie Hirschenson picture? It has already brought tens of thousands of dollars to the Bronx institution to aid in its work on behalf of the chronically ill of all ages!

* * *

American Medical Association Library

Reports 16.5% Increase in Film Bookings

Speaking of medicine, film bookings by the American Medical Association, serving that profession through its Chicago-based film library, have shown a gain of 16.8% for 1963. This marks the 11th consecutive year in which the association has reported increased use of its 400 titles. A total of 9,979 bookings in 1963 were made; an increase of 1,435 over the previous year.

The greatest increase was to nursing schools (up 61.7%); the second largest gain was among para-medical schools, which include pharmacy, dentistry, medical technologists, etc. Here the booking increase was 30.1%. AMA Director of Medical Motion Pictures and Television, Ralph Creer, reports that the library now contains 1,300 prints of 400 titles.

* * *

Ford Historical Film Collection, Fund for Cataloging, Given to U. S. Archives

One of the most valuable collections of documentary film footage in America was recently presented by the Ford Motor Company to the nation. Before an audience of Washington dignitaries in the simple, staid

auditorium of the National Archives, William Clay Ford handed over 340 miles of motion picture film to the United States Government. Accompanying the unique gift was a check for \$200,000 to be used for cataloging this Ford Historical Film Collection.

A special 36-minute film which depicted a broad slice of American life in the years from



Ford cameramen of a half-century ago were subjects in this scene from the Historical Film Collection.

1914 to 1946 was created for the occasion by the Ford and Archives film staffs. There was unanimous agreement that these film frames, which chronicle the "American way of life" should be seen in theaters throughout the country.

Explaining that his grandfather, the late Henry Ford, was something of a pioneer in recognizing the film for its educational purposes, Mr. Ford said, "this is essentially his gift to the people of the United States."

Accepting the Collection for the Archives were U. S. Archivist, Dr. Wayne C. Grover,

and Bernard L. Boutin, Administrator of General Services.

* * *

Governor, State Leaders Attend a Trenton Premiere of "The Land Called New Jersey"

And, rounding the "cycle" of history, a timely new motion picture is helping to celebrate the State of New Jersey's Tercentenary Year in 1964. Viewing the first print of a truly historical view of that region, told in *The Land Called New Jersey* by producer John Bransby and sponsor, the Humble Oil & Refining Company, state dignitaries gathered at the Trenton Country Club on January 8th for a premiere.

Guests at the showing were Governor Richard J. Hughes, members of his cabinet and of the State Senate and Assembly as well as members of the New Jersey Tercentenary Commission. Frank Arlinghaus, President of Modern Talking Picture Service, Inc., the film's distributing company, was another guest. Sponsor luminaries included Robert O. Goodykoontz, Vice-President of Humble; and Dr. Charles F. Jones, President of Esso Research and Engineering Company. The story of the Humble film library and its wide audience will be featured in our next issue.

* * *

Names in the News at Presstime

Script writer Oveste Granducci is on a well-varied film diet: pictures in work (or recently-completed) cover such subjects as the New York World's Fair, athletic recruiting and nutrition. Those Virgin Islands' palm trees under which he pounds his typewriter were really waving in the breeze!

Charles Lipow has joined Birns & Sawyer Cine Equipment Company (of Hollywood) as assistant to president Jack Birns.

✻

Helping observe that state's Tercentenary Year is a new Humble Oil motion picture, "The Land Called New Jersey." Pictured at the recent premiere in Trenton were (left to right): Governor Richard J. Hughes; Robert O. Goodykoontz, Vice-President, Humble Oil & Refining Company, and Frank Arlinghaus, President, Modern Talking Picture Service, the film's national distributors.



"I weep for Adonais — he is dead.
 Oh weep for Adonais! though our tears
 Thaw not the frost which binds so dear a head!
 And thou, sad hour, selected from all years
 To mourn our loss rouse thy obscure compeers,
 And teach them thine own sorrow! Say with me
 Died Adonais; till the future dares
 Forget the past, his fate and fame shall be
 An echo and a light unto eternity."

Shelly, on the Death of Keats



Sketch by Jack Gregory of Philadelphia.

IN MEMORIAM

John Fitzgerald Kennedy

by Lee R. Bobker

IN 1960, THE AMERICAN PEOPLE tentatively — and with notable lack of any ground swell — elected to the Office of President an energetic, intelligent young man from New England and he, in turn, accepted the burden of our times.

From the moment of his assumption of office, something very significant happened to this land of ours. Standing in the raw January cold, at his Inaugural Address, his words invoked that "mystic chord of memory that stretched from every patriot grave to every heart and hearthstone." Whatever the individual assessment was of this man at that moment, it is a matter of fact that the country stirred from nostalgia and apathy and began to think.

If his commitments seemed more intellectual than emotional, it is also true that somehow or other they reached us — all of us — from New York to Peoria — from San Francisco to Atlanta. The past was put away and the future didn't seem quite so frightening. If he was young — he made each of us feel younger. If, as Lyndon Johnson says, politics is the art of the possible, John F. Kennedy made everything seem possible. If solutions still seemed difficult, there was an undercurrent of confidence that problems could be solved — and his impact on this country, indeed on the entire world, was significant.

A threatening recession, predicted by all the major economists, was met and passed. Our relations with foreign countries changed in mood and atmosphere — and suddenly the prospect of peace seemed just a little nearer.

There are those who state, with some justification, that at times his words out-performed his actions. And there are those who feel that "it is pointless to eulogize on the basis of only three years of office, when the hard materials of achievement seem somewhat nebulous when analysed on a piece of paper." With acceptance that argument can be made in this direction, it still seems to me that this approach to John F. Kennedy is specious and misses the essential point of what he was in historical perspective for this nation.

For America, in the seventh decade of the

Twentieth Century, John F. Kennedy pointed a way and by the fact of his being and his bearing, he supplied the drive for all of us to "begin again."

If there is one quality above all else that separates this nation from other great land of history and many other notable experiment in government, it lies in the fact that we believe in the possibility of a good world and a good life for everyone. Jefferson believed it. Lincoln — and both Roosevelts did — and so did John F. Kennedy. And everything he did and said, in everything he was committed to, he reminded us again of the possibilities that lie ahead for the nation and its people.

He is dead — "*nor all our piety nor wit, can lure it back to cancel half a line — nor all our tears wash out a word of it.*"

In our desire to continue — in our emphasis on the necessity of a nation to go on — in all the words which have been written to exhort us to look to the future, let us remember him — because he was, in his being, a living tribute to the nation that produced him. His mind, his vision, his deep intuitive understanding of the vitality of the American dream, his commitment to the ultimate and meaningful quality of all people everywhere, and his belief in the possibility of a world at peace — made John F. Kennedy unique in our time and places him, significantly, among the greater assets of the great experiment which began in 1776.

It has been said in many languages and in many ways that the times demand greatness. For a very brief period of time, John F. Kennedy provided this country with great leadership. In life, he excited us and spurred us forward. For those of us who work in the creative arts, in which great works became more possible, our memory of the living John F. Kennedy must make each of us want to be just a little more than we are. What we hold in our minds of this man, however, must make us work a little harder to transform this time, this place, into what he knew it could be.

Lee Bobker, who wrote this eulogy to the late President, heads the distinguished group of filmmakers at Vision Associates, Inc.

The Production Review "Man of the Year"

Mervin W. LaRue, Sr., a Pioneer in Medical Film Production

With HONOR, as our "man of the year" in this Annual Production Review, one of audiovisual communications' most dedicated servants of the medical profession and of medical teaching. Mervin W. LaRue, Sr., merits this distinction as a highly-specialized producer in this chosen field for the past 27 years. A Pioneer, so honored by the Society of Motion Picture and Television Engineers when he completed 30 years of service in 1954, he served (for two terms) as President of the Biological Photographic Association.

In 1956, that group bestowed on him its highest honor: the Louis Schmidt Award and he carries their highest professional distinction as a Fellow of the BPA. But the honor greater than these and far less publicized is the debt of gratitude owed this man by thousands of medical students, technicians and doctors for the ceaseless development of new medical photographic techniques on which he has labored in his studio and shop.

Newsreel to Operating Room

In his 70's, "Merv" LaRue can look back upon a career which dates back to those early days in Manhattan when he joined Underwood & Underwood as an assistant, later becoming a still photographer in 1912-1915. He became a motion picture cameraman for Pathe News, covering roving assignments in the U. S. and Canada in 1916-1917. During World War I, he instructed in aerial photography at one of the Army's flight training centers, returning to Pathe for such assignments as the Prince of Wales' visit to Canada.

His first interest in medical films began when Doctors Banting and Best were perfecting their discovery of insulin. After lensing animals used in their laboratory studies (and newsreel coverage when the success of the experiments was announced), he was invited to film surgery at Toronto General Hospital.

That experience stayed with him. An interlude of some years with Bell & Howell (setting up processing equipment in laboratories across the country) allowed him to work on several films, including the first medical sound film of its day (the story of insulin and its use, sponsored by Eli Lilly). Later, at Burton Holmes

Films in Chicago, he continued his work in medicine.

The realization that 16mm had now opened new horizons for this specialized field, plus the rapid development of early color films of significance in medicine and surgery, led him to the formation of his own company in 1936.

An Innovator of New Tools

Today, Mervin W. LaRue, Inc., is the "always available" consult-



Honored as "Man of the Year"

ant to the medical profession, an innovator of new tools for better medical film production, a source of this specialized equipment for institutions and medical film people and the creator of complete, often-honored, medical motion pictures. 16 of the films he has produced (three were written by him also) have received a total of 26 awards. Among these: *Fire & Explosion Hazards from Flammable Anesthetics*, which was honored by the American College of Surgeons (citation); shown at the Venice and Padua Film Festivals and cited by the Biological Photographic Association.

A Heritage and a Credo

This constant innovator in a field of vital importance to all mankind is in his later years. The tools he has created and his library of medical footage offer an opportunity to one of this country's great medical institutions or to another, younger innovator-to-come like himself. Let us hope that wherever this heritage goes, it will carry with it, "Merv" LaRue's philosophy:

"If I give prompt advice and service, wherever there is a need for it, the business will take care of itself." He is an example to all of us — this man-of-the-year. □



we pause to honor

— some noteworthy individuals and film programs for their contributions to the progress of the field in 1963:

These Individuals, for Industry Leadership

William J. Connelly, President, Industrial Audio-Visual Association

Ralph Creer, Director of Medical Motion Pictures and Television for the American Medical Association.

John Flory, Past-President and Willis Pratt, President The Council on International Nontheatrical Events

Jack R. Goetz, President, Industry Film Producers Association.

Jamison Handy, for his pioneering efforts in so many phases of communications for education and industry.

Saul Jeffee, President, Association of Cinema Laboratories

Peter J. Mooney, Past-President, Film Producers Association of N. Y.

Reid H. Ray, President of the Society of Motion Picture and Television Engineers

Byron Roudabush, and his Committee, for their contribution of a "Handbook of Recommended Standards and Procedures for Motion Picture Laboratory Services" for the ACL.

* * *

These Film Programs and Audio-Visual Facilities for the Advancement of Communication

The American & National Leagues of Professional Baseball, on behalf of millions who share those annual "World's Series" films.

The Bell System: for the Business Communication Seminar, as initiated in Chicago, a pace-setting example of integrated use of audio and visual tools and techniques for idea communication.

The Ford Motor Company: for the contribution to the U. S. National Archives of the unparalleled Ford Historical Film Collection.

The National Committee on Films for Safety: for its example of constructive leadership in film selection, set through the years in the well-organized National Safety Film Awards program.

Pan-American Airways: for the high standards of its films in both internal training programs and for travel promotion to the public.

The Peace Corps: for showing America the meaning of hard-won goodwill through unselfish sharing of the minds and hands of its Volunteers and for the "film of the year" as reported to the American people in the motion picture — "Mission of Discovery."

The Science Film Program of the Bell System for bringing the youth of America an inspiring view of the horizons of science.

* * *

BUSINESS SCREEN INTERNATIONAL HONORS

The British Industrial Film Association, representative of the finest in sponsor cooperation in that country and the 1964 host for the Fifth International Industrial Film Festival, to be held in London November 2-6, at the Shell International auditorium.



Serving as part of a clinic's medical team in Togo, West Africa, is Dr. Nick Cunningham, Springfield Centre, N. Y. Below: halfway 'round the world, Janet Hanneman is Pakistan's only trained psychiatric nurse . . .



MISSION OF DISCOVERY

A Documentary Film Report to the American People
Shows Peace Corps Volunteers at Work in the Field

THE PEACE CORPS had some 6,668 of its 7,300 Volunteers in service abroad in the early months of 1964. These men and women from all sections of the United States have earned the commendation of the Congress and of the heads of state in nearly every African, Asian and Latin-American country where they are sharing their minds and hands, "investing a part of their lives" in a mission of discovery. Hundreds of these Volunteers are now returning home after completing their two years of service.

The 26½-minute black and white sound motion picture which shares some of the experiences and problems of the Corps and the world in which it is working carries that appropriate title: *A Mission of Discovery*. It is an utterly factual film, as free of illusion and fanfare as are the labors of the Corpsmen and women. Primarily, it is a documentary of devotion to the premise that the "passion of men and nations for freedom and justice . . . for an end to poverty and a share of the good life, shall be realized."

Scenes From Many Countries

Lloyd Wright of the Peace Corps wrote the tight script which binds the multitude of stills and the motion picture footage brought together from Peru and Togo, Nepal and West Pakistan, Turkey, Tunisia and Tanganyika and the

myriad of other faraway places where the Corps has gone. There are no suspenseful scenes, no "romance" and no glamor; but the challenging words of Oliver Wendell Holmes shine through:

"In order that I respect a man, I require that in some way he have participated in the passions of his times."

Wilding, Inc. was privileged to assemble these scenes into the memorable documentary film that has emerged under the skillful hands of director Gus Eisenman. Early prints were in so great demand that additional hundreds had to be acquired to satisfy requests from nationwide audiences to Modern Talking Picture Service, Inc. and to Peace Corps' headquarters in Washington.

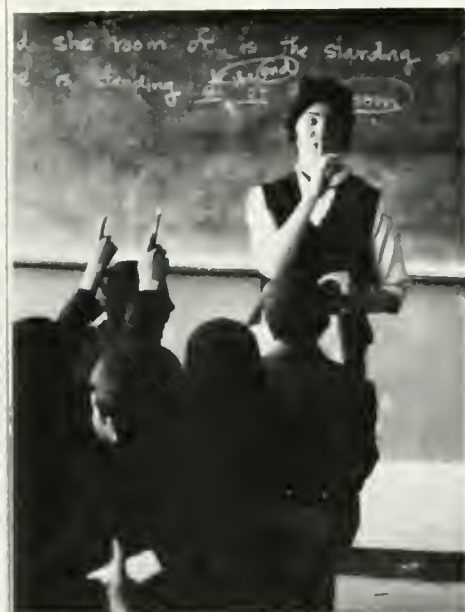
"The Thin Edge of Survival"

In their *Mission of Discovery*, Volunteers are finding "a world rich in culture . . . diverse in problems, customs, traditions and values. And a world living on the thin edge of survival where 85% of its peoples earn less than \$450 a year."

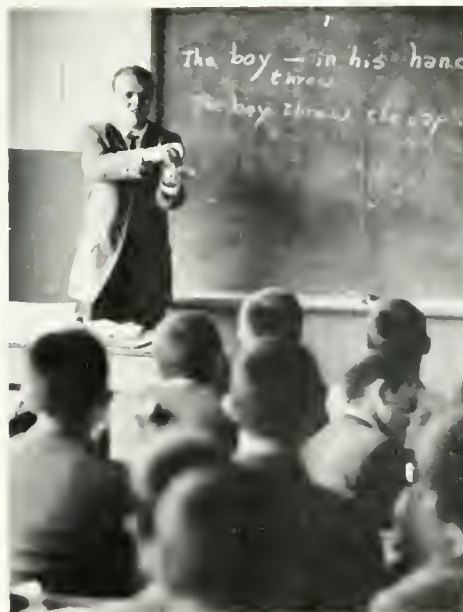
As they serve in teaching, medicine, community development and farm improvement assignments, the Volunteers are living with the people, working alongside them, eating the same food, doing the same jobs . . . experiencing their frustrations. "They know," the film track reports, "they will

Barbara Wylie is an English teacher in Katmandu, Nepal. She has started a special school for underprivileged children in her neighborhood.





Volunteers Margaret Gall and her husband, Allan, are English teachers in Cankiri, Turkey, a town of 20,000 people near Ankara . . .



Learning English in classes like Allan's will help these youngsters participate in the government, trade, science of their country . . .



Both Margaret and Allan Gall are graduates of Yankton College, S. D. To their tiny apartment come Turkish students for after-class studies.

not change the world drastically. But they also know they will not leave it the same."

A Medical Team in Togo . . .

• The scenes which illustrate this review of *A Mission of Discovery* relate a small part of a worldwide story. The Peace Corps' medical team at a clinic in Sokode, Togo, West Africa includes among its registered nurses, licensed practical nurses and medical technologists, doctors like Nick Cunningham. Age, 35, Hometown, Springfield Centre, New York. The team daily confronts diseases long conquered in the U. S. Malaria, bilharzia, hookworm and leprosy,

diseases vaguely remembered in America, take their toll of human life and human energy.

Results for teachers, the film shows, are far less obvious than building a bridge or a road. But the rewards are great, too. Wrote one Volunteer: "our reward comes from the satisfaction of seeing a child's face light up when he has learned something new."

Food for a Hungry World

With half the world going to bed hungry every night, the work of Peace Corps Volunteers with experience in agriculture and home economics is of vital importance. They are helping teach better

farming methods . . . developing irrigation systems and working with women in food preservation and nutrition programs. Some of these Volunteers are graduates of

agricultural colleges. Others have little or no college experience . . . but grew up on American farms and through practical experience (CONTINUED ON PAGE 195)

On the job in Tanganyika, this Peace Corps Volunteer is one of many with experience in agriculture, helping teach better farming methods.

In some African villages, 55 out of 100 children do not survive their first year of life. Diseases vaguely remembered in America take many.





"This is Man the Manager. He administrates the future . . . forecasting . . . predicting . . . drawing pictures of things that haven't happened; confident that he can make them come to pass." Production was by Henry Strauss & Co.

"Man the Manager" Reflects on His Role

Pan Am Internal Film Uses "Magic Mirror" to Give Perspective

IN TIMES OF RAPID CHANGE it often becomes necessary to stop for a moment the treadmill of daily affairs . . . look back at achievements consolidated . . . and listen to the calm voice of analytical reason. For men holding important managerial responsibilities, this pause in the day's occupations becomes even more essential when (as is the case with a great international airline) both technology and concepts of operation are in a state of rapidly accelerating development.

Man The Manager . . . a new

motion picture produced for Pan American by Henry Strauss & Co., Inc. in collaboration with the Airline's System Sales and Service Training Department . . . is, in effect, a sort of "magic mirror" wherein Managers can see both the profession and its problems in perspective.

Since it deals with basic principles of management: as both art and science, the film makes use of animated rather than live techniques. This provides two key advantages.

First of all, it permits the ex-



"Early in the game he developed the habit of thinking big. This was perhaps the first strategy meeting in history. The leader defined the objective . . . indicated an approach."



"To his battles he brought his knowledge of organization, delegation of command . . . a plan of action with a predetermined objective."



"Plans clearly defined . . . organization set up to carry them out. Only minor difficulties remained . . ."
MAN #1: "I say these rocks ain't big enough."
MAN #2: "I say they are . . ."



"Out of present facts, a picture of future possibilities. He estimates, predicts, translates, directs and sets in motion all the forces which he commands."

position of serious concepts in a way that eliminates ponderousness while retaining (and even sharpening) the clarity needed for defining complex ideas.

Secondly, by removing problems of management from the pressure of day-to-day preoccupations, it stimulates the audience

to fresh, thoughtful and unhurried consideration. How *Man the Manager* actually accomplishes this is suggested by the accompanying illustrations and narrative excerpts from the film on this page.

The film was produced for *internal use only*. It is *not* available outside the Pan Am organization.

A Fresh, New Look at the "Woman's Day"

New Visual Concepts and Adaptability of Its Presentation
Win Buyer Plaudits for Fawcett Publishing Company's Show

A SPACE SALES presentation which recently made the rounds of advertising buyers across the country has aroused considerable enthusiasm for its startling new visual concepts and its adaptability to all sorts of presentation room conditions.

WOMAN'S DAY, explaining its credo "Where Service Is An Exciting Theme," put on the presentation daily in New York and Chicago — for ten weeks at the Waldorf Astoria Hotel, and for three weeks in the Consulate Room of the Continental Hotel in Chicago — while another unit was traveled from city to city for one night stands over a one-month period.

Produced by Visualscope, Inc.

The presentation was designed and produced by Visualscope, Inc. Its physical components included a portable screen, 4½-feet high and 12-feet wide, set in wings, a big Powerhouse crawl projector, tape recorder, and Mobilcolor lighting equipment. The unusual and unique part of the performance was an image of a recent Woman's Day cover which appeared on the screen at the end of the show, and which seemed to be so extraordinarily lifelike that audiences gasped in astonishment. This was achieved with a three-foot by four and one-half-foot transparency, bound in Plexiglas, which was hoisted into position just back of the center of the screen and focused on it by a clear light from a projector, while Mobilcolor lights were played on the screen in synchronism with music on the tape recorder.

Geared to Each of the Salesmen

The WOMAN'S DAY presentation was planned by Fawcett Publishing Company's Advertising Director, Mortimer Berkowitz, with the idea of *not* having a completely "canned" show, but one which would supply an ideal supporting background to the individual presentations of each of the magazine's 23 space salesmen. Each salesman

gave his own pitch on his own day to his own individual client groups, and, working with a push button on the lecturn, timed the show — slides, crawl sequences, taped-sound interludes, etc. — to his own pace. The speakers knew that they controlled the whole show and need not worry about backstage activities.

The presentation story, written by Sales Promotion Manager Doris Henry, and by Manager of Promotion Robert Ralske, shows that circulation is way up (138 per cent) and is entirely in single copy sales, not "bought" subscription circulation, as in some other ladies' magazines. But more than numerical strength, Woman's Day has the power of a service magazine attuned to today's average woman. For instance, it says to the advertising space buyer, "are these fashions related to the life *your wife leads?*" — while it pictures some bizarre, way-out fashions culled from the pages of McCall's or LADIES HOME JOURNAL. WOMAN'S DAY, on the other hand, features fashions "a woman can not only admire, but *buy and wear.*" — stuff that is tasteful, stylish, and realistic, as well.

Compares Features and Figures

The presentation shows some wild hair-do's from LHM, some dramatic off-beat food planning pages from McC, and contrasts them with beauty and food stories in WD. Very impressive comparisons — all taken from one month's issues of all the leading women's service magazines.

And there are statistics to look at, too — Roper readership studies, successful case histories of advertising response, comparisons between the values of 50¢ magazines you can subscribe to for 12½¢ including postage, and those which sell, full-price, unforced, ungimmicked, 100 per cent single copy sales.

The magazine has found that by bringing its own sales staff strongly into the presentation —

attuning the show to each man and thus making it personally his own — it could relate much stronger to the audience. Salesmen are speaking to the people they know well, people they call on regularly.

Preparation for Showmanship

Throughout the weeks of presentation, each salesman was given a script in advance, for practice, and given two full dress rehearsal-

sals before going on. They have not only universally enjoyed giving the performance, but have been remarkably effective as well.

Backstage, the foolproof setup, designed and constructed by Visualexcope technicians, could be put together in a new town (for the traveling unit) in a strange room in a little over two hours and looks as if it were custom-made for the room. ☐

Key to Film Results

A Buyer's Guide to the Producer Listing Pages

IN THE 67 PAGES which provide facts-in-depth on specializing film (and tape) production facilities throughout the United States, Canada and abroad, the Editors of BUSINESS SCREEN again provide the most authoritative and comprehensive buyer's reference guide available anywhere. The reader can look *beyond* the definitive lines which disclose key personnel, into details on the nature of services and physical equipment available. *Most important of all* are the *references* which provide data on clients and the types of work performed by these listed companies.

The listings include 377 companies in the U.S.; 14 in Canada and an additional 68 producers on other continents. Within these U. S. companies we name 2,015 key people on permanent staffs of listed studios. Data on 110 branches is made available for your convenience. And there are, in this 14th Annual Production Review, specific titles and sponsors of some 1,921 motion pictures and 633 slidefilms to which you may refer.

Look for these primary guidelines when considering a producer: *financial stability* (the ability to complete a given assignment on original terms); *permanence of staff and physical facilities*; and *experience* (familiarity with the specific medium involved as well as ability to undertake the subject matter). References set forth here are *representative*; see these and other relevant films submitted by the producer.

Those who specialize in the television commercial are listed with appropriate credits; only new companies, not previously listed or organized in 1963, are accepted without the *prerequisite of five or more films*. The exceptions to this rule are notable. An individual or company of known repute handling a single subject requiring time may be accepted by editorial board ruling — and only a few were.

Inevitable "gremlins" or type errors will be promptly corrected and listings too late for publication in this Review will appear in our first Production Review Supplement at mid-year.

Signal is "GO" on Roads to the Fair

New York's Long-Range Traffic Plans in "Roads to the Future"

WITH WORLD'S FAIR crowds numbering into the millions about to descend on the metropolitan New York area, enroute to Fairgrounds on Flushing Meadows, a comprehensive picture of highway developments which have taken place in that area is of keen interest. The recent 28½-minute color motion picture, *Roads to the Future*, produced for the Triborough Bridge and Tunnel Authority, headed by Robert Moses, by John Campbell Films, is a most instructive and illuminating view of that subject.

Roads to the Future actually starts in the past — with scenes of New York traffic dating back to 1900. It enlarges to the vista of the twenties and thirties, when the "population explosion" in automobiles was matched by the development of New York's bridges,

tunnels and the first expressways.

The superhighways of the sixties are the highlights of the picture. They were lensed from speeding planes, from hovering helicopters (with unusual smoothness) and from a weird camera vehicle which startled New York area drivers for months—a convertible equipped with a revolving executive armchair in place of the normal back seat, carrying a strapped-in cameraman instead of the usual passenger.

The cameraman was Michael Livesey; the chair belonged to director John Campbell. *Roads to the Future* was superbly edited by Ray Sandiford and its music supplied by Bob Velazco. Animation was by Visualexcope, Inc. The film is being released by Association Films and will encourage travelers who plan auto trips to the Fair. ☐

Superbly-animated scenes give viewers of "Roads to the Future" a panoramic look at New York's bridges and highways of today — and those to come.



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**REFERENCE
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OF ESTABLISHED
BUSINESS
& TELEVISION
FILM PRODUCERS
IN THE
UNITED STATES
& CANADA**

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CONNECTICUT

KEVIN DONOVAN FILMS

44 Treat Road, Glastonbury, Conn.

Phone: 633-9331 A C 203

Date of Organization: 1953

Branch: 15 West 44th St., New York, N. Y.

Phone: YUkon 6-6019.

Kevin Donovan, *Owner*

SERVICES: Motion pictures exclusively; public relations, industrial and medical films. **FACILITIES:** 16mm Mitchell, Cine Special, Arriflex cameras; Magnasynce and Nagra sound equipment. Studio and portable lighting equipment.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Packaged Prosperity* (Ohio Edison Co.); *Today's Medical Center* (Yale Medical Center); *Open Sea Rescue* (Kaman Aircraft Corp.); *All in a Day* (Manchester Hospital); *Farm Better Electrically* (Edison Electric Inst.).



JOHN CAMPBELL FILMS, INC.

Box 3443, Greenwich, Conn.

Phone: 322-3443 A C 203

Date of Incorporation: 1960

Studio: Nelson Studios, 1079 Nelson Avenue, Bronx, New York.

John Campbell, *President, Executive Producer*

Gyneth R. Campbell, *Vice-President*

Ray Sandilord, *Chief, Editorial Department*

Ve Velsor, *Office Manager*

Co Ravenhorst, *Production Assistant*

SERVICES: Script to screen; public relations, business, training films. **FACILITIES:** Studio and sound recording on lease basis.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *St. Lawrence-Niagara Power Projects*, revision (Power Authority of the State of New York); *World's Fair Report with Lowell Thomas*, 3 versions; *Fountains of the Planets* (New York World's Fair 1964-65 Corp.); *Untitled for Billy Graham Pavilion at New York World's Fair*; *Schaefer Brewing Co. at New York World's Fair*; *Triborough Bridge and Tunnel Authority*.

Patomac Productions

19 River Street, Stamford, Conn.

Phone: 324-1341 A/C 203

Joseph Fiorelli, *Representative*

(See complete listing in Washington, D.C.)

ROLAB STUDIOS

(Rolab Photo-Science Laboratories)

Walnut Tree Hill, Sandy Hook, Conn.

Phone: 426-2466 A C 203

Date of Organization in New York City: 1928, in Connecticut: 1933

Henry Roger, *Owner-Director*

E. H. Roger, *Secretary*

SERVICES: Complete and partial productions, assistance to other producers utilizing our facilities; camera and sound; sound stage for rent; specialists in highly technical and scientific camera work. **FACILITIES:** Modern studio with lighting equipment; preview room; 25 cameras, 35mm, 16mm, still 18mm 24mm to 8" x 10"; complete lab for micro-macro-time-lapse; optical benches; biological, medical, physical, chemical research; optical electrical motion picture engineering; manufacturer of instruments for time-lapse, special cameras and devices, developments. Complete facilities for mass production of filmstrips (slidefilms). Consultation.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Handsaws for Woodworking*

(Stanley Tools); *Birth of a Pencil* (Eagle Pencil Co.); partial productions for The World Outdoors, Inc.; United Aircraft Corp.; motion picture studies on cigarettes and floor waxes (J. Walter Thompson Co.).

MAHER FILM PRODUCTIONS

219 Jordan Lane, Wethersfield, Conn.

Phone: 529-4552

Date of Organization: 1949

Patrick L. Maher, *President*

Eleanor Maher, *Secretary, Treasurer*

Kenneth Maher, *Production Manager*

SERVICES: Production services including script and editing, 16mm motion pictures; 16mm tape interlock projection. **FACILITIES:** Arriflex, Pathe cameras; ColorTran lights and converters; A & B editing and interlock.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Constitution Plaza* (F. H. McGraw, builders, in production); *Fire Safety* (Wethersfield Fire Department); *Hartford Federal Building Dedication* (General Services Adm., U.S.). **THEATERS:** Hartford Public Library. **TV SPOTS:** Greater Hartford Community Chest.

MASSACHUSETTS

ACORN FILMS OF NEW ENGLAND, INC.

41 Leon Street, Boston, Mass. 02115

Phone: 266-3507 A C 617

Date of Organization: 1952

Harris Cohen, *President*

Alfred Gross, *Treasurer*

Hazel Frost, *Production Coordinator*

Alan F. Anderson, John Pozark, *Camcramen*

SERVICES: Specialists in motion picture film for publicity and public relations for TV. **FACILITIES:** Sales offices, cutting rooms, projection room. 16mm sound and silent production equipment.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Gateway to the West* (Mass. Port Authority); *International Auto Show*; *New England Sports Show* (Sherman Expositions, Inc.); *June Dairy Festival* (American Dairy Assn.); *High Pressure Chamber* (Children's Medical Center); *75th Anniversary* (Grovner Cronin Inc.); *Boston Christmas Festival* (Retail Trade Board); *"Moolet"* *Modern Dairy* (H. P. Hood & Sons); *Untitled for New England Telephone & Telegraph Co.*; *Wentworth Institute*; *American Airlines*; *United Farmers and others*. **TV COMMERCIALS:** for *Pleasure Island Inc.*

Your Key to Producer Listings

☆ The detail in depth of these listings of business and television film companies provides the sponsor, advertising agency and government film buyer with a complete picture of his prospective producer.

In addition to names of principal officers and data on services and physical studio facilities, the facts on "Recent Productions and Sponsors" show the nature of recent studio experience, of films produced in the past year. Preview current pictures as a prerequisite to purchase; bidders should also provide factual data on experience, staff, facilities and financial stability.

There was no charge or obligation whatsoever to these listed companies; every known source was contacted with three separate first-class mailings. Only those who furnished evidence of recent production were accepted for unqualified listing.



BAY STATE FILM PRODUCTIONS, INC.

35 Springfield St., Agawam (Springfield),

Massachusetts

Phones: RE 4-3164-5; RE 4-6189 A C 113

Date of Organization: 1943

Branches: 80 Boylston Street, Boston, Mass.

Phone: HAncock 6-8904. Lowell Wentworth, *Vice-President in charge*, 200 West 57th Street, New York, N. Y. 10019. Phone: CO 5-2910. Carl V. Ragsdale, *Vice-President in charge*.

Morton H. Read, *President*

David Doyle, *Exec. Vice-President*

Harold O. Stanton, *Vice-President*

Francis N. Letendre, *Vice-President*

Lowell Wentworth, *Vice-President* — Boston

Carl V. Ragsdale, *Vice-President* — New York

Winifred Pottis, *Treasurer*

A. Herbert Wells, *Assistant Treasurer*

Anderson Craig, *Art Director*

Harold Fischer, *Dir. of Photography*

Kenneth Alexander, *Chief Sound Engineer*

Bruce Jorey, *Dir. of Editing*

William Rhodes, *Studio Manager*

Diester Smith, *Laboratory Manager*

SERVICES: 16mm and 35mm motion pictures in b&w and color; industrial, scientific, public relations, sales, training, religious, documentary, medical, animated; special programs for sales and stockholders meetings; TV commercials and programs; sound slidefilms; filmograph; storyboards; technamation; foreign languages; narratives; special effects; still photography, b&w and color; script services; sales and training aids; distribution. **SERVICES AVAILABLE TO OTHER PRODUCERS:** Photography, sound recording, color and b&w printing, processing, positive, negative and reversal; editing, scoring, cutting, interlock screening — 35mm and 16mm projectors, animation, titles, use of sound stage, set designing, lighting, truck mounted generators. **FACILITIES:** Mitchell, Maurer, Eastman, Arriflex, Oxberry cameras; Hydroly, complete lighting facilities; AC and DC portable gas driven generators; two trucks; Maurer 16mm optical film recording; 16mm, 17.2mm and 35mm dubbing recording; 1/4" synchronous magnetic recording; 16mm, 17.2mm and 35mm dubbing and equalization; two printing labs for color and b&w; DePue and Peterson printing equipment, electronic cueing; 16mm b&w processing, positive, negative, reversal; Fisher Mike perambulator, Camart Portable Boom, Fish Pole, microphones; two screening rooms with 35mm and 16mm interlock equipment; 3 cutting rooms; 16 and 35mm Movielas; sound readers for 16mm, 17.2mm and 35mm, optical and magnetic; animation department with two animation stands; Oxberry 16mm-35mm animation camera; art department; hot press, carpenter shop; set designing; music libraries; film vault; still photography department with dark rooms for color and b&w; two air-conditioned sound stages, over 3000 sq. ft.; permanent staff of 35 technicians, art and script specialists.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Laboratory Simulation Test Facility* (Radio Corp. of America); *Orthoscanner* (Honeywell Corp.); *It's Up to Us* (Raybestos-Manhattan Corp.); *Parade* (Sylvania Electronics Systems); *Progress Reports* #40, 43, 45 (Electric Boat Div., General Dynamics Corp.); *Automatic Sprinkler Systems* (U. S. Navy); *Guideposts for Growth* (Conn. State Highway Commission); *Overhead and Underground* (Electric Council of New England); *Loc-Pac* (Duc-Pac, Inc.); *Spadats* (Mitre Corp.); *Polacolor*; *Polaroid 100 Camera* (Polaroid Corp.); *Minuteman* (Sylvania Div., General Telephone); *Hancock Advertises*

NEW ENGLAND STATES

BAY STATE FILM PRODUCTIONS:

for You (McCann-Erickson, Inc.); *United States Open* (United States Golf Assn.); *Project 1, November* (New England Life Insurance Co.); *High Speed Scanner: Press Conference* (Sylvania Electric Co.); *You and John Hancock* (John Hancock Mutual Life Insurance Co.); *Goddard Memorial* (Nat'l Aeronautics & Space Admin.). SLIDEFILMS: *Honeywell 200 Computer* (Honeywell Corp.); *United Aircraft International* (United Aircraft Corp.); *Out of the Shadows* (Electric Council of New England); *Hartford Hospital* (Hartford Hospital Corp.); *Copper Is On the Move*; *The Specs. Call for Copper* (Anaconda American Brass Co.); *Powerful New England* (Western Mass. Electric Co.). TV COMMERCIALS: for Jack August Foods; Country Best Foods; United Fund Greater Springfield; Hartford Dispatch; Minit Auto Care; M. Fields, series; U. S. Coast Guard, series. SCRIPTS: for U. S. Navy; U. S. Air Force.



D4 FILM STUDIOS, INC.

56 Elmwood Street, Newton, Mass. 02158

Phone: WOODWARD 9-7770 A C 617

Date of Organization: 1935

Date of Incorporation: 1956

Joseph Dephonne, *President & Treasurer*

Milton L. Levy, *Vice-President*

Donald Molner, *Editing*

Donald Berman, *Audio*

Ralph Picardi, *Laboratory*

SERVICES: 16mm and 35mm film production. Industrial, educational, medical, public relations and training films. Sound recording and mixing; music scoring from libraries and original; negative, positive and reversal processing, and kinescope recording. Art department, animation, hot press titles, Editing, A&B roll preparation and matching. Slidefilms and slides. FACILITIES: New air-conditioned 2100 sq. ft. sound proof studio with lighting, 16mm and 35mm sound and silent cameras; Hydrolly; magnetic and optical sync recorders; interlock projection; 5 gang interlocked dubbers, 16mm printers; Houston Fearless Processor; 16mm and 35mm projectors; Oxberry Animation Stand; Kensol Hot press; editing rooms; art dept.; music libraries; script writing.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The Alden Starcar* (Alden Self Transit Systems); *Harvard Reading Films* (Bureau of Study Council); *Training the Unemployed in Massachusetts* (Commonwealth of Mass.); *The S Bag* (Cryovac Div., W.R. Grace & Co.); *Grace Launlife Service* (Davison Chemical Div., W. R. Grace & Co.); *Highlights of 1963* (Dartmouth College); *Boatmanship for Experts* (Fisher Pierce Co.); *Strobotac* (General Radio Co.); *Miracles of Modern Steel* (Science House for American Steel & Iron Institute); *Refrigeration Principles, Evacuation & Charging* (U. S. Air Force). SLIDEFILMS: *Distributor Materials* (Boston Gear Works); *Dartmouth Today* (Dartmouth College); *What's New in High Barrier Packaging*; *Walk Down Any Street* (Dewev & Almy Chemical Div., W. R. Grace & Co.); *Why Fisher?* (Fisher Junior College). TV COMMERCIALS: for Jifom (Donald Hodes Adv.); State Street Bank; Barbo's; Boston Herald Traveler Corp. (The Bresnick Co.); New York, New Haven & Hartford Railroad; Salada; Rennet; Junket (Hoag & Provandie, Inc.); Better Home Heat Council; Barcelone; Sun Soft; All Clear; Jet Starch; Compare (Silton, Callaway & Hoffman).



this symbol, appearing over a producer's listing, indicates that display advertising containing additional and useful reference data appears in other pages of this 14th Annual Production Review issue.

DEKKO FILM PRODUCTIONS, INC.

126 Dartmouth St., Boston, Mass. 02116

Phone: KENmore 6-2511 A/C 617

Date of Organization: 1946

Joseph Rothberg, *President*

Webster Lithgow, *Director, Client Services*

Arthur H. Maccabe, *Sales Manager*

Norman Gardner, *Art Director*

A. E. Petrucci, *Production Coordinator*

Claudio Pelizzon, *Head Editor*

David Adams, *Assistant Editor*

Dorothy Cohen, *Treasurer*

SERVICES: 16mm and 35mm film productions and sound slidefilms. Design, animation, hot press, titles, storybook, script editorial and consulting. All services available to industry and producers. Sales promotion and sales training packaging. FACILITIES: 2,000 ft. sound stage; lighting equipment; Bell & Howell, Arriflex with sync generator, Maurer, Auricon 16mm and 35mm cameras; 16mm and 35mm projection room; recording booth, editing rooms with 16mm and 35mm Moviolas; synchronizers; hot splicers; magnetic and optical sound readers; animation stand; hot press; Hydrolly and tracks; Mole-Richardson mike boom; Western Electric and RCA mikes; ten-position mixing console; equalizers and dip filters; optical and magnetic recorders; Reeves, Stancil-Hoffman; Fairchild sync; Ampex and magnetic interlock-dubbers; three music libraries.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Tellertron* (Hughes Tool Co.); *Which Pitch* (Harvard Business School); *Sam Lee Motors Inc.* (Ford Motor Co.); *Arctic Free Land* (U. S. Geological Survey); *The Quiet Land of Erin* (St. Columbans); *Ambassadors of Christian Science* (The Mother Church); *Tactical Aeromedical Evacuation* (U. S. Air Force). SLIDEFILMS: *Developing a Winning Sales Personality* (Lacy Sales Institute); *Taft-Pierce Supfina* (Sutherland-Abbott); *Bostik Architectural Coatings* (B. B. Chem.); *Big Change Charlie* (Kenyon & Eckhardt); *Poly Coated Papers* (Ludlow Corp.); *Dollars from Donuts* (Dunkin' Donuts of America); *N. E. Exhibition, 1964 World's Fair* (Exhibition Services, Inc.). TV COMMERCIALS: N. E. Tel. & Tel. Co. (Harold Cabot); Father John's Medicine (Stevens Agcy.); Interstate Bldg. & Loan Assn. (VanSant, Dugdale); Mr. Outside; Wish Cloth (Curtis York, Inc.); Boston Globe (BBD&O); Goody Grab Bag (Kenyon & Eckhardt); Rhode Island Rambler (Commercial Producers); Reingold Beer (Campbell, Emery, Haughey & Lutkins).

LAURENCE ASSOCIATES, INC.

215 Stuart Street, Boston, Mass. 02116

Phone: 423-0133 A C 617

Date of Incorporation: 1957

L. C. Switzer, *President & Treasurer*

L. R. Miller, *Vice-President*

E. P. Switzer, *Secretary & Clerk*

Terrance Branch, *Art Director*

Prentiss Royal, *Sales*

R. B. Corrill, *Photographic Director*

R. D. Northrop, *Sales Manager*

John Daley, *Administrative Head*

Edward Hicks, *Production Assistant*

SERVICES: Audio-visual specialists; equipment lines, production facilities. Filmstrips, slide sound, artwork, photography, scripting, sound recording, sales and training, safety programs. FACILITIES: 5,000 sq. ft. downtown street floor; three dark-rooms, color processing laboratory, photographic and design studios; editing, screening and sound rooms; audio-visual showrooms and repair section.

RECENT PRODUCTIONS AND SPONSORS

SLIDEFILMS: *The New New England* (N. E. Outdoor Adv. Inc.); *Rangefinder* (John Hancock Insurance Co.); *Join the Swing* (Boston Gas Co.); *Engineering Standards* (Sylvania Electric Co.); *Happy Holidays* (Carling Brewery, Inc.).

MAGNA FILM PRODUCTIONS, INC.

49 Berkeley Street, Boston, Mass. 02116

Phone: 452-5580 A/C 617

Date of Incorporation: 1955

Robert Berman, *President*

Richard Flynn, *Art Director*

Bernard Gregoire, *Production Director*

David Newcombe, *Chief Cameraman*

SERVICES: 16mm and 35mm motion picture production, TV commercials, slides, film strips, artwork; hot press lettering; creative services; magnetic and optical sound services. FACILITIES: Shooting stage areas 50' x 50' and 70' x 70'; Maurer, Arriflex, Auricon, Bell & Howell Cameras; Magnasync and Ampex monaural & stereo sound.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The Men Who Can't Forgive*, *Turbotown, U.S.A.* (General Electric Co. SAED). SLIDEFILM: *The Wheel* (Boston Record-American, Kenyon & Eckhardt). TV COMMERCIALS: N.E. Telephone & Telegraph (Harold Cabot); Greater Boston Fund (Kenyon & Eckhardt).

MASTER MOTION PICTURE COMPANY

50 Piedmont St., Boston, Mass. 02116

Phone: HANcock 6-3592-3 A/C 617

Date of Organization: 1925

Irvin Ross, *President*

Alan Ross, *General Manager*

Steven Mark, *Art & Creative Director*

SERVICES: 16mm, 35mm motion picture production; slidefilms, TV commercials; sound recording and other laboratory services. FACILITIES: Studio, laboratory, 16mm & 35mm, sound recording, filming, editing facilities.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Because We Care* (Combined Jewish Philanthropies); *Boston's Big Night Out* (Sack Theatres); *Cerebral Palsy* (Cerebral Palsy of Conn.); *Physical Fitness* (Randy Manufacturing Co.). SLIDEFILMS: *Ladders*; *Falling* (Liberty Mutual Insurance Co.).

PIKE PRODUCTIONS, INC.

97 Lake Avenue, Newton, Mass. 02159

Phone: DECATUR 2-2400 A C 617

Date of Organization: 1958

James A. Pike, *President & Exec. Prod.*

Kenneth A. MacAskill, *Writer-Director*

Paul F. Holzwarth, *Photography*

Robert L. Smith, *Director of Recording*

SERVICES: Motion pictures for TV, industry, education and public affairs. FACILITIES: Two studios, voice studio; three Moviola editing rooms, sound room, etc. Arriflex, Maurer, Auricon, Cine Special and 70 DR cameras; complete lighting and sound equipment for studio and mobile unit for location.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Professional Football* (H. P. Hood & Sons); *The Toy Parade* (Hasbro Toys); *JFK at BC* (Boston College); *Cancer Research* (Professional Relations Research Institute); *Demo Derby*, theatrical (self-sponsored). TV COMMERCIALS: Calorie Range Gas Co.; Stanley Home Products; New England Tel. & Tel. Co.; Hasbro Toys; Donald F. Duncan.

TRANS RADIO PRODUCTIONS, INC.

683 Boylston Street, Boston, Mass. 02116

Phone: COPLY 7-5760 A/C 617

Date of Organization: 1947; Incorp. 1951

Oscar H. Cheses, *President, Gen. Mgr.*

Alfred D. Benjamin, *Production Manager*

Thomas Fleming, *Art Director*

Carroll E. Spinney, *Art Consultant*

Edward B. Shaw, *Sales Manager*

Robert M. Kellaway, *Audio Engineer*

SERVICES: Producers of motion pictures and

TRANS RADIO PRODUCTIONS:

sound slidefilms for industry, government and education; radio and TV commercials, kinescopes. Editorial and animation services, scripts. **FACILITIES:** Production facilities; 35mm and 16mm cameras; sprocket, 14" magnetic tape, stereo, disc and optical recorders; 35mm Moviola; 16mm interlock projection; sound stage; lighting equipment; screening room; recording room; mixing and dubbing; art and animation; editorial department, kinescopes.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Hellbent for Safety* (Liberty Mutual Insurance Co.); *Safety Thru Seat Belts*, revised (Mobil Gas); *Harvard Yale Crew Race* (First National Bank); *City with a Heart*; *New Boston*; *Accomplishments*; *Lower Taxes* (Mayor John Collins). **SLIDEFILMS:** *Claims Adjustment* (Liberty Mutual Insurance); *Chester Sturdley* (Prudential Insurance Co.); *Educational Opportunities* (Northeastern University); *Group Sales* (New England Mutual Life Insurance Co.). **TV COMMERCIALS:** For Serene (Jerome O'Leary); Narragansett Park (Chambers, Wiswell & Moore); Liberty Mutual Insurance; Boston Globe, First National Bank (BBD&O); Rheingold Beer (CEH&L); Easter Seals; United Fund.

JONATHAN KARAS & ASSOCIATES

Science House, Manchester, Mass.
Phone: 526-1120

Date of Organization: 1955
Dr. Jonathan Karas, *President*
M. Van de Ryn, *Vice-President*

SERVICES: Creative science and engineering consultants to advertising agencies, industry and film producers. Client-agency technical liaison, exhibits; motion picture scripts, scientific demonstrations, technical testing and specialized writing. **FACILITIES:** Laboratory and photographic facilities and affiliations with several university technical staffs with laboratory and testing facilities. Scientists and engineers available as consultants in any branch of science and engineering and as professional exhibit demonstrators.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Miracles of Modern Steel* (American Iron & Steel Institute); *Polacolor and Automatic 100 Camera* (Polaroid). **CONCEPTS, DEMO & DESIGNS:** for U. S. Steel (SAE Show, Detroit, 1963; Design Engr. Show, '63; Amer. Welding Society, Phil. '63; Amer. Society Metals Show, '63). Cabot Corp. (Chem. Ind. Exp., 1963); Amer. Iron & Steel Institute (Nat'l. Assn. Home Builders Show, '63). **SCIENTIFIC EXHIBIT CONSULTANTS:** for IBM Pavilion, DuPont Pavilion, Polaroid, New England States Exp. (New York World's Fair 1964).

WATSON FILM PRODUCTIONS

23 Chestnut Hill Road, Holden, Mass.
Phone: VA 9-3422

Date of Organization: 1956
James L. Watson, *Producer*

SERVICES: Complete production of motion pictures and slidefilms for industry, education, television. Separate scriptwriting and consultation service. **FACILITIES:** Cameras, Bolex 16mm and Arriflex 16mm; editing rooms with Bell & Howell hot splicer; magnetic and optical sound readers; ColorTran portable lighting equipment.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Case Management - Part I, Examination*; *Part II, Initial Preparation in Periodontics*; *Part V, Clinical Procedures for Fixed Bridge Prosthesis* (Astra Pharmaceutical Products, Inc.); *One Gift Works Many Wonders* (Golden Rule-Red Cross Fund); *Management's Control Decisions*; *A Practical Ultrasonic Atomizer* (Arthur D. Little, Inc.); *High Speed Study* (Curtis & Marble).

WORCESTER FILM CORP.

131 Central Street, Worcester, Mass. 01605
Phone: PL 7-2276; PL 6-1203 A C 617

Date of Organization: 1918
Carleton E. Barse, *General Manager*
David B. Ramsdell, *Sales Manager*
Walter R. Porter, *Cinematographer*

SERVICES: Complete 16mm industrial and medical motion picture service including writing, photography, lighting, editing and sound recording; slide and strip film productions and photographic research and engineering. **FACILITIES:** Studios and generator truck.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *How to Lower Your Handicap* (Jones & Lamson Machine Co.); *Dial Indicators-Precision Teamworker*; *Millionths Measurement at Work* (Federal Products Corp.). **SLIDEFILMS:** *Dynatrol* (Bullard Co.); *Navy Chart Making Research* (Concord Controls, Inc.).

RHODE ISLAND

GRAPHIC HOUSE, INC.

75 Westminster St., Providence, Rhode Island
Phone: 331-2992 A/C 401

Date of Organization: 1959
David Green, *President and Director*
Raymond Devitt, *Executive Director*
David Ferrin, *Executive Producer*
David Bell, *Writer-Director*
Tooy Woidyla, *Sound*; Charles Francis, *Photography*; Al Carlson, *Art Director*; Betty Paulson, *Editing*.

SERVICES: Motion pictures, slide shows, filmstrips; visual presentations for business, industry, government. Live-action; animation; special front-screen projection facilities; recording; music and effects; art. **FACILITIES:** Sound stage, animation and art studio; photostat & hot-press service; Filmtape, 3M Color-Key Process; Arriflex cameras. Magnasync sound system; location and studio lighting equipment; complete art services.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The Loombuilders* (Draper Corporation); *Lazy Life of the American Wife* (Bohm & Haas Rheeflex). **SLIDEFILMS:** *Wallingford Is People* (Wallingford Steel Co.); *Challenge to Understanding*, Davol 3-P Program (Davol Rubber Co.); *The Problem Part* (Anacanda FMG); *Nuclear Radiators, Bonded-Clad Metals* (Texas Instruments, M&C); *Jack-in-the-Shaft* (Netco Corp.); *Outlook* (Noyes Adv. Agency). **TV COMMERCIALS:** for Autocrat Coffee, Brit Watchbands (Horton, Church & Goff); Heart Society (Spencer-Claire Associates); Iona Manufacturing (Wm. Schaller and Company).

VERMONT

CAMPBELL FILMS

Academy Avenue, Saxtons River, Vt.
Phone: 2547

Date of Organization: 1947
Robert M. Campbell, *Executive Producer*
Milton Bellows, *Cameraman - Editor*
Michael Campbell, *Assistant*

SERVICES: Educational and business films for all purposes; slidefilms. Industrial still photography. **FACILITIES:** Production facilities, camera, lights, sound equipment for location and studio production. Editing rooms and recording studio with three channel magnetic mixing, 16mm interlock screening.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Why I Chose Dartmouth College* (Thayer School of Engineering); *Report to Colonel Ephraim Williams* (Williams College). **SLIDEFILMS:** Series on college admissions, guidance (Guidance Information Center).



Metropolitan New York

ACI PRODUCTIONS

21 West 46th Street, New York, N.Y. 10036
Phone: JUdson 2-1915 A/C 212

Date of Organization: July, 1955
Stelios Roccas, *President*
Mark A. Else, *Executive Producer*
David Chapin, *Associate Producer*
Edward S. Seeley, Jr., *Writer*
Francis Jones, *Editor*

SERVICES: Motion picture production including photography, animation, editing, sound and music. **FACILITIES:** Recording and editing facilities; small studio and photographic equipment.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Advanced Test Reactor* (EBASCO Services Inc.); *The Common Cold Through the Ages* (Schering Corporation); *The South: A Changing Land* (McGraw-Hill Text Films); *Modernization of Greece* (USIA); *The Panasonic Story* (Matsushita Electric Corporation).

ADMASTER PRINTS, INC.

425 Park Ave. South, New York, N.Y. 10016
Phone: OR 9-1134 A C 212

Date of Organization: 1948
Charles Corn, *President & Creative Director*
Henry Roth, *Secretary-Treasurer*
David E. Weller, *Sales Manager*
Reese Patterson, *Executive Art Director*

SERVICES: Creators and producers of slides, slide productions, filmstrips and limited animations. 35mm, 3 1/4 x 4, Vugraph; stand photography. **FACILITIES:** Fully staffed art dept.; air-conditioned studios, projection-conference room; camera and processing equipment for color and black & white including both horizontal and vertical camera facilities for all slides. All facilities for complete internal production package.

RECENT PRODUCTIONS AND SPONSORS

SLIDEFILMS: *This Business of Numbers* (National Wholesale Druggists Assn); *New Hospital Policies* (New York Life Insurance Co.); *Continuous Cast Bronze* (American Smelting & Refining Co.); 35MM SLIDE PROGRAMS: ASDD (International Business Machines); *Unirac 1050* (Remington Rand); *Wide World* (The Associated Press); *Shingles* (Barrett Div., Allied Chemical); *Lions* (New York Life Ins. Co.); *Teleregister*. **VU-GRAPH PRESENTATIONS:** *Tidewater Oil*; *Winthrop Drug*; *Merrill Lynch, Pierce, Fenner & Smith*. **FILMSTRIP:** McKinsey & Company. **WIDE-SCREEN SLIDES:** Tussy; American Electric Power.

AEGIS PRODUCTIONS, INC.

319 East 44th St., New York, N.Y. 10017
Phone: MU 4-7450 A/C 212

Date of Organization: 1963
Sidney Milstein, *President*
Herbert Leventhal, *Vice-President*
Barbara Milstein, *Secretary-Treasurer*
Michael Vlastas, *Production Assistant*

SERVICES: Motion pictures and slidefilms for industry. Specialized medical and scientific productions; 8mm productions for Technicolor Instant and Fairchild projectors. **FACILITIES:** Studio, editing, art facilities. Arriflex motion picture equipment, lighting and sound equipment.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Cine Cystoscopy* (Warner-Chilcott Labs); *The Cryocycle Hypothermia System: The Control of Intra-gastric Hemorrhage with Gastric Cooling* (Edward Week & Co.); *An Anatomy of Two Details* (Schering Corp.); *Styled for Travel* (Amer. Institute for Men & Boys Wear); *Highlights of the 1963 Pan Ameri-*

NEW YORK PRODUCERS

AEGIS PRODUCTIONS:

can Games (Chemstrand Corp.); 1963 *Machine and Metal Show*, film report (Amer. Gas Assn.); *In the American Tradition* (Hadassah); *The C/AP's of Marketing and Media Analysis* (SRDA Data, Inc.); 5mm film presentations for Warner-Chilcott Labs; Dubarry; Reed-Lane, TV COMMERCIALS: for Pinex (Wexton Co.).

Alexander Film Co.

500 Fifth Avenue, New York, N.Y. 10036
Phone: LOngacre 5-1350 A/C 212

(See complete listing under Colorado)

ALLEGRO FILM PRODUCTIONS, INC.

201 W. 52nd St., New York, N.Y. 10019
Phone: JUdson 6-3057 A/C 212

Date of Organization: June, 1958
Date of Incorporation: May, 1961

Jerome G. Forman, *President*
Mike Shroyer, *Production Manager*
David Sawyer, *Erford Bedient, Writers*
Martin Andrews, *Associate Producer*
Kent McKinney, *Production Assistant*

SERVICES: Motion picture and slidefilm production: public relations, industrial, documentary, commercial and sponsored films; specialists in news and sports films. FACILITIES: Recording, screening, editorial rooms; 35mm and 16mm camera equipment; script and art departments.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Why Weight?* (Campana Corp.); *Swim-Swimming* (Swim Safe Co.); *Promise & Progress* (Rockefeller Foundation); *More Power to You* (Nat'l Electrical Mfrs. Assn.); *Foreign Teleguide* (Pan American Airways); *TV Almanac* (Ford Motor Co.); *History of Park Avenue*; *History of Fifth Avenue* (Sterling Movies USA); *Actualites Internationales*; *Le Congo en Marche*; *Today* (U. S. Information Agency).

Amberson Associates

135 East 36th St., New York, N.Y. 10016
Phone: MUrray Hill 5-8236 A/C 212

(See complete data under Creative Visual Media, Inc. listing, this section)

AMERICAN FILM PRODUCTIONS, INC.

(formerly American Film Producers)

1600 Broadway, New York, N.Y. 10019
Phone: PLaza 7-5915 A/C 212

Date of Incorporation: 1956

Robert Gross, *Executive Producer*
Lawrence A. Glesnes, *Secretary-Treasurer*
Sheldon Abromowitz, *Executive Producer*
Harriet H. Hester, *Dir. of Program Develop.*
Barbara Brazong, *Office Manager*

SERVICES: Motion pictures, 16mm and 35mm, color and b&w; and slidefilms. Specialties: industrials, sales, public relations, TV, education, training, medicals, documentary and merchandising. FACILITIES: 16mm and 35mm cameras, lighting and sound production equipment; three cutting rooms, screening room, shooting stage; special effects; animations; storyboard personnel, script writers.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The Professional Nurse* (U.S. Army); *Stress* (American adaptation for Facit-Odmer, Inc.); *Supplement 4 to First Overseas Radio & Television Pattern Campaign* (The Coca-Cola Export Corp.). TV COMMERCIALS: Coca-Cola Company; Buick Motor Division, Humble Oil & Refining, NuSoft Fabric Softener, Millbrook Bread, Westinghouse Electric Corp., National Biscuit Co., The Nestle Company (McCann-Erickson, Inc.).

LEONARD ANDERSON ASSOCIATES, INC.

200 West 57th St., New York, N.Y. 10019
Phone: PLaza 7-4162 A/C 212

Date of Organization: 1932

Date of Incorporation: 1955

Leonard Anderson, *President*
Barbara Anderson, *Vice-President*
Marc Anderson, *Treasurer*
Lillian Ortner, *Secretary*
Sam Citron, *Editorial Supervisor*

SERVICES: Motion pictures for public relations, sales, training, education, television and theaters; also TV commercials. FACILITIES: Editorial facilities and equipment for 16mm and 35mm; color and black & white; 16mm & 35mm cameras; sound equipment; lighting equipment adaptable for studio or location.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Warning Star*; *Emergency Escape* — Martin Baker H5A Ejection Seat; *Chemical Munitions* — *Psycho and Nerve Agents* (U. S. Air Force); *Preventive Dentistry*; *Shipboard Handling*; *AMCS Acro* (U. S. Navy). TV PROGRAMS: *The Golf Clinic*, series of 26 (no sponsor indicated); pilot film (Nat'l Science Fdn.). TV COMMERCIALS: for N. Y. Tel. Co.; Nationwide Ins.; Quality Bakers; Campbell Soups.



ANIMATED PRODUCTIONS, INC.

1600 Broadway, New York, N.Y. 10019

Phone: CO 5-2942 A/C 212

Date of Organization: March, 1949

Al Stahl, *President*
Irwin Stahl, *Vice President*
Peter Puzzo, *Production Control*
Richard Stahl, *Publicity*
Art Shapiro, *Sales Manager*

SERVICES: Fotomation — a new audio-visual motion picture technique designed for seven day production of limited live-animated sales training and industrial film production; all phases of animation; live action and film strip production; multiple screen production for synchronizing motion picture projectors combined with slide and film strip projection with one sound track for sales meetings, sales promotion and exhibits. Educational and television animation film production; TV commercials and advertising agency presentations; sound slide films in three dimensions. FACILITIES: 3 Oxberry animation stands; special stop-motion live-action motion picture cameras for in-plant production; editorial facilities; multiple animation stand for product stop-motion. Optical Oxberry printer for special effects and strobe printing; magnetic sound reduction printing; Mitchell, Oxberry, and Bell & Howell cameras.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Heartbeat* (Television Bureau of Advertising); *County Trust* (Westchester County Trust Banks); *Alysnite Sales Promotion*



Real Facts for Sponsors

—evidence of suppliers' good faith

The detailed listings given specializing producers of business motion pictures and slidefilms furnish the buyer of sight sound media with solid evidence regarding any prospective supplier. Listing data requests emphasized the need for both film and sponsor references and it is this area of each listing which indicates the recent experience of each company in these pages.

ANIMATED PRODUCTIONS:

Film (Reichold Chemical); *Clairol Sales Meeting Film* (ABC TV Network); *Pontiac Sales Meeting* — closed circuit TV film (Theater Network Television); films for New York World's Fair Exhibitors and Pavilions. TV COMMERCIALS: for Shell Oil (Ogilvy, Benson and Mather); Chiffon Margarine (Beaton and Bowles); Borden Brick (Harry Gianaris Assoc.); Breck (N. W. Ayer & Son); Listerine (J. Walter Thompson).

ANIMATIC PRODUCTIONS, LTD.

15 West 46th Street, New York, N. Y. 10036
Phone: JUdson 2-2160 A/C 212

Date of Organization: 1949

Tasker G. Lowndes, *President*
Leonard B. Elliott, *Vice-President*
Arnold I. Turkheimer, *Account Executive*
Darrell C. Baker, *Creative Director*
Mako Oike, *Director of Animation*
James DeGregory, *Art Director*
Terry Colasacco, *Production Coordinator*

SERVICES: Producers of sound slidefilms, slides, Salesmate presentations, filmographs, technical animation. Animatic Boards (animated storyboards on motion picture film). TV commercials, charts and printed material. FACILITIES: Art, editing and photographic departments; Oxberry animation equipment; 35 & 16mm motion picture cameras; various types of still cameras.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Native Laces and Textiles* (Amer. Tel. & Tel. Co.); *Lucky Separates* (Amer. Tobacco Co.); *New Faces 1964* (Thermos Div., King Seeley Thermos Co.); *Hurricane* (IBM Corp.). SLIDEFILMS, SLIDES & FILMSTRIPS: *C.D.P.S.* (Amer. Tel. & Tel. Co.); *Barbados* (Beech-Nut Coffee); *Ocean Spray* (Cranberry Canners Assn.); *Pride System of Furnace Service* (Coastal Oil Co.); *Perfect Fit — Perfect Comfort* (Internat'l Latex Corp.); *The Open Road* (Kelly-Springfield Tire Co.); *Hot Summer Deal* (Quinton Co. Div., Merck & Co.); *Party Planning — Menus, Recipes, Decorations* (Reynolds Metals Co.); *The Shape of Things* (Thermos Div., King-Seeley); training films, series (U. S. Naval Training Device Center). TV COMMERCIALS: for Freedomland (Cole, Fisher, Rogow); Matey (Kastor, Hilton, Chesley, Clifford & Atherton); National Biscuit Co. (Kenyon & Eckhardt, Inc.).

Artransa Park Television Pty. Ltd.

229 West 43rd Street, New York, N.Y. 10036

11. Hughes, *International Representative*
(See listing under Australia, Int'l Section)

ASSOCIATED FILM CONSULTANTS, INC.

366 Madison Avenue, New York, N.Y. 10017
Phone: TN 7-8330 A/C 212

Date of Organization: 1960

Date of Incorporation: May, 1960

Affiliate: Mercury Newfilm, Inc. NYC.
Benjamin S. Greenberg, *Pres., Excc. Prod.*
Samuel Kravitt, *Treas., Dir. Film Operation*
Natalie Picker, *Secretary, Dir. of Admin.*
Robert Rohik, *Dir. of Sales & P. R.*

SERVICES: Production of sales, training and documentary motion pictures and filmstrips; TV commercials; film distribution to TV; specialized medical filming. FACILITIES: Editing, sound, lighting equipment; Arriflex, Auricon, Bolex, Eyemo cameras; animation and titling; full still photo services.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *World's Fair Preview* (Owens-Corning Fiberglas); *Stockings on the Move in Madrid* (Berkshire Internat'l); *Laryngectomy* (Yale Univ. Medical School); *Campbell's Sports Review* (Campbell Soups); *World's Fair Exhibit for Color TV* (I.B.M. Corp.). TV COMMERCIALS: for Panasonic (Cayton Adv. Agency).



AUDIO PRODUCTIONS, INC.

Film Center Building

630 Ninth Avenue, New York, N. Y. 10036

Phone: PLaza 7-0760 A/C 212

Date of Organization: 1933

OFFICERS AND DEPARTMENT HEADS

Frank K. Speidell, *President*

P. J. Mooney, *Vice-President & Treasurer*

T. H. Westermann, *Vice-President, Sales*

Alexander E. Gansell, *Secretary*

John Henderson, 3d, *Director of TV Sales*

PRODUCER-DIRECTORS

Frank Beckwith Harold R. Lipman

L. S. Bennetts H. E. Mandell

Alexander E. Gansell Darrell Random

Stanley R. Johnson Robert Yung

ASSOCIATE PRODUCER

Edward J. Lamm
Pathscope Productions

SERVICES: Motion pictures, all commercial categories — public relations, sales promotion, merchandising, training, medical, technical and educational. **FACILITIES:** Silent and sound studios; complete lighting equipment; mobile units for location work with tape recorders; permanent staff in all departments, writing, direction, editing, animated drawing and optical; 16 & 35mm projection room; two optical printers including latest Oxberry; editing equipment; zoom stand for trick work, machine shop; extensive film and music library cleared for television.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *New York, New York* (American Airlines); *Designs Against the Sky* (American Iron & Steel Institute); *Atlantic City* (Atlantic City Convention Bureau); *Forged Hardened Steel Rolls* (Bethlehem Steel); *Lucite Thermo-Flow Process* (Du Pont); *Positive Crankease Ventilation* (Ethyl Corp.); *Three Strangers in Town* (Nat'l Board of Fire Underwriters); *Untroubled Patuxent* (Potomac Electric Power); *Of Men and Machines* (Western Electric); *Teen-Aged? Have Acne?* (Winthrop Labs); Technical series for U.S. Army and U.S. Navy. **TV COMMERCIALS:** for N. W. Ayer & Son; BBD&O; Benton & Bowles; Leo Burnett Co.; Compton Advg.; Dancer-Fitzgerald-Sample; Fuller & Smith & Ross; Henderson Advg. Agency; Richard K. Manoff; McCann-Erickson; Morse Internat'l; Ogilvy, Benson & Mather; Papert, Koenig, Lois; J. Walter Thompson; Weightman; Young & Rubicam.



Bay State Film Productions, Inc.

200 West 57th St., New York, N. Y. 10019

Phone: CIrele 6-6799 A/C 212

Carl V. Ragsdale, *Vice-President in Chg.*

(See complete listing under Boston, Mass.)

BIOCAM, INC. PRODUCTIONS

120 East 56th Street, New York, N.Y. 10022

Phone: PL 5-5386 A/C 212

Date of Organization: 1961

J. G. Tuttle, *President & Treasurer*

Robert Lasky, *Vice-President & Secretary*

Joseph Siegel, *Vice-President*

Anthony Stathis; Ted Elliot; Ruth Miller, *Account Executives*

Samuel Kveskin; Victor Vizbara, *Art Directors*

SERVICES: Motion pictures, slidefilms for industry, public relations, sales training, education, sales meetings, television; development and production from script to final film including photography and cinematography, animation, music, sound effects, etc. **FACILITIES:** no data provided.



RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Acrilan — New Tradition In Carpets* (Chemstrand); *Cotton Seedling Disease; Morphology of Rhizoctonia & Pythium*, film survey of Olin research (Olin Mathieson Chemical Corporation); *Circulation; Respiration; Digestion; How the Nervous System Works; The Reproductive Systems; The Endocrine System* (McGraw-Hill Book Company); *Slidefilms: Penicillins, Pioneers & Progress* (Bristol Laboratories); *Louis Pasteur & The Germ Theory of Disease* (Metropolitan Life Insurance Company).

RENE BRAS PRODUCTIONS

40 West 55th St., New York, N.Y. 10036

Phone: LT 1-2779 A/C 212

Date of Organization: 1961

Rene Bras, *Owner, Producer*

Irene Mohar, *Associate Producer*

Harold Seletsky, *Musical Director*

SERVICES: animated and live action films, production in "Depthimation" technique. **FACILITIES:** 35mm and 16mm animation stand; electronic music, sound equipment; 35mm, 16mm editing equipment on premises.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *American Illustrator* (United States Information Agency); *Bus Ride* (Congress of Organizations for Racial Equality—CORE); *Resistant Infectious Organisms* (Bristol Labs); *Illusions* (animation sequence) (U.S. Navy). **THEATRICAL FILMS:** *A Trip With Currier & Ives, The Slob Story*.

JOHN BRANSBY PRODUCTIONS, LTD.

1860 Broadway, New York, N.Y. 10023

Phone: JUdson 6-2600 A/C 212

Date of Organization: 1936

John Bransby, *President, Treas., Exec. Prod.*

David M. Jacobson, *Vice-Pres., Chg. of Prod.*

Lee Steinstron, *Secretary*

SERVICES: Production of industrial, travel, sales and training films; 16mm or 35mm, color or black and white. **FACILITIES:** Location equipment for photography and sound. Full equipment for industrial and location lighting. Animation photography, film editing service.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The Land Called New Jersey* (Humble Oil & Refining Co.); *The Forty Sounds of English* (Pitman Pubg. Co.); *Your Cunard Holiday to America*, French, Spanish, German versions (Cunard Steam-Ship Co.); Untitled test films, series (Lippincott & Margulies).

BRAY STUDIOS, INC.

729 Seventh Avenue, New York, N. Y. 10019

Phone: CIrele 5-4582 A/C 212

Date of Organization: 1911

J. R. Bray, *Chairman of the Board*

P. A. Bray, *President & General Manager*

M. Bray, *Treasurer*

P. Bray, Jr., *Vice-President*

Rodell Johnson, *Director of Animation*

B. D. Hess, *Distribution Manager*

SERVICES: Planning, production and distribution of commercial, sales and training motion pictures and general education films dealing with health, physiology, aviation and electronics. Foreign language translations and production and distribution of foreign language safety training films. **FACILITIES:** Complete production staff; animation department for technical and cartoon animation. Camera and sound equipment for all types of motion pictures and slidefilms for both 35mm and 16mm; two animation stands; color or b&w interior, exterior and aerial photography; own film library for distribution to schools, technical institutions and industry.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Protect Your Hearing* (David Clarke Co.); *GLR Antennas* (Internat'l Tel. & Tel.); *Goddard Experimental Package*, 3 reports (Kollsman Instrument Co.); *Harmonic Drive* (United Shoe Machinery); *Man Overboard-Prevention; Man Overboard-Recovery; Instrument Flight Procedures-Terminal Phase; SH-3 Low Altitude Instrument Procedures; Instrument Flight Procedures — Enroute* (U. S. Navy); *Mark XI IFF System-1963 report* (Hazeltine Corp.).

BUKAR & LARISCH INC.

10 East 49th Street, New York, N. Y. 10017

Phone: ELdorado 5-5111 A/C 212

Date of Organization: 1953

Nat Bukar, *Partner, Client Contact*

Kurt Larisch, *Partner, Creative Direction*

SERVICES: Sales promotion consultants for program development in sales training, retail promotion, sales meetings, visual selling and other areas of business communications. Producers of motion pictures, stopmotion animation, sound slidefilms and filmstrips. **FACILITIES:** Art dept., photographic studio, screening room — research, writing and production personnel.

RECENT PRODUCTIONS AND SPONSORS

SLIDEFILMS: *Top Ten* (El Producto); *Stanford Report* (Emery Air Freight); *Let's Look at Perfection* (Perfection Div. of Hupp Corp.). **FILMSTRIPS:** 1963 *Fashion Awards* (Grossman Clothing Co.); *Analysis 1963-1973* (Merrill, Lynch, Pierce, Fenner & Smith).

CAMPUS FILM PRODUCTIONS, INC.

20 East 46th St., New York, N. Y. 10017

Phone: MUrray Hill 2-5735 A/C 212

Date of Organization: 1934

Nat Campus, *President*

Jules Krater, *Executive Producer*

Donald Cohen, *Production Manager*

Selma Weintraub, *Distribution Coordinator*

SERVICES: Motion pictures and slidefilms for business, government and social agencies; also various film services separately; including translations, sound tracks, editing and finishing service for company photographed films; distribution service. **FACILITIES:** Studio, on-location equipment and creative staff.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The Tower Evaluators* (Institute for the Crippled & Disabled); *Building with Butyl* (Enjay Chemical Co.); *Part III Examination*, May '63 & Jan. '64 segments (Nat'l Board of Medical Examiners); *Growing Up with Deafness* (Lexington School for the Deaf); *Treatment of Wilson's Disease* (Merck Sharp & Dohme); *Coaching Demonstration* (Humble Oil & Refining Co.); *Skin Diseases of Animals* (Schering Corp.); *Post-Operative Management of Colostomy* (New York University-Bellevue Medical Center).

CAROUSEL PRODUCTIONS

17 East 45th St., New York, N. Y. 10017

Phone: PLaza 5-1127 A/C 212

Date of Organization: 1963

Affiliate: Location, Inc., Suite 239, Security Trust Bldg., Miami, Fla. Phone: FRanklin 4-1761 A/C 305, Carl Warner, *Producer-Director*.

George Roberts, *President & Exec. Prod.*

J. M. Young, *Chief, Graphic Design*

SERVICES: Sound slidefilms, motion pictures, displays and graphic aids for sales promotion, training, public relations and advertising. Transcribed radio programs and phonograph records for commercial and industrial use; radio and TV com-

NEW YORK PRODUCERS

CAROUSEL PRODUCTIONS:

mercial packaging. FACILITIES: Available as required. Script and storyboard creation. Animation, music scoring and sound effects library; location photography and sound recording in Florida, Caribbean and Latin America.

(New company, organized 1963)

CATINELLA-BLAKE ASSOCIATES LTD.

667 Madison Ave., New York, N.Y.

Phone: TE 8-2920 A/C 212

Date of Organization: 1957

Robert G. Catinella, *President-Secretary*

Benjamin C. Blake, *Vice-Pres., Treasurer*

SERVICES: flip charts, color slides, sound slide-films, filmographs. FACILITIES: art studio with hotpress typography. Color and b&w still photography for 2 x 2 slides to 8 x 10 color transparencies.

RECENT PRODUCTIONS AND SPONSORS

SLIDEFILMS: *An Ounce of Prevention*, *European Bakery Travelog*, *Retail Bakery Merchandising* (Standard Brands); *Inside Suburbia U. S. A.* (Roebie Inc.); *The Fabulous Von's Story* (Super Market Merchandising).

HU CHAIN ASSOCIATES

15 East 45th Street, New York, N.Y. 10017

Phone: PLaza 5-5240 A/C 212

Date of Organization: 1944

Hubert V. Chain, *Owner*

SERVICES: Industrial and TV motion picture and video tape production. FACILITIES: All equipment for on-location shooting.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Weed Control for Better Beans* (Stauffer Chemical Company); *Our Shrinking World* (Planned Parenthood); *Epoxy Resins in Filament Winding* (CIBA Chemical Company). TV COMMERCIALS for: Buffalo Savings Bank; Schenectady Savings Bank.



CHANNON PRODUCTIONS, INC.

527 Madison Ave., New York, N.Y. 10022

Phone: MUrray Hill 8-9150 A/C 212

Date of Incorporation: Sept., 1963

A Bertrand Channon, *Pres., Exec. Producer*

Abraham Katz, *Treasurer*

Michael E. Cannata, *Secretary*

Max G. Glenn, *Director of Photography*

Victor D. Thomas, *Cameraman*; Ralph Hotchkiss, *Assistant Cameraman*.

Leo Lowenthal, *Chief Editor*

Ben Kerner, *Writer & Director*

Patricia Sugrue, *Script Writer*

George Gilbert, *Adv., Marketing Consultant*

Max M. K. Zung, M.D., *Medical Consultant*

Wallace Lane Chan, M.D., *Medical Consultant*

SERVICES: Motion pictures, slidefilms, other a-v materials designed to achieve specific marketing; educational objectives; pub. relations, adv., sales, training, education, tv. films; prof. meetings. Specialized medical, paramedical photography; specialized automotive, racing photography. Color, b&w, 35mm, 16mm, 8mm services on location or in studio; technical animation. FACILITIES: Mitchell, Arriflex, Bolex cameras; Nagra, Ampex recording equipment.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *1,000-Mile Circle*, *Design With a Purpose* (Studebaker Corp.); TELEVISION FILMS: *Challenge at the Salts*, *Fastest Woman on Wheels*, *Stock Car Trials*, *Women Break Speed Records*, *Bonneville Circular Course* (Studebaker Corp., Automotive Div.). FILM CONSULTATION: *Synthetic Space Diet* (Medical Sciences Research Foundation).

CINEMA CENTER OF NEW YORK, INC.

150 West 54th St., New York, N. Y. 10019

Phone: CO 5-3520 A C 212

Affiliates: TFI Productions, Inc.

Training Films, Inc.

Robert A. Lighthurn, *President*

Edward F. Cullen, *Vice-President*

SERVICES: Production of 16mm and 35mm motion pictures for industry, television, and theaters; animation and live action; filmographs, filmstrips, slides, easels, booklets and presentations for sales promotion, sales training and educational filmstrips. Consultants on visual presentations for annual meetings, sales meetings, traveling dealer training schools; distributors for all major manufacturers of audio-visual equipment; recordings, tape duplication, duplication of continuous film and tape for Beseler Salesmate and 8mm continuous sound projectors. Originators of wide-screen panoramic filmstrip presentations. FACILITIES: Production facilities for animation and live action in the United States and abroad; research, writing, art work, photography; 35mm Oxberry equipment.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Pride in Performance* (Otis Elevator Co.); *Molten Magic* (Glass Container Mfrs. Institute); *Sky's the Limit* (Bethlehem Steel Corp.); *The Better Way* (McGraw Edison Co.). FILMSTRIPS: *Stop Stalling* (Puroator Products); *1440 Data Processing System* (IBM Corp.); *Spot Radio Today* (Katz Agcy.); *Gifts* (Esquire Magazine); slide show (American Chemical Society); supermarket slide presentation (Personal Products).

CITY FILM CENTER, INC.

66-40 69th Street, Middle Village, New York City, N.Y. 11379

Phone: TW 4-7500 A C 212

Date of Incorporation: 1957

Subsidiary: AV Lithographers, Arvenire Building, 257 Pacific St., Brooklyn 1, New York.

John R. Gregory, *President*

Herbert Arvenire, *Executive Vice-President*

Clarence Schmidt, *Vice-President, Productions*

Joseph W. Harrop, *Secretary*

Henri LaMothe, *Art Director*

SERVICES: Producer and production services for 8, 16, 35mm motion pictures and sound slidefilms for business, industry, science, education, health, religion, political and public service fields. Services include research, story treatment, storyboard, script writing, talent search, casting, art work, set design and construction, direction, studio and location photography and sound recording, picture and sound editing in all phases, and security control. Correlated promotional, distributional, public relations and sales packages for motion pictures and sound slidefilms include evaluation, designing, layout, copy, artwork and lithography. Services to other producers include studio rental, set design and construction, writing, editing, narration and music recording, music library and production management. FACILITIES: Equipped, staffed motion picture studio; sound stage, with control room, narrator's booth, scene dock, conference lounge with projection facilities. Art, editing and sound departments; mobile and location units; motion picture color-printers for color-corrected and exposure compensated answer and release prints. Equipped and staffed Lithography Division with four presses, including die-cutting.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Life of Christ in Focus* (G.M. In-Focus series); *Hickok LS-100 Three Point Safety Belt*; *CV-100 Child's Safety Vest*; *Dynamic Research of Deceleration Forces for Stapp Conference* (American Safety Equipment Corp.); various classified productions.

CLIFTON PRODUCTIONS, INC.

62 West 45th Street, New York, N. Y. 10036

Phone: MUrray Hill 2-0040 A C 212

Date of Organization: 1947

Maurice T. Groen, *President*

Ronald T. Groen, *Vice-President - Production*

Edward Folger, *Production Manager*

William Rosenfeld, *Secretary, Treasurer*

SERVICES: Industrial, public relations, transportation, travel, nature studies, wildlife conservation outdoor life, boating, golf, fishing, hunting, sales promotion and horticultural motion pictures; TV shorts and commercials; color stock shots. FACILITIES: Production affiliations for location shooting in Europe, Middle East, Far East, Australia and Latin America. Cameramen in Sweden, Austria and Holland; worldwide coverage.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The World of Phosphorus* (U. S. Bureau of Mines); *Unlocking the Power in Your Land: Turf & Garden* (American Agricultural Chemical Co.); *SAS-DC 8 Trailer* (Scandinavian Airlines System); *The Tree and the Diver* (Carling Brewing Co.).

COLEMAN PRODUCTIONS, INC.

75 West 45th Street, New York, N. Y. 10036

Phone: CIrCle 5-9050 A C 212

Date of Organization: 1935

Harry L. Coleman, *President*

Sonya Coleman, *Vice-President*

Barry Lisec, *Production Manager*

John Wlosek, *Editor*

Ray Schnyler, *Sales Coordinator*

John Peterson, *Dir. of Photography*

J. Brown, *Sound*

Harold Azine, *Scripts*

SERVICES: Production of 16mm and 35mm motion pictures from script to final print for industry, medical, travel and television. FACILITIES: 25' x 25' sound studio equipped with lights, props, sets, cameras; Fearless dolly; Ampex sync sound equipment; cutting rooms and screening room. Facilities available to outside producers.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The Empire State* (New York State Comm. on the World's Fair); *Air Cargo - A Modern Marketing Instrument* (United Aircraft Corp.); *France, With a French Accent* (The French Gov't Tourist Office); *The Sabre System* (American Airlines); *Premicured Selling Power* (Sullivan, Stauffer, Colwell & Bayles).

COLOR ILLUSTRATIONS, INC.

4 East 45th Street, New York, N.Y. 10017

Phone: MUrray Hill 8-2460 A/C 212

Date of Organization: August, 1937

Victor Sandak, *President*

Harold J. Sandak, *Secretary-Treasurer*

SERVICES: Slides, slidefilms, motion pictures. FACILITIES: Photographic studio, art studio, processing labs, Oxberry stand.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: Documentary film - *Pan Am Building* (Westinghouse & Pan Am). SLIDEFILMS: *Retail Salesman's Coloring Book*; *Out Where The People Are* (Armstrong Cork Company); *Opening Opportunity's Door By Closing The Sale* (Metropolitan Life Insurance Company); *Mutual Advantage Society* (J. C. Penney).

See Advertising Pages for Helpful Data

☆ Producers whose advertisements appear on other pages of this Annual Review Issue carry this special designation (°) over listing text. Refer to the convenient "Index to Advertisers" on the last page of this issue for page number. The "Blue Chips" of film production advertise regularly in the pages of BUSINESS SCREEN.



THOMAS CRAVEN FILM CORPORATION

330 East 56th St., New York, N. Y. 10022
Phone: MUrray Hill 5-1555 A C 212

Date of Organization: 1950

Thomas Craven, *President*

Harvey C. McClintock, *Vice-President*

Marvin Barouch, *Comptroller*

Beverly O'Reilly, *Director of Sales*

D. William Robinson, *Dir. of Production*

Willis Briley, *Production Manager*

Wanda Ten Pas Rotz, *Supervising Editor*

SERVICES: Production of theatre, television, industrial, public information, training and education films. Foreign language and translation. Live action and animated TV film commercial division. **FACILITIES:** Air conditioned and stage with live action facilities; camera, sound, lighting, animation and set construction departments; editing, recording and projection rooms.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Money on the Move* (Federal Reserve System); *Blending Systems* (Hewitt-Robson Co.); *Song of Thy Works* (Craven); *Confrontation at Tuscaloosa* (USIA-IMS); *Eregli* (Westinghouse); *In Search of Lawrence* (Columbia Pictures); *The Love Cage* (Metro-Goldwyn-Mayer); *Fishing Five Great Lakes* (Outboard Marine Corp.). **TV COMMERCIALS:** for Amoco Gasoline, Breyers, Post Cereals, Quaker Oats, Oil, General Mills Cereals, U. S. Army, Nulitzer, Northern Natural Gas Assn., M&M Candy, Roma Wines, Alcoa, U.S. Royal Tires, Cresta Blanca Wines, Buick, Heinz Varieties.

CREATIVE VISUAL MEDIA, INC.

138 East 36th Street, New York, N. Y. 10016
Phone: MUrray Hill 5-5236 A C 212

Date of Organization: 1958

Affiliates: Amberson Associates

Stanley Neal Productions, Inc.

Donald J. Lane, *President*

Rosanne Amberson, V. P., *Creative Director*

Henry Freeman, *Director, Edit. Service*

SERVICES: Motion picture and slidefilm production, including writing, research, surveys, developing and production of education programs including teacher's guide and student manuals. **FACILITIES:** Art studio and service; cameras, editing.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Business Man Farmer* (Massey Ferguson, Inc.); *Shapes and Sounds of Profit* (Merck & Co.); *Sweet Moments*; *Deserts that Lead a Double Life*; *That Glamour Touch* (General Foods Corp.). **SLIDEFILMS:** *World Trade - A Two-Way Street* (Tea Council of the U.S.A.).

SHAMUS CULHANE MOTION PICTURE ENTERPRISES

155 Fifth Avenue, New York, N. Y. 10011
Phones: AL 4-2310; TR 7-6990 A C 212

Date of Organization: 1961

Shamus Culhane, *Executive Producer*

SERVICES: Live action and animated films, and combinations of both on traveling mattes. Also stop-motion and live business presentations. Scripts, music, special sound effects, lyrics and orchestration. Slidefilms. **FACILITIES:** Animation equipment; stage for stop-motion or inserts complete with cameras, lights, etc.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The Misguided Tour* (Can Makers Institute); *The Friendly Giant* (Paramount); *Ko-Ko* (Hal Seegar Prod.); *Titles* (Union Carbide); *Stone Rubbing* (self-sponsored).

DANECK PRODUCTIONS, INC.

45 East 43rd Street, New York, N. Y. 10017
Phone: MU 7-3327-5-9 A C 212

Date of Organization: June, 1960

Joseph J. D'Angio, *President-Producer*

Dorothee M. Eckhart, *Vice-Pres., Designer*

Sigmund Sosicwicz, *Treasurer, Head Photography*

George B. Comin, *Secretary, Head Photography & Sound*

SERVICES: Design and create audio-visual presentations in "true-to-life" art and dimensional photographic technique. Slides in all sizes, sound filmstrips and slidefilms and film-o-graphs for sales promotion & training, personnel training, public relations, corporate stockholders meetings, industrial meetings, new product presentations and complete presentation packages. **FACILITIES:** Art department, photographic studio, script writing, personnel and equipment for location photography.

RECENT PRODUCTIONS AND SPONSORS

SLIDEFILMS: Untitled for Metropolitan Life Insurance Co.; Alexander Smith Carpets. **SLIDE PRESENTATIONS:** for IBM Corp.; Western Electric Co.; Alexander Smith Carpets; Mohawk Carpets; Sun Oil Co. and others.



DEPICO FILMS CORPORATION

234 West 54th St., New York, N.Y. 10019
Phone: COLUMbus 5-7620 A/C 212

Date of Organization: 1944

Jack R. von Mann, *President*

Glenn J. Graves, *Vice-President, Industrials*

Martin McIntyre, *Vice-President, Production*

Thomas A. Pyle, *Sales Manager*

SERVICES: A completely integrated one-source organization providing: Editorial - from technical to creative to complete convention format; Motion Picture - live-action, location, animation; Slidefilm - training, promotion, public relation, merchandising; Slides - all sizes, color and b&w, lamination; Industrial Meetings & Conventions - complete package from creation through staging and equipment to traveling unit teams. **FACILITIES:** Photographic studios; full motion picture department, live and animation; completely staffed slidefilm and graphic art department, including hotpress typeset; processing as well as photo-printing and binding of all slide sizes; widescreen and standard slidefilm camera; special widescreen and carbon arc projectors.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Temptations* (Canada Dry Corporation). **SLIDEFILMS:** *Cycle of Success* (4) (Mutual of New York); *Typewriters* (3) (The Singer Company). **INDUSTRIAL SHOWS:** *Take A New Look* (Westinghouse); *Progress Route* (U. S. Rubber Company); *Locked In Shopper* (AT&T).

Deutsche Dokumentar-und Werbefilm GMBH

65-16 Boelsen Crescent, Forrest Hills 74,
New York

Henry Hart, *Representative*

(See listing under Germany, Int'l Section)

Kevin Donovan Films

15 West 44th Street, New York, N.Y. 10036
Phone: YUkon 6-6049 A C 212

(See complete listing under Connecticut)

Note on Omissions and Listing Correction

☆ Four first-class mailings to producing companies throughout the U. S. and abroad were used to compile this section. Listing data received after extended deadlines and corrected material will appear in our first Production Review supplement to be published this year.



DYNAMIC FILMS, INC.

Executive Offices: 405 Park Avenue, New York,
New York 10022

Phone: PLaza 1-7447 A/C 212

Date of Organization: 1946

Divisions: Dynamic Theatre Networks, Inc.
Medical Dynamics, Inc.

Branch Offices: 204 Triangle Bldg., Pittsburgh 22, Penn. Phone: EXpress 1-0316.
William Matthews, *Manager*. 573 North Melrose, Elgin, Ill. Phone: SHerwood 2-0844. Mal Middlesworth, *Manager*.

Nathan Zucker, *President*

Walter Lowendahl, *Exec. Vice President*

Gerald Carrus, *Controller*

Mina Brownstone, *Director of Promotion and Public Relations*

SERVICES: Producers and distributors of all audio-visual materials including films, filmstrips, sound slidefilms, tape and easel presentations for industry, public relations, sales training, employee relations and specialized visual aids. Also theatrical features and short subjects, television programming, special foreign language versions, foreign film productions, etc. **FACILITIES:** Sound stages, recording and dubbing studios, editing facilities for all 16mm and 35mm audio-visual production.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Teenage Road-E-O* (Lincoln-Mercury Division, Ford Motor Company & U.S. Junior Chambers of Commerce); *The Salesman Isn't Dead* (International Business Machines Corp., Time, Inc.); *Adventure in Color* (Pittsburgh Plate Glass Company); *Total Performance* (Ford Motor Company); *Test Track U.S.A.* (Plymouth Division, Chrysler Motors Corp.); *National Championship*, 1963 (Dodge Division, Chrysler Motors Corp.); *12 Hours of Sebring* (Gulf Oil Corp.); *Revolution at Indy* (Pure Oil Company); *Administration and Use of Fluothane* (Averest Laboratories); *Hidden Disease* (Olin Mathieson Chemical Corp.); *Indianapolis 500*, 1963 (Chrysler Motors Corp.); *Medical Examinations During Pregnancy* (U. S. Navy).

EAST COAST PRODUCTIONS, INC.

25 West 45th Street, New York, N. Y. 10036
Phone: CIRCLE 6-2145-6 A C 212

Date of Organization: 1947

Date of Incorporation: 1953

Joseph Josephson, *President*

Blanche Josephson, *Vice-President*

David Zimmerman, *2nd Vice-President*

Jean Greene, *Secretary*

SERVICES: Production, editorial and technical services for industrial, educational, theatrical and TV; film services for video taping; public relations films and commercials for domestic and foreign use; re-editing of feature films, shorts, TV programs and spots; optical and special effects; animation services and music; recording and mixing; studio and location photography. **FACILITIES:** 35mm and 16mm Arriflex cameras with blimps, boom and mike; 16mm Magnasync tape recorders; dollies, pole cats, lighting, ColorTran; Eyemo cameras, etc.; insert studio for table top product shots and demonstrations; three fully equipped air-conditioned editing rooms.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Side-Cast Boom Dredging* (Nat'l Bulk Carriers, Inc.); *Army Intelligence Film* (U. S. Army); Untitled series for Ford Motor Co.; New York City Board of Education. **TV COMMERCIALS:** Series for Colorforms Corp.

NEW YORK PRODUCERS

ELEKTRA FILM STUDIOS, INC.

33 West 46th Street, New York, N.Y. 10036
Phone: JUdson 2-3606 A/C 212

Date of Organization: 1956

Samuel Magdoff, *President*

W. Lee Savage, *Creative Director*

Dan Davis, *Sales & Promotion*

SERVICES: Production of industrial, educational, sales training and TV commercials. FACILITIES: Stage; animation staff and facilities; editing, screening.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *World of a Girl* (Scott Paper Co.); *Woman's Day* (Fawcett Publications); *Diabetes* (Upjohn); *Eye of the Beholder* (Bureau of Advertising); *Litho* (Amalgamated Lithographers of America). THEATRICAL FILM: *Flavio* (self-sponsored).

ELLIOT, UNGER & ELLIOT

(Division of Screen Gems)

711 Fifth Avenue, New York, N.Y.

Phone: PL 1-4400 A/C 212

Headquarters: 513 West 54th St., New York, N.Y. Phone: JU 6-5552 A/C 212

Date of Organization: 1948

Branches: Columbia Studios, 1438 North Gower, Hollywood, Calif. Phone: HOllywood 2-3111. Joe Swavely, Richard Kerns, *Divisions Supvs.* Screen Gems, 230 North Michigan Ave., Chicago 1, Ill. Phone: FRanklin 2-4256 A C 312.

Stephen Elliot, *Executive Producer*

Michael Elliot, *Executive Producer*

William Unger, *Executive Producer*

Alfred L. Mendelsohn, *General Sales Manager*

SERVICES: Production of commercials, industrial sales promotion and educational films. FACILITIES: Three stages New York City studios. Full use of Columbia Studio facilities in Hollywood.

RECENT PRODUCTIONS AND SPONSORS

TV COMMERCIALS: for General Motors; Procter & Gamble; Lever Brothers; General Foods; Avon; Chrysler Corp.; and DuPont.

CHARLES ELMS PRODUCTIONS, INC.

5 East 40th Street, New York, N.Y. 10016

Phone: MUrray Hill 6-8577 A C 212

Date of Incorporation: 1952

Branch Office: 163 Highland Ave., No. Tarrytown, N.Y. Phone: MEdford 1-3363

Charles D. Elms, *President*

Charles D. Elms, Jr., *Vice-President*

Ruth M. Elms, *Secretary, Treasurer*

SERVICES: Research and production of 16mm, 35mm and 70mm "Widescope" motion pictures; slide motion; sound slidefilms; slide-presentations; training manuals and charts for sales promotion, sales training and education. FACILITIES: Studio and technical laboratory, mobile camera, sound and lighting equipment, "Widescope" camera.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *SMI Mid Year 1963* (Philip Morris, Inc.); *Slidefilms: Change and Challenge in the City* (Board of North American Missions); *Holiday; Holiday 20* (Burnham Boiler); *Back to Basics* (Philip Morris, Inc.); *Our Company* (Conn. Bending & Stamping); *The Church School Teacher* (Christian Education); *Our Church for Tomorrow* (Reformed Church in America).

WALTER ENGEL PRODUCTIONS, INC.

20 West 47th Street, New York, N.Y. 10036

Phone: JUdson 2-3170 A C 212

Date of Organization: 1937

Walter Engel, *President*

Joseph T. Williams, *Exec. Head of Camera, Editing & Production*

WALTER ENGEL PRODUCTIONS:

Beverly Voelbel, *Coordinator (Production & Casting)*

SERVICES: Industrial, documentary, educational, sales training and TV commercials, motion picture productions; limited and full animation, 16mm and 35mm. FACILITIES: Complete animation and editing departments. Single and double sound recording. All self-contained operations.

RECENT PRODUCTIONS AND SPONSORS

TEST COMMERCIALS: for American Tobacco Co.; Lever Bros.; Lehm & Fink; Eastern Airlines; Cities Service.



MATT FARRELL PRODUCTIONS, INC.

213 East 35th Street, New York, N.Y. 10016

Phone: MUrray Hill 3-8358 A/C 212

Date of Incorporation: 1951

Matt Farrell, *President & General Manager*

C. Lillian Farrell, *Secretary-Treasurer*

SERVICES: Production and distribution of sound motion pictures and sound stripfilms for business and industry. FACILITIES: Complete 16mm and 35mm motion picture and stripfilm production; color and b&w; sound studio, magnetic film recording, editing services, script, foreign language, art work, animation.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Planned Cotton Insect Control; It's Monday Morning; Hercules Sales Training* (Hercules Powder Co.); *Sales Training*, series (Vidmar, Inc.); *High Pressure Gases in Aviation* (U.S. Navy); *Report on '63* (Burlington Industries); *Basic Reproduction Processes in the Graphic Arts* (self-sponsored). SLIDEFILMS: *This Is Huber* (J. M. Huber Corp.).

FERRO, MOHAMMED AND SCHWARTZ

249 East 49th St., New York, N.Y. 10017

Phone: PL 2-0720 A/C 212

Date of Organization: May, 1961

Pablo Ferro, *Exec. Producer-Director*

Lew S. Schwartz, *Exec. Producer-Sales Mgr.*

Joseph Battaglia, Jr., *Business Manager*

Gerald Gilman, *Production Manager*

SERVICES: Creative storyboard development, motion pictures, animation and camera stand commercials; specialized color live-action shooting. FACILITIES: Design, direction and final motion picture production equipment.

RECENT PRODUCTIONS AND SPONSORS

TV COMMERCIALS: for Encyclopaedia Britannica; Westinghouse (McCann-Erickson); Fels Soap Products (S. E. Zubrow); Nabisco (Kenyon & Eckhardt); Phillips 66 (J. Walter Thompson); Salada Tea (Ronald Reynolds Ltd. Canada); Canada Dry (J. M. Mathes); Marathon Oil Co. (Campbell-Ewald); Abbotts Dairies (Bauer, Tripp & Foley); NBC Huntley-Brinkley promo (J. M. Mathes).

FILM ENTERPRISES, INC.

485 Fifth Avenue, New York, N.Y. 10017

Phone: NU 2-3973 A/C 212

Date of Incorporation: 1959

James R. Handley, *President*

F. William Bryant, Jr., *Secretary-Treasurer*

Howard A. Mann, *Production Supervisor*

Nancy Calderone, *Office Manager*

SERVICES: Production of 16 and 35mm motion pictures for business and industry; slide and stripfilms; script service; audio-visual production management and coordination. International production capability in Canada, Europe, South America and Far East. Representatives available for production coordination. FACILITIES: Administrative offices; preview screening; editorial dept. equipped for all phases of production.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Year of Accomplishment; Area of Action* (IBM World Trade Asia Corporation); *Tomorrow Today* (IBM World Trade Corp. - Latin American Areas); *Lightning's Too Slow* (IBM World Trade Corp.); *Inshbruck 1964* (ABC-TV & IBM Corporation); *BD Controls - The Conscience of a Company* (Becton Dickinson and Company); *The Great Marlin* (Glassell Producing Company); *The Missile Navy* (Thiokol Chemical Corporation produced in association with Carl Ragsdale Associates).



FILMEX, INC.

300 East 46th Street, New York, N.Y. 10017

Studio: 240 E. 45th St., New York, N.Y. 10017

Phone: OX 7-6655 A/C 212

Date of Organization: December, 1959

Branches: 2801 Oakland Park Beach Blvd.,

Fort Lauderdale, Fla. Phones: LO 4-5209;

566-8472, Jack Drury, *Exec. in charge*. 36,

Quai Louis Bleriot, Paris 16, France. Phone:

AUTeil 72-06, Everett Hart, *Exec. in charge*.

Robert Bergmann, *President*

Peter Griffith, *Vice-President-Production*

Paul Minor, *Vice-President-Sales*

Robert Jacques, *Vice-Pres.-Completion*

James N. Manilla, *Vice-President*

Yael Woll, *Exec. Producer/Director*

John Ball, *Animation and Graphics Supervisor*

Jack Horton, *Chief Cinemaphotographer*

SERVICES: Films for business, advertising, education, government and the television arts. FACILITIES: Studio and office facilities include 50' x 80' sound stage with photographic, lighting and sound equipment for studio and location; still photograph lab, carpentry shop, dressing rooms, makeup rooms, editorial rooms, screening rooms with 35mm and 16mm interlock facilities.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *70mm World's Fair Film* (Eastman Kodak Co.); *World's Fair Film Project* (Bulova Watch Co.); *How To Use Your Insurance Adjustor* (National Insurance Adjustor's Assn.); feature film on Eleanor Roosevelt. TV COMMERCIALS: for U. S. Steel Co. (BBD&O); Colgate (Ted Bates & Co.); Knorr Soup, Oxydol (Dancer-Fitzgerald-Sample); Crest, Parliament, Texaco (Benton & Bowles); Ford Motors (J. Walter Thompson); Hertz (Norman, Craig & Kummel).

FILMS FIVE, INC.

18 East 50th Street, New York, N.Y.

Phone: PLaza 2-7960 A/C 212

Date of Organization: March, 1961

Walter Bergman, *Head of Studio Operations*

SERVICES: Production of TV commercials, industrials, documentaries, both live and animation. FACILITIES: Offices, art department, shooting stage, editing facilities.

RECENT PRODUCTIONS AND SPONSORS

SLIDEFILM: *Image Metascope Infrared Detector* (U. S. Army). TV COMMERCIALS: for Quality Bakers of America; Purolator Products; Lever Brothers; Pabst Brewing Co.

Fiore Films

354 West 45th Street, New York, N.Y. 10019

Phone: DIgby 9-0545 A/C 212

John Critelli, *Executive in charge*

(See complete listing under New Jersey)

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FORDEL FILMS, INC.

1079 Nelson Ave., New York, N.Y. 10492
 Phone: WYandotte 2-5000 A/C 212
 Date of Organization: 1911
 Clifford F. Potts, Pres. & Excc. Producer
 Edm. Borde, Secretary-Treasurer
 James Logan, General Manager
 Dwight Godwin, Production Manager

SERVICES: Public relations; sales promotion, training; educational, scientific and medical motion pictures and slidefilms, complete responsibility, specialists in color, live and animated. Audio-visual consultation and services for conventions and sales meetings including display design, continuous projectors and other devices, sound effects, sales gimmicks, etc. **FACILITIES:** Sound stage; complete cameras, lights and sound equipment for studio and location production; animation stand, art department; cutting rooms; 16mm magnetic and optical interlock screening facilities; color printing department; carpenter shop; machine shop; mobile units.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *Medifilm Report V-Atlantic City AMA* (Schering); *LEC Profile* (Lockheed); *International Go-Getters* (Squibb). **SLIDEFILMS:** *Road to Abundance* (American Cyanamid); *King of the Tropics* (Olin Mathieson Chemical Corp.).

FPS PRODUCTIONS, INC.

(Films, Presentations & Selling Programs)
 45 West 45th St., New York, N.Y. 10036
 Phone: CI 5-6950 A/C 212

Date of Incorporation: March, 1963

Joseph C. Bowman, President, Excc. Producer
 James H. T. Uehling, V. P., Art Director
 Jacob R. Moon, Script Supervisor
 Sylvia Ashley, Executive Secretary
 Tina Amarena, Production Coordinator
 Edward Godschalk, Sets; 3-Dimensional Art
 Dr. John V. Battram, Educ. Consultant

SERVICES: Salesmate selling programs; also sales, training and educational motion pictures and sound slidefilms. **FACILITIES:** Art studio; editing and office facilities; table-top, still photo loft.

RECENT PRODUCTIONS AND SPONSORS
SALESMATE PROGRAMS: *The Sales Executive* (Sales Management, Bill Bros. Publ.); *Alternators? No Problem!* (Kal-equip Company); *Famous Fathers of the Year* (Time, Inc. and Yardley's of London); *New Seabury Homes, How's Business?* (Time, Inc.); *How to Choose a Record Player* (Garrard, British Industries Corp.); *The Scholz Concept* (Scholz Homes, Inc.). **MOTION PICTURES:** *Carvers in Chemistry, How to Weed While You Fertilize; Improved Corn Silage*, in production (Nitrogen Div., Allied Chemical); *The Swift Completion*, in production (New York Central Railroad). **RECORDINGS:** in production — *The British Industries Telephone Sales Course*, 10 lessons (Garrard, British Industries Corp.).



William J. Ganz, Company, Inc.
 (A Division of I.V.C.)

40 East 49th Street, New York, N.Y. 10017
 Phone: ELdorado 5-1443

(See complete data under Institute of Visual Communications, Inc. listing, this section)

GERALD PRODUCTIONS, INC.

421 West 54th St., New York, N.Y. 10019
 Phone: PLaza 7-2125 A/C 212
 Date of Incorporation: November, 1955
 Gerald Auerbach, President
 Louis Mucciolo, Executive Vice-President
 Henry Trainman, Vice-Pres., General Mgr.

GERALD PRODUCTIONS.

Samuel Auerbach, Vice-Pres., Comptroller
 Robert W. Rawson, Vice-President Sales
 David Savage, Vice-Pres., Entertainment Div.
 Michael Blum, Studio Manager

SERVICES: Production in all communications media—film, live and video tape, TV and industrial shows; complete distribution services. Documentary, industrial, educational, entertainment and government films. **FACILITIES:** Sound stages, recording and mixing studio; 35mm and 16mm theaters equipped with interlock, editorial facilities, optical and stop-motion departments, rear screen projection.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *They Have What It Takes* (AFL-CIO); *Sports Patterns* (Sports Illustrated). **TV COMMERCIALS:** for Aerowax; Bronitin; Franklin Peanuts; Radiant Polish; Sani-Flush (Ted Bates); Mazola Oil; Paramount Pictures (Lemmon & Newell); Roverware; General Electric (Maxon); Energine; General Mills; Phillips Tablets; Bayer Aspirin (Dancer-Fitzgerald-Sample); Rid-X; D'Con (Thompson-Koch); Dual Filter Tareyton (Gumbiner); and others.

JACK GLENN, INCORPORATED

207 East 37th Street, New York, N.Y. 10016
 Phone: OXford 7-0121 A/C 212

Date of Incorporation: 1953

Jack Glenn, President
 Bernice Trefman, Art Director
 Carroll Lee Douglass, Editorial Supervisor

SERVICES: Complete production of special-purpose and entertainment motion pictures; animation and filmstrips; commercials and slidefilms; filmographs; stories, storyboards and voice tracks for animated cartoons; text-film scripts and production; specializing in entertainment and advertising cartoons; institutional, public relations, promotion, orientation, educational films, fictional or documentary. Contract or subcontract separately for script-writing and/or directing, producing, editing. **FACILITIES:** Wall, B & H, Arriflex, Mitchell cameras; lighting and sound equipment; studios and scenic shops; projection and cutting rooms in New York City and in Irvington-On-Hudson, Westchester County, N.Y.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *Wonderful Things, Good Old Summertime, Ultimate Weapon, Here's News* (National Council of YMCAs); *Health Education Films* for McGraw-Hill. **SLIDEFILMS and TV FILMS:** for YMCA of Greater New York.

**GOTHAM FILM PRODUCTIONS, INC.**

11 E. 44th St., New York, N.Y. 10017
 Phone: MUrray Hill 2-4450 A C 212

Date of Organization: 1956

Seymour Zweibel, President
 Susan Wayne, Vice-President

SERVICES: Motion picture and slidefilm production. **FACILITIES:** Full sound stage facilities; editorial staff; art department.

RECENT PRODUCTIONS AND SPONSORS
SLIDEFILMS: Series of 14 (AT&T); Series of three (First National City Bank); series of seven (Yellow Pages); Series of two (New York Telephone Company).

GOTHAM TV PRODUCTIONS CORPORATION

3 E. 57th St., New York, N.Y. 10022
 Phone: PLaza 3-4840 A C 212

Date of Organization: 1963

Seymour Zweibel, President
 Susan Wayne, Vice-President
 Selwyn Robbins, Vice-President

SERVICES: Motion picture and TV productions, commercials, programs. **FACILITIES:** 40 x 60 ft.

**GOTHAM TV PRODUCTIONS CORP.**

sound stage, completely equipped, private client office. Editorial facilities.

RECENT PRODUCTIONS AND SPONSORS
 New company organized in December, 1963.

Graphic Varieties

145 East 49th St., New York, N.Y. 10017
 Phone: PLaza 2-2635 A/C 212

Date of Organization: 1960

Jack I. Moss, Creative Director
 Stanley Turtleaub, Production Director
 Priscilla Young, Executive Assistant
 (See complete data under Turtleaub & Moss listing, this section)

BEN GREENE FILM PRODUCTIONS

315 West 51st Street, New York, N.Y. 10019
 Phone: PLaza 7-3855 A/C 212

Date of Organization: 1930

Ben Greene, Owner — Director

SERVICES: Production of sound slide films and motion pictures from the idea to the finished script to the completed picture. **FACILITIES:** Studios, etc., on a rented basis.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *Design for Victory; Typing Tips; Know Your Typewriter; The Winner* (Underwood Corp.); *Fire and How to Fight It* (Walter Kidde & Co., Inc.); *Standardization and Quality Control of Precision Instrument Components* (P I C Design Corp.); *Hobby Lobby* (distributed by Columbia Pictures Corp.). **SLIDEFILMS:** *Just Among Us Girls* (Burlington Mills); *From Racks to Riches* (Timely Clothes, Inc.); *The Magic of a Great Name* (Schenley Distillers Corp.); *Better Products for Automation Through Standardization* (P I C Design Corp.).

Group Productions, Incorporated

209 East 45th Street, New York, N.Y. 10017
 Phone: ELdorado 5-1443 A/C 212

Tully F. Reector, President

Robert A. Carlson, Executive Producer
 (See complete listing under Detroit area)

Halas & Batchelor Cartoon Films, Ltd.

American Representative
 Overseas Broadcast Services Ltd.
 210 Park Ave., New York, N.Y. 10017
 Phone: ORegon 9-0560 A/C 212

American Associate

Louis de Rochemont Associates, Inc.
 15 East 45th St., New York, N.Y. 10017
 Phone: PLaza 5-9710

(See listing under England, Int'l Section)

**The Jam Handy Organization, Inc.**

1775 Broadway, New York, N.Y. 10019
 Phone: JUdson 2-4060 A/C 212

Herman Goelz, in charge

Complete office facilities and projection room with service staff for Eastern clients
 (See complete listing under Detroit area)



this symbol, appearing over a producer's listing, indicates that display advertising containing additional and useful reference data appears in other pages of this 14th Annual Production Review issue.

NEW YORK PRODUCERS

HANKINSON STUDIO, INC.

72 West 45th Street, New York, N.Y. 10036
Phone: YU 6-2180 A/C 212

Date of Organization: 1947

Frederick L. Hankinson, *President*
Walter Klas, *Vice-President*
William Blake, *Director of Photography*
Gordon M. Day, *Sales Manager*

SERVICES: Single source of both films for industry and "live" and animated film commercials; handle all phases of the writing production process including storyboards, copy, lyrics and music. **FACILITIES:** Animation camera stand, insert stage and editing department.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: for U. S. Army Signal Corps and U. S. Navy. **TV COMMERCIALS:** for: Alcoa (Fuller & Smith & Ross, Inc.); American Cyanamid Company; General Foods (Benton & Bowles, Inc.); Horn & Hardart (The Clements Company); National Biscuit Company (Kenyon & Eckhardt, Inc./McCann-Erickson, Inc.); The Continental Baking Company (Ted Bates & Co., Inc.); Colgate-Palmolive (Ted Bates & Co.); U. S. Plywood (Kenyon & Eckhardt, Inc.); R.C.A. Victor (J. Walter Thompson Co.); Libbey Glass (Fuller & Smith & Ross, Inc.).

HARTLEY PRODUCTIONS, INC.

339 East 48th Street, New York, N. Y. 10017
Phone: ELdorado 5-7762 A/C 212

Date of Incorporation: 1951

Irving Hartley, *President*
Elda Hartley, *Secretary-Treasurer*
Frederick W. Adams, *Vice-President*

SERVICES: Specialty is writing and producing sponsored industrial, medical, training and public service films for industry, general public and TV and distribution to TV stations throughout the United States and Alaska through Hartley Film Distributors Inc. **FACILITIES:** Studio A, street level, drive-in loading dock; Studio B, permanent kitchen set. Equipped with 16mm Mitchell camera, 16mm Mitchell blimp, 16mm & 35mm Arriflex cameras, Fearless dollies, Mole-Richardson boom (with perambulator), 6 channel mixing console with full equalization, 17 1/2mm, 16mm and 1/2" magnetic recording and dubbing, Rangertone and Fairchild pic sync; 16mm and 35mm interlock projection. Complete lighting equipment. Two completely equipped editing rooms and screening room.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Figure for Fashion* (Pet Milk); *Press on Regardless* (E. I. Du Pont); *The Cutting Edge* (Norton Co.); *The Wide, Wide World of Abrasives* (Behr Manning); *Tradition of Excellence* (Morgan-Jones).

HARVEST FILMS, INC.

501 Fifth Avenue, New York, N.Y. 10017
Phone: TRafalgar 4-1100 A/C 212

Date of Organization: 1950

Leo Trachtenberg, *President*
Alfred Socolow, *Production Coordinator*
Susan Hall, *Asst. to President*
Rochelle Shaw, *Film Librarian*

SERVICES: Production of motion pictures and filmstrips for industry, government, educational and social service organizations. Distribution of selected films for clients. **FACILITIES:** Production and creative facilities — cameras, sound equipment, art and editorial departments, music and stock footage library, storage, stages, etc.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *On the Move* (New York Life Insurance Co.); *The Smartest Kid in Town* (Nat'l Society for the Prevention of Blindness); *Emergency Medical Services* (N. Y. State Dept. of Health); *Business with a Bonus*; *A Share in the Future* (N. J. Commission for the Blind).



HAVERLAND FILM PRODUCTIONS

104 West 76th Street, New York, N.Y. 10023
Phone: TR 4-1300 A/C 212

Date of Organization: May, 1955

Laszlo Haverland, *Producer-Director*
Arpad Makay, *Assoc. Prod. & Tech. Director*
Bela Szabadosi, *Writer*
Alan Bagration, *Production Assistant*

SERVICES: 35mm and 16mm script to screen film productions. **FACILITIES:** 35-16mm cameras, lights, magnetic and optical recorders, dubbers, studio for dubbing and recording, music library, etc.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *New York University Party* (Allen Bazzini Prods.); *Medical Report* (Lester Rossin Assoc.); *The Stony Brook School Story* (Stony Brook School); *Junior Science Shows*, Spanish dubbing (Barelay Prods.); *Latvian Song Festival* (VAL Film Prods.).

HENKIN-FAILLACE PRODUCTIONS, INC.

1270 Ave. of Americas, New York, N. Y.
Phone: CI 6-7676 A/C 212

Date of Incorporation: July, 1963

Howard Henkin, *President*
A. S. Faillace, Jr., *Exec. Vice-Pres.*
Len MacKenzie, *Vice-President*
Jordan Bentley, *Vice-President*

SERVICES: Creativity and production of television commercials and industrial films; music, jingles and programs. **FACILITIES:** Offices and editing rooms.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Miracle Mart* (Steinberg Ltd); *Faberge* (Bayette); *A Funny Thing Happened; How to Bowl* (American Machine & Foundry). **SLIDEFILM:** *A Perfect Glass of Beer* (Miller Brewing Company).

HOWARD-FAGAN PRODUCTIONS

554 Fifth Avenue, New York, N. Y.
Phone: LT 1-3820 A/C 212

Date of Organization: 1963

Sandy Howard, *President & Exec. Producer*
Charles R. Fagan, *Vice-President & Producer*
Ted Dexelet, *Director*
Gilbert Conte, *Producer*
John A. Keel, *Writer*
Wibby Ritchey, *Casting Director*

SERVICES: Motion pictures, TV programs, industrial and informational films. **FACILITIES:** Two studios, 40'x90' and 35'x65'; complete camera, lighting and sound equipment; editing facilities available.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Light From a Black Box* (U. S. Office of Education); *No Man Is an Island* (U. S. Office of Emergency Planning); *Diary of a Bachelor*, feature film (no sponsor indicated). **TV FILMS:** *Mack and Meyer for Hire*, series (Trans Lux Corp.); *The Merry Mailman* (no sponsor indicated).



INSTITUTE OF VISUAL COMMUNICATION, INC.

40 East 49th Street, New York, N.Y. 10017
Phone: ELdorado 5-1443 A/C 212

Date of Organization: 1919

William J. Ganz, *President*
Ben Berch, *Creative Director*
Irve Tunick, *Scripts*
Helen Spiro, *Production Supervisor*
Jane Page, *Comptroller*

SERVICES: Producers and distributors of audio-visual communication, including motion pictures,

INSTITUTE OF VISUAL COMMUNICATION;

filmstrips and slidefilms. **FACILITIES:** Complete film production from script to screen for public relations, industrial, sales training, educational and documentary. Complete nationwide and foreign distribution of films.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Nine Ways to Handle Drums* (Automatic Transportation Company); *Safe Winter Driving* (Goodyear Tire & Rubber Company); *Gifts* (Calvert Distillers); *Constant as the Stars* (Gold Filled Manufacturers Association); *Prescription For Life* (American Red Cross); *Jetliner* (TWA); *Faster Reading* (National Book Committee). **SLIDEFILM:** *The Perfect Match* (IBM).

J L N PRODUCTIONS, INC.

124 East 40th Street, New York, N. Y. 10016
Phone: TN 7-7135 A/C 212

Date of Organization: August, 1963

John H. Humphrey, *President*
Lee S. Jones, *Vice-President*
Norton T. Gretzler, *Secretary-Treasurer*

SERVICES: Live, motion picture and videotape productions for public relations, sales, sales training, education, sales meetings, TV commercials, TV programs; subcontracting of partial productions, documentaries. **FACILITIES:** Offices and art dept.; 16mm Arriflex camera with accessories.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The '64 Program* (Heritage House Lawn Aids); *The War on Crime* (RKO-General). **TV COMMERCIALS:** for TWA (Foote, Cone & Belding); Heritage House Lawn Aids.

VICTOR KAYFETZ PRODUCTIONS, INC.

1780 Broadway, New York, N. Y. 10019
Phone: Ctrle 5-4830 A/C 212

Date of Organization: 1947

Branch: 1200 Westfall Road, Rochester 18, N. Y. Phones: CHapel 4-5164; GREENfield 3-3000, ext 534. Don Lyon, *in charge*.

Victor Kayfetz, *President, Exec. Producer*
Seymour Posner, *Assistant to the Producer*
Paul Halliday, *Animation and Art Director*
Herbert Giles, *Animation Cinematographer*
Daniel Broyles, *Film Editor*
Sylvia Gerson, *Administrative Asst.*
Irene Siegel, *Production Assistant*
Jane Kayfetz, *Vice-Pres., Creativision, Inc.*
Carl Rogers, *Distribution Manager, Creativision, Inc.*

SERVICES: Motion picture production, combining live cinematography, animation. **FACILITIES:** 35mm Eclair Camerette, 16mm Camerette, 16mm Arriflex with zoom lenses, full accessories. Studio flats, backgrounds, table tops, machine shop and carpentry facilities. Slidefilm and 2 x 2 slide production cameras. For animation shooting: 35mm Model L DeBrie and 16mm Cine Special both completely adapted for animation. Oxberry animation stand with bi-pack camera. Animation stand (16mm and 35mm) with compound table. Complete art and animation department, 16mm and 35mm sound Movielas, 35mm interlock and 16mm projectors in booth of screening room. Tripods, high hat, dolly, location lighting equipment, cables, truck, cargo trailer.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Leather, Key to Shoe Selling* (Leather Industries of America); *Microvision* (Bendix Corp.); *Color Newsreel* (National Paint, Varnish & Lacquer Assn.); *ETV Coaxial Cable* (Western Electric Co.); *Lifting-Man's Age-Old Problem* (Aetna Life Affiliated Co's.). **TV & THEATER SCREEN COMMERCIALS:** Homelite Div., Textron, Inc.

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KAMENY-DELSTON FILM PRODUCTIONS

305 East 45th Street, New York, N. Y. 10017
Phone: MUrray Hill 9-5060 A C 212

Date of Organization: 1959

Vernon Delston, *Executive Producer*

Seymour Kameny, *Administrative Director*

Nat Kameny, *Producer*

SERVICES: Industrial, public relations, and training films; educational documentaries; slidofilms; filmstrips; commercials; live industrial shows; TV packaging. FACILITIES: Editing, studio, sound stages; animation and art depts.; scenario dept.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The 77 Days* (Uni-Serv Corp.); *Librium: Psychopharmacology in Action* (Hoffman-La Roche, Inc.); *Let's Take Pictures* (Riesch Cameras); *Search and Rescue* (Royal Canadian Air Force). TV COMMERCIALS: for Aquafilter Corp. (Kameny Associates).

HERBERT KERKOW, INC.

480 Lexington Avenue, New York, N. Y. 10017
Phone: YUkon 6-4266 A C 212

Date of Organization: 1937

Date of Incorporation: 1946

Herbert Kerkow, *President and Treasurer*

Rosemond Kerkow, *Secretary*

SERVICES: Production from original research to finished film; for public relations, sales training and sales presentation films. FACILITIES: Sound stage, set building department, projection room, sound recording and re-recording; editing and animation facilities. Bell & Howell and Eclair Camerette 35mm cameras, Maurer and Arriflex 16mm cameras. Visualization sound stage, special equipment.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *How To do It - How to Prepare a Federal Income Tax Return* (Internal Revenue Service); *Teaching English Pronunciation*; *Teaching English Speech* (U. S. Information Agency); *Remote Sonar Transmission System*; *SAGE Study, Special Nike-Zeus Unclassified System Film*; *Stop Buzzer* (Bell Tel. Labs); *Elementary Science Teaching Technique*, series of 5 (McGraw Hill Text Films).

PAUL KIM & LEW GIFFORD PRODUCTIONS, INC.

342 Madison Avenue, New York, N.Y. 10017
Phone: YUkon 6-2526 A/C 212

Date of Organization: August 1960

Date of Incorporation: July 1961

Paul Kim, *Director*

Lewis Gifford, *Director*

Julia Whalen, *Production Manager*

Arthur Petrone, *Sales*

SERVICES: Creative service and production of animated, squeeze motion and live-action films. FACILITIES: None listed.

RECENT PRODUCTIONS AND SPONSORS

TV COMMERCIALS for: Trix (Dancer-Fitzgerald-Sample); Union Gas of Canada (McKim Advertising); Campbell Soup (BBD&O); Ritz Crackers (McCann-Erickson); Prudential Insurance Company (Reach, McClinton); Sealtest Ice Cream (N. W. Ayer & Son); Post Rice Krinkles (Benton & Bowles); Roma Wine (Norman, Craig & Kummell); Nabisco Shredded Wheat (Kenyon & Eckhardt); Rheingold Beer (J. Walter Thompson); Life Magazine (Young & Rubicam); Westinghouse (BBD&O); Ninth Winter Olympics program open and close (Sports Programs); Minneapolis-Honeywell "Science All-Stars" open and close (BBD&O).



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**ROBERT H. KLAEGER ASSOCIATES, INC.**

35 West 45th St., New York, N.Y. 10036

Studios: 20 West End Ave., New York, N.Y.

Phone: JUdson 6-5090 A/C 212

Date of Incorporation: November, 1961

Affiliate: Robert H. Klaeger Associates of California, Inc., Paramount Studios, 5451 Marathon St., Los Angeles 38, Calif. Phone: HOllywood 9-6769. Robert H. Klaeger, *President*; Robert A. Drucker, *Vice-President*.

Robert H. Klaeger, *President*

John J. Fenton, *Exec. Vice-President*

Stephen V. Kambourian, *Vice-Pres. in Charge*

Motion Picture Completion

Christian Herfel Jr., *Vice-President & Executive Producer*

M. R. Dubin, *Vice-Pres., Charge of Sales*

Casper Hasselhuus, *Secretary-Treasurer*

Bruce Heerd, *Production Manager*

SERVICES: Television and industrial film production; live and animation. FACILITIES: Motion picture production facilities and print service department.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Paging Women* (Johnson's Wax). TV COMMERCIALS: for Chie; Wildroot; Handi-Wipes; Studebaker Corp. (D'Arcy Adv.); Hertz-Rent-A-Car (Norman Craig & Kummell); U. S. Air Force; Dow; Pontiac (MacManus, John & Adams); U. S. Rubber Keds; J. P. Stevens Co. (Fletcher Richards, Calkins & Holden); Pacquins; Ben-Gay; Q-Tips; Vaseline; Camel Cigarettes; Union Carbide; Prestone; Ballantine; Sonoco (Wm. Esty Co.); Polident; Greyhound Corp. (Grey Adv.); Holiday Biscuits; U. S. Treasury; Coca-Cola (McCann-Erickson); General Electric (Maxon, Inc.); Holland House Coffee (Foster, Rodin, Inc.); Sinclair; Rambler (Geyer Morey & Ballard); Chemstrand; Volkswagen (Doyle, Dane, Bernbach); Johnson & Johnson; Arrow Shirts (Young & Rubicam); Philco; DuPont; Tupperware (BBD&O); Xerox; Nat'l Airlines; Slip (Papert, Koenig & Lois); Oxydol (Dancer-Fitzgerald-Sample); Fels (Richard K. Manoff); and many others.

KNICKERBOCKER PRODUCTIONS, INC.

630 Ninth Avenue, New York, N.Y. 10036

Phone: CHele 5-6710 A/C 212

Date of Organization: 1947

Howard A. Lesser, *President*

Willard Van Dyke, *Executive Producer*

Thomas S. Dignan, *Vice-President*

Renzo Olivieri, *Vice-President*

Agnes Grant, *Secretary*

Frederic C. Calder, *Sales Manager*

SERVICES: Production from original research to finished film. Specialties: Public relations, training and sales motion pictures. FACILITIES: Cameras (35 & 16mm), lighting, and editing equipment; animation and slide-film departments.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The Pond and the City* (Conservation Foundation); *More Sales in Your Future* (Hanes Hosiery Company); *Rice* (Rockefeller Foundation). TV COMMERCIALS: for Fab (Ted Bates & Co.); and others.

LANCE PRODUCTIONS, INC.

353 W. 57th Street, New York, N. Y. 10019

Phone: PL 7-6167 A C 212

Date of Organization: 1950

Lorren Lester, *President*

Samuel H. Evans, *Vice-President & Treas.*

George Lessner, *Vice-President*

Alford H. Lessner, *Vice-Pres. & Coordinator of Production*

Robert E. Lessner, *V.P. Charge Sound*

**LANCE PRODUCTIONS:**

SERVICES: Production of all types of motion pictures including commercials, documentaries, industrials, features, series. FACILITIES: Fully equipped 75' x 75' studio, 24' high; recording studio equipped with Fairchild, Ampex and RCA equipment.

RECENT PRODUCTIONS AND SPONSORS

THEATER TRAILERS: for United Artists (*Lilies of the Field*, *Johnny Cool*). TV SPOTS: Danny Kaye Show. RECORDINGS: for Foundation for Economic Education, Inc.

LANCE STUDIOS

151 West 46th Street, New York, N. Y. 10036

Phone: JUdson 6-4233 A C 212

Date of Organization: February, 1948

David Wasserman, *Producer*

Amador Chadez, *Producer*

Leon Winik, *Sales Manager*

Doris Rontowsky, *Art Director*

SERVICES: Production of sound filmstrips, slides and motion pictures for sales meetings, public relations and employee training. Slide-mation technique; art and three-dimensional models and props for sales meetings and industrial shows; TV commercials. FACILITIES: Art and production studios; scripts, storyboards, art, music and sound, photography and editing.

RECENT PRODUCTIONS AND SPONSORS

SLIDEFILMS: *The Food Broker* (Life Magazine); *The New Portables* (Royal McBee); *Spirit of '76th Anniversary* (Bristol Myers); Annual National Sales Meeting (Jell-O Div., General Foods Corp.); Sales Presentation (Chef Boy-Ar-Dee, American Home Food Products); Untitled for Johnson & Johnson; U. S. Gov't Mental Health Program; Bellows Club Bourbon; The Simmons Co.; General Electric-Life Magazine. TV COMMERCIALS: for U. S. Air Force; Dowpon Grass Killer Bar (MacManus, John & Adams); Sutton Stick Deodorant (Bruce & Lurie, Inc.); Jell-O (General Foods Corp.).

ARTHUR LODGE PRODUCTIONS, INC.

333 West 52nd Street, New York, N. Y. 10019

Phone: JUdson 2-5477 A C 212

Date of Incorporation: 1953

Arthur J. Lodge, Jr., *President*

SERVICES: Industrial, educational and public relations, documentaries and newfilms. FACILITIES: Camera and editing equipment, stock footage library.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *American Business System*, series (Nat'l Educational Television); *All Systems Go*; *Power for Peace*; and 10 newfilms (Aerospace Industries Assn. Inc.); *Smoking and Health Research* (Tobacco Institute); *Motor Vehicle Inspection* (Rubber Mfrs. Assn.); *Safeguarding Our Highways*, and 15 newfilms (American Iron and Steel Institute).

JAMES LOVE PRODUCTIONS, INC.

2 West 46th St., New York, N.Y. 10036

Phone: JU 2-4633 A C 212

Date of Organization: 1952

James A. Love, *President*

Anne M. Love, *Secretary*

Herbert R. Deitz, *Vice-President*

Patrick Slatery, *Editing Services*

Michael Rosenthal, *Production Services*

SERVICES: Scripts, storyboards, motion pictures for television and industry; slidofilms; TV package shows. Script and consultation. FACILITIES: Offices, cutting rooms, art department; mobile

NEW YORK PRODUCERS

JAMES LOVE PRODUCTIONS:

location unit. Studio, creative, technical and production staff.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *A Common Cause* (Universal CIT Credit Corp.); *Dutch Masters Means Business* (Consolidated Cigar); **SLIDEFILMS:** *Syrup Program* (Pepsi Cola Company); *Automobile Insurance* (Insurance Information Institute). **TV COMMERCIALS:** for Alcoa, Calgon, Ideal Toy, Wearver, Iron City Beer, Cheerios.

LUX-BRILL PRODUCTIONS, INC.

321 East 44th St., New York, N.Y. 10017

Phone: ORegon 9-6320 A/C 212

Date of Organization: 1950

Richard S. Dubelman, *Director of Production*

Herbert D. Brown, *Editorial Department*

Annie L. Bauer, *Office Manager*

SERVICES: Production of live and or animated motion pictures and slidefilms; ideas, writing, storyboards, art direction from concept through production to screen; sales promotions, training films, documentaries. **TV commercials:** editing and re-editing company films; integration of film and live TV; rear projection and process photography. **FACILITIES:** Animation dept., fully equipped studio; location equipment; editing and screening rooms; recording studio; creative and technical staff.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *Transfusion Clinic* (Childrens Blood Fdn.); *Yuletide* (Schenley Industries); *Your Reserve* (U. S. Air Force Reserve); *The Magnificent Male* (Eagle Clothes); *Every Boy Wants a Remco Toy* (Remco Industries); *Celebrities* (Foster Parents' Plan). **TV COMMERCIALS:** for Hoffman-LaRoche; Nat'l Biscuit Co.; Amer. Cyanamid; Universal Appliances; Remco Industries; Fleischmann's Margarine; Jones & Laughlin Steel; Royal Desserts; Alberto-Culver; Campana Sales Corp.; Colgate-Palmolive; Taylor-Reed Corp.; Foster Parents' Plan; Orkin Exterminating; Lever Bros.; Sterling Drug; Procter & Gamble; TWA; and many others.

LARRY MADISON PRODUCTIONS

111 East 39th Street, New York, N.Y.

Phone: MU 7-1890 A/C 212

Date of Organization: 1962

Larry Madison, *President*

SERVICES: Motion pictures for industry, public relations, sales, documentary, education, tv commercials; hunting and fishing films. Location shooting in color and b&w, 16 and 35mm. **FACILITIES:** 16 and 35mm Arriflex; lighting and sound equipment for location shooting.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *Beyond all Barriers* (AT&T); travel and sport fishing films, series (American Airlines); product and sport hunting films, series (Remington Arms Co.); documentary tv spot for S&H Green Stamps.

MARATHON INTERNATIONAL PRODUCTIONS, INC.

10 East 49th Street, New York, N.Y. 10017

Phone: MUrray Hill 8-1130 A C 212

Date of Incorporation: 1948

FOREIGN: Marathon International Productions, Inc., Publicity House, Bell Street, London N.W. 1, England. Maurice Ford, *in charge*. Piazzale Biancamano E. Milano, Italy. Fern Field, *in charge*.

Konstantin Kalser, *Pres. & Exec. Producer*
 Kenneth Baldwin, *Executive Vice-President & Supervisor of Production*
 Erwin Kramer, *Production Manager*
 Philip C. Lewis, *Vice President & Director, Creative Services*

MARATHON INTERNATIONAL PRODS:

Dieran Nahigian, *Sales and Information*

Cindy Fanelli, *Manager of Accounts*

SERVICES: Public information films, worldwide news service, company newsreels, special events coverage for industry; film editing, commercials, stock shots, etc. **FACILITIES:** Complete 16mm and 35mm production, recording, interlock and editing facilities. Correspondent cameramen in all countries of the world and throughout the U. S.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *Why We Dig* (Con Edison); *The New Leisure: Farmers Together*; *Woman in the Home*; *The World of Youth*; *Where the Minds Meet*; *The President of Bolivia Visits the United States* (U. S. Information Agency); *Melody for Machines*; *The World Starts Next Door* (Paramount Pictures).



Medical Dynamics, Inc.

405 Park Avenue, New York, N. Y. 10022

Phone: PLaza 1-7447 A/C 212

Sol S. Feurman, *President*

(See complete data under Dynamic Films Inc. listing, this section)

MERCURY NEWSFILM, INC.

366 Madison Avenue, New York, N.Y. 10017

Phone: TN 7-8330 A/C 212

Date of Organization: 1960

Date of Incorporation: May, 1963

Affiliate: Associated Film Consultants, Inc.

Benjamin S. Greenberg, *Pres., Exec. Prod.*

Samuel Kravitt, *Treas., Dir. Film Operation*

Natalie Pieker, *Secretary, Dir. of Admin.*

Robert Rolnik, *Dir. of Sales & P. Rel.*

SERVICES: Production and distribution of TV newsfilms, silent and sound. **FACILITIES:** Editing and sound; lighting equipment; Arriflex, Auricon, Bolex, Eyemo cameras; animation and titling equipment; still photo services.

RECENT PRODUCTIONS AND SPONSORS

NEWSFILMS: *Parachute Jumping*; *Olympic Bobsled Team* (Campbell Soups); *Unisphere Topping Out*; *Washing the World* (U. S. Steel Corp.); *World's Fair Exhibit*; *International Area* (New York World's Fair 1964-65 Corp.); *Powderpuff Derby* (Pepperell Mfg. Co.); *Measles Vaccine in Alaska* (Merck, Sharp & Dohme); *Chocolate Gift* (Nestle Co.); *Transatlantic Telephone Cable* (AT&T); *Christmas in Alaska* (Western Electric Co.); *Fashion Show at Plaza* (DuPont); *Professor Braghorn Interview*; *John F. Kennedy at Choate School* (NBC-TV).

MERIT PRODUCTIONS, INC.

Time-Life Building, New York, N.Y.

Phone: LT 1-3700 A/C 212

Date of Organization: 1954

E. J. Spiro, *President*

Peter Krug, *Vice-President*

Selma Wickers, *Production Supervisor*

Sound Advice for Film Sponsors

☆ A careful study of the prospective producer's listing text is a prerequisite to film buying. See the pictures listed by the company; note the nature of client references. And if the prospective producer isn't listed in these pages visit his facilities: meet permanent staff personnel and view current pictures identified as his own productions.

MERIT PRODUCTIONS:

SERVICES: Motion pictures and filmstrips; script services; sports coverage with multiple camera setups; overnight production of sports events. Release through major theatrical distributor. **FACILITIES:** Editing, cameras and sound equipment.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Working for Better Health* (Federal Service Campaign); *Tradition of Travel* (Engazy Travel Bureau); *Patterson-Liston Fight* (release through Allied Artists); *Clay-Liston Fight* (release through 20th-Fox). **TV PROGRAM:** *Portrait of a Player*, syndication (SportsVision Inc.). **FILMSTRIPS:** *Kennedy - Boyhood to President* (no sponsor indicated).

METROVISION, INC.

117 West 45th Street, New York, N.Y.

Phone: PLaza 7-3270 A/C 212

Date of Organization: 1961

John P. Hudak, *President, Exec. Producer*

John Walek, *Secretary, Treasurer*

Carroll Owen, *Public Relations, Writer*

Henry Markosfeld, *Director of Photography*

SERVICES: Motion pictures and slidefilms for public relations, sales, training, education and television, sales meetings. Subcontracting. Specialized color and/or black and white still assignments. **FACILITIES:** Studios and offices, equipped.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Idea With a Future* (W. K. Kellogg Fdn. & N. Y. S. Board of Regents); *Home Improvement* (Nat'l Home Improvement Council); *A Vote for Congress* (Committee for Sorkow); *Love is a Simple Thing* (self-sponsored). **SLIDEFILMS:** *Accounting for Your Future* (Amer. Inst. of Cert. Pub. Accounts); *New York World's Fair Progress*, series (Time-Life, Inc.); *Time, Inc.* (Time, Inc.); *Westbrook Farms* (Preference Homes, Inc.). **TV PROGRAM:** *Today's Stock Market*, series (self-sponsored). **TV COMMERCIALS:** for Churchill (Henderson Kallen Agency); Famous Electronic Brands, Inc.; Maxwell House (General Foods, Inc.).

ARNOLD MORRISON LTD.

150 West 53th St., New York, N. Y. 10019

Phone: Circle 5-2850 A C 212

Date of Organization: 1940

Date of Incorporation: 1957

Arnold Morrison, *President, Producer-Director*

Herbert L. Shore, *Writer-Director*

Morton Silverstein, *Creative Director*

Fredric Abels, *Production Supervisor*

William Morris Agency, Harry Uffland, *Agent*

Sales Representative

SERVICES: Creative writing, planning and production of documentary, industrial, educational, sales promotion and public relations films. Live programs for sales meetings and conventions. **FACILITIES:** Filming and editing facilities; film library for stock footage and rear-screen projection. Film research.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Baggage Is Our Business* (Trailways Bus Co.); *The Essential Difference* (Life Magazine); 27 sales promotion films (Metropolitan Life Insurance Co.); *The American Consumer Franchise* (Maxwell House Coffee). **TELEVISION FILMS:** NET Network.

Jack I. Moss, Inc.

145 East 49th St., New York, N.Y. 10017

Phone: PLaza 2-2635 A/C 212

Date of Incorporation: 1961

Jack I. Moss, *President*

(See complete data under Turteltaub & Moss listing, this section)



MPO PRODUCTIONS, INC.

(A Subsidiary of MPO Videotronics)

222 East 44th St., New York, N.Y. 10017

Phone: TN 7-8200 A/C 212

Date of Organization: 1947

Branch Offices: Michigan: Kербawy-MPO 1300 Buhl Bldg., Detroit. Phone: WO 3-0201. Harford Kербawy, *President*. Illinois: 185 N. Wabash, Chicago. Phone: 372-2355. Bill Bailey, *Manager*. California: 800 N. Seward, Hollywood. Phone: HO 6-3341. Mel Dellar, *Vice-President*. Canada: Suite 100, 19 Melinda St., Toronto. Phone: 363-0138.

Judd L. Pollock, *President*

Marvin Rothenberg, *Vice-President*

Arnold Kaiser, *Vice-President*

Gerald Hirschfeld, *ASC, Vice-President*

Gerald Kleppel, *Vice-President, Secretary*

Sanford Greenberg, *Treasurer*

Peter Elgar, Andrew Gold, Mauri Goldberg, Burt Harris, Jed Horner, Joe Kohn, Joseph Lerner, Murray Lerner, Ira Marvin, David Monahan, Lloyd Ritter, Eddie Rubin, Victor Solow, Marshall Stone, Charles Wasserman; *Producers-Directors*

Joseph Moncure March, *Scenario Editor & Producer*

Sol Goodhoff, *Director of Special Effects*

Morton Dubin, Harold Friedman, William Gibbs, Paul Kasander, Hal Persons, William Susman, Thomas Whitesell; *Producers*

Paul Petrolfi, *Director of Scenic Design*

William Molyneux, *Production Supervisor*

Tony Brooke, Hans Koenecamp, *ASC*, Stan Meredith, Roy Seawright, Don Sweeney, Zoli Vidor, *ASC*, Gordon Willis; *Directors of Photography*

Julian Bergman, Frank Bojsza, Bennett Canarick, Ron Ciccolini, George Fineman, Stuart Gelman, Hy Goldman, Garry Hayes, Robert Lynch, Mike Minerva, Eva Radnay, Reva Schlesinger, Cal Schultz, Joseph Taylor, Harold Wasserman, Howard Weisbrot; *Editors*

Philipp Frankel, Norman Gewirtz, George Marvin; *Assistant Directors*

DEPARTMENT HEADS

Andy Cianella, *Make-Up*

Frank Camiello, *Properties*

Muriel Gettinger, *Stylist*

Emmet Jones, *Grip*

Norman Leigh, *Electrical*

Frank Maltese, *Laboratory & Print Control*

Mal Mellon, *Studio Manager*

Lawrence Mezy, *Sound & Recording*

Frank Nield, *Scenic Art*

SALES MEETINGS, INC. DIVISION

Joseph F. Kilmartin, *President*

Milton Rogin, *Executive Vice-President*

Sherman Gregory, *Director of Sales*

SPECIAL PROJECTS DIVISION

Andrew Gold, *Vice-President*

J. Lawrence Washburn, *Writer-Producer*

Howard Title, *Associate Producer*

KENCO-TAPE FILMS DIVISION

Ken Cofod, *Vice-President*

Sheldon Friedman, *Sales Manager*

SERVICES: Complete production of films for sales promotion and training; public relations, information and training films for industry, media, U.S. forces and government agencies; sportsmen's and conservation films. Filmed TV commercials. Distribution service to TV, stations, club groups, schools, etc. Film and live presentations and stage shows for industry, closed circuit and live presentations for sales force and management meetings. Audio-visual limited animation presentations using the MPO Twin-Lite projection system. Entertainment packaging for banquets, meet-

M P O PRODUCTIONS: CONT'D

ings, etc. Communications counseling. **FACILITIES:** (New York): Large self-contained studio center for sponsored films; includes 9 sound stages with lighting, photographic, and sound equipment, make-up and dressing rooms, screening rooms, set construction shops, casting rooms, special effects shops; mobile units for on location photography; editing facilities, kitchens, paint shop, machine shop, recording studios; off-street ramps for loading. (California): Complete production facilities in the heart of the Hollywood motion picture district including sound stages, lighting, shops, photographic and sound equipment, make-up and dressing rooms, etc.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Telstar Manufacturing and Testing* (Bell Tel. Labs); *Air Show* (CBS-TV); *The Delta Wing Bomber* (U. S. Air Force); *A Task to Share* (U. S. Agency for Internat'l Devel.); *Project Relay* (Goddard Space Flight Center); *Miracle on the Vine* (Welch's Grape Juice); *100,000 Mile Durability Run* (Lincoln-Mercury Div., Ford Motor Co.); *World's Fair* (U. S. Steel). **LIVE & FILM SHOWS:** *New Dimensions* — 1964 *New Car Introduction Show* (Chrysler-Plymouth Div.); *Golden Jubilee* (Dodge Div., Chrysler Corp.). **SLIDEFILMS:** *Measure of a Man* (Pepsi-Cola); *Truck Fleet Efficiency* (Mobil Internat'l). **SALES MEETINGS:** for Eastman Kodak; IBM; Warner-Lambert; Nat'l Distillers Corp.

MULLER, JORDAN AND HERRICK, INC.

757 Third Ave., New York, N. Y. 10017

Phone: MUrray Hill 5-6900 A C 212

Date of Organization: 1955

John T. Jordan, *President, Sales Manager*

William F. Herrick, *Vice-President, Charge of Audio-Visual Department*

Frank B. Muller, *Vice-Pres. & Treasurer*

Clinton Lewis, *Creative Director*

Mark Perrier, *Account Executive*

Dick Christerson, *Account Executive*

Charles Onasch, *Account Executive*

De Wolf Hotchkiss, *Audio-Visual Art Dir.*

Lewis Zacks, *Audio-Visual Art Dir.*

Bernard Hirsch, *Art Director*

Reginald Troncone, *Art Director*

Art Diener, *Copy Chief*

A. J. Lazarus, *Public Relations Director*

SERVICES: Motion pictures, presentations and stage shows for industry; slidefilms and other audio-visual media. Service audio-visual, print media and public relations accounts. **FACILITIES:** Nine staff writers, director, art director, complete art facilities.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *How to Make Sales in January* (J. P. Stevens & Co., Inc.); *A Fine Thing, the Fiberglass Beta Bedspread* (Owens-Corning Fiberglass Corp.); *Fort Lauderdale Caper* (Champion Spark Plug Co.); *Footprints in the Sand, Naturalizer, Airstep, Roblee/Regal* (Brown Shoe Company); *Watch It!* (Federal Pacific Electric Co.). **INDUSTRIAL SHOWS:** *Champion Spark Plug Co.*; *Brown Shoe Co.*; *Owens-Corning Fiberglass Corp.*; *Broadcast Music, Inc.*; *Olin Mathieson Chemical Co.* **SLIDEFILMS:** *Hospital Information System* (IBM Corp.); *The Money Knob* (Union Carbide Corp., Linde Div.); *The Hard Starting Story, Fall Contest Film, You're the Boss*, (Champion); *How to Buy a Sweater, How to Buy Fabrics, How to Buy Shoes* (J. C. Penney Co.); *Ad Agency Presentation* (Sweets Catalog Service). **TRAINING PROGRAMS:** *Men's Wear, Women's Ready-to-Wear, Shoes* (J. C. Penney Co.). **SLIDE PRESENTATIONS:** *Where Do We Go From Here?* (Copper Development Assn.); *New York, New York* (New York Convention Bureau).



this symbol over a producer's listing in these pages refers to display advertisement within this Production Review issue.



NEW YORK



OWEN MURPHY PRODUCTIONS, INC.

666 Fifth Avenue, New York, N. Y. 10019

Phone: PLaza 7-S144 A C 212

Date of Organization: 1946

Owen Murphy, *President*

Paul Cohen, *Vice-Pres. in Chg. Production*

Eric H. Lawrence, *Vice-Pres. in Chg. Editorial*

Robert Johnson, *Editor*

Arthur Kaplan, *Controller*

William Bruder, *Editorial Assistant*

Rudy Irvin, *Expediter*

SERVICES: Motion pictures for industry and television; complete production; scripts, cinematography, editorial, recording; live and animation. Special editorial service for industrial photographic departments. **FACILITIES:** Full production facilities including 35mm and 16mm cameras; lighting equipment; magnetic sound recorders; mobile location unit; cutting rooms; recording room and insert stage.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Conquest of Light* (American Tel. & Tel.); *Come to the Fair* (W. Dorwin Teague Assoc.); *Let There Be Peace; The Philosopher's Journey* (U. S. Information Agency); *The Second Seat* (U. S. Navy); *The Tale of Truthful George* (Amer. Gas Assn., Festival of Gas Theatre, N. Y. World's Fair); *Teletrip* (Bell Tel. Exhibit, N. Y. World's Fair); *The Belmont Stakes 1963; Jaipur — The Story of a Champion; The Centennial Year, Saratoga 1963* (Thomas J. Deegan Co., Inc.).

Stanley Neal Productions, Inc.

135 East 36th St., New York, N.Y. 10016

Phone: MUrray Hill 5-S236 A C 212

(See complete data under Creative Visual Media, Inc. listing, this section)

NESTINGEN FILMS

215 East 52nd Street, New York, N. Y. 10022

Phone: PL 9-8260 A C 212

Date of Organization: 1957

Don Nestingen, *President*

P. Burke, *Vice-President*

Harris Huey, *Producer*

K. Peacock, *Head Editor*

SERVICES: 16mm and 35mm motion pictures for specific communications jobs for business and industry. **FACILITIES:** Cameras, lighting, sound and editing equipment and facilities.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Building the Frankfurt Refinery* (Caltex); *What Every Woman Knows* (Geo. A. Hormel); *A New Way to Stop a Woman* (American Can Co.); *Aluminum the Lancaster Way* (Howe Sound); *Ore from Colima, Colima* (M. W. Kellogg); *A Public Well Served* (Paper Container Institute).

NEW DIMENSIONS IN COLOR, INC.

521 Madison Ave., New York, N. Y. 10017

Phone: PL 3-6274 A C 212

Date of Incorporation: 1962

Josef C. Stern, *President*

Frederick Klein, *Vice-President*

SERVICES: Slides, filmstrips, visual presentations; business meeting media. **FACILITIES:** Studio, custom-built filmstrip camera stand, color processing line.

RECENT PRODUCTIONS AND SPONSORS

SLIDEFILMS: *Never a Saint* (Presbyterian Church of Canada); *Custom Quality* (Durabilt Homes). **SALES MEETINGS:** *With Wings of Eagles, Plant Managers* (J. P. Stevens & Co., Inc.); *NAEA Convention* (Bureau of Advertising).

NEW YORK PRODUCERS

NEWSFILM, INCORPORATED

10 East 49th Street, New York, N. Y. 10017

Phone: MUrray Hill 8-3063 A/C 212

Date of Organization: December, 1958

SERVICES: Public information films, industrial and sales films, worldwide news service, company newsreels, special events coverage for industry, film editing, recording and interlock facilities, commercials, stock shots. FACILITIES: 16mm and 35mm production and editing facilities. Correspondent cameramen in all countries of the world and throughout the United States.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Profile*: Gordon Cooper (U. S. Information Agency); *Untitled*, 12 sports films (Volkswagen of America).



Fred A. Niles Communications Centers, Inc.

105 West End Avenue, New York, N.Y.

Phone: SUsquehanna 7-8770 A/C 212

Charles Ticho, *General Manager*

Jan Barth, *Office Manager*

(See complete listing under Chicago area)

On Film

625 West 42nd St., New York, N.Y. 10036

Phone: LW 4-3051 A/C 212

Morton Schaps, *Vice-President-Sales*

Eugene Clark, *TV Sales*

Charles Bemant, *Industrial Sales*

(See complete listing under New Jersey area)

PANEL FILM PRODUCTIONS, INC.

21 West 46th Street, New York, New York

Phone: JU 2-3775 A/C 212

Date of Organization: August, 1963

Harry E. Knaup, *President*

Catherine Knaup, *Vice-President*

Alice Marzano, *Secretary & Treasurer*

SERVICES: Commercial & industrial motion pictures, filmstrips, slides. FACILITIES: Editorial, sound recording, music and effects library.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Corporate Report* — Huntley & Brinkley (Alcoa); *Table Ready Containers* (Dow Chemical Co.); *Malathion* (American Cyanamid Co.). SLIDEFILMS: *Dynel Carpet Fiber* (Union Carbide Co.); *Schraffts New Born* (Schraffts Candy Co.)

(New company, organized 1963)

PECKHAM PRODUCTIONS, INC.

9 East 48th Street, New York, N. Y. 10017

Phone: PLaza 8-0490 A/C 212

Date of Organization: October, 1958

John L. Peckham, *President*

Harvey Yale Gross, *Vice-President*

Peter H. Peckham, *Secretary-Treasurer*

Tom Detienne, *Director of Sales*

Hoyt Griffith, *Editorial Director*

SERVICES: 16mm and 35mm films and slidefilms for business, industry and TV sales promotion, public relations, educational and scientific. Commercials and programs for TV in color and b&w; sales training, sales and advertising films. FACILITIES: Creative, production and editorial facilities; 16mm & 35mm Arriflex cameras; also Techniscope camera, 16mm & 35mm animation camera, sync sound recording equipment.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The Masters* (American Airlines); *Color Is Our Business* (Stokely-Camp); *In Your Hands* (Western Electric); *A Sense of Excitement* (Newsweek); *The Directors* (Time-Life); *Sylvania Sales Show* (Sylvania).



PELICAN FILMS, INC.

292 Madison Ave., New York, N.Y. 10017

Phone: ORegon 9-0670 A/C 212

Date of Organization: 1954

Branches: Aspen, Colorado, Dick Durrance, *Vice-President-Producer*, Chicago, Illinois, Max Pride, *Producer*.

Thomas J. Dunford, *President*

Arthur J. Zander, *Vice-President, Animation Director*

Eli Feldman, *Vice-President, Sales*

Chris Ishii, *Vice-President, Animation Director*

William Aronson, *Vice-President, Sales*

Marc T. Statler, *Vice-Pres., Prod., Director*

Herbert Skoble, *Producer-Director*

Ted Lowry, *Vice-Pres., Exec. Prod., Director*

Dick Durrance, *Vice-President, Producer*

David Reisman, *General Production Manager*

Arthur Jacks, *Production*

Eleanor J. Connolly, *Print Service Manager*

SERVICES: Animation and live action motion pictures for TV commercials, public relations, sales promotion, training and education. FACILITIES: Fully staffed and equipped animation studio (two Oxberry stands), editing, screening, fully staffed and equipped live action stages (85' x 90' and 60' x 20'); recording and laboratory facilities on rental basis.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Project Apollo* — *Manned Flight to the Moon*, French, Spanish, Portuguese versions, also filmstrip (NASA); *Locus*; *Dynamics of the Circle*; *The Meaning of Area* (McGraw-Hill Text Films, Geometry Series); *Elizabeth Taylor in London*, *Grace Kelly-Judy Garland*, promotional films (Doyle, Dane, Bernbach for Chemstrand); titles and graphic sequences for the National Geographic. TV COMMERCIALS: numerous animation and live action spots for nationally-known sponsors.

PENDULUM PRODUCTIONS, INC.

13 West 57th St., New York, N.Y. 10019

Phone: PLaza 9-1616 A/C 212

Date of Organization: September, 1960

J. Scudder Boyd, Jr., *President*

Gene Searchinger, *Vice-President*

Louis J. San Andes, *Production Coordinator*

SERVICES: Documentary and industrial motion pictures from script through release prints. FACILITIES: Complete shooting and editing, 35mm and 16mm; b&w and color.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The Human Element* (Standard Oil N. J.); *What Can the Matter Be* (Amer. Cyanamid); *The 17 Million* (N. Y. Stock Exchange); *Who Listens?* (Henry I. Christal Co.); *Where the Secondary Market Comes First* (J. J. Kenny Co.).

PGL PRODUCTIONS, INC.

6 East 46th Street, New York, N.Y.

Phone: YUkon 6-4530 A/C 212

Date of Organization: March, 1958

Henry Trettin, *Vice-President*

Alfred Viola, *Vice-President*

Raymond Lofaro, *Sales*

Anthony Ciccolini, *Supervising Editor*

SERVICES: Industrial films, television commercials, documentaries, feature pictures and TV series. FACILITIES: Offices, projection rooms, editing rooms, 2-16mm Arriflex, cartridge camera.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Inspiration for Packagers* (West Virginia Pulp & Paper Company); *The Enchanted Pot* (Corn Products Company). TV COMMERCIALS for: Bank of Miami; The New York Herald Tribune; U. S. Rubber (Papert, Koenig & Lois); Roosevelt Raceway; Ideal Toys

P G L PRODUCTIONS: CONT'D.

(Smith Greenland); New York Times (McCann-Marschall); Ludens (J. M. Mathes); General Mills (Dancer-Fitzgerald-Sample); Volvo; Junket (Carl Ally).

ROY PINNEY PRODUCTIONS, INC.

305 East 47th Street, New York, N. Y. 10017

Phone: PLaza 2-4477 A/C 212

Date of Organization: 1946

Roy Pinney, *President*

Doris Pinney, *Treasurer*

Norman Bertel, *Production Manager*

Janet White, *Sales Representative*

SERVICES: Documentary, nature, travel, industrial, films with a photo-journalistic approach. FACILITIES: 2700 sq. ft. studio space; 16mm & 35mm cameras, magnetic recorders, projection, dressing, cutting, conference rooms, production offices, carpenter shop. Photo-library for extensive files of stock photographs in b&w and color. Electronic lights for slide film illustrations. Photo lab.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Vanishing Wildlife* (World Wildlife Fund); *Young Israel* (Israeli Tourist Commission). TELEVISION FILMS: *Explorer* (un-sponsored pilot series). TV COMMERCIALS: *Turn Around Boys* (Eastman Kodak, J. W. Thompson Adv. w. Sutherland Productions).

Q.E.D. PRODUCTIONS, INC.

21 West 46th St., New York, N.Y. 10036

Phone: JUDon 2-4291 A/C 212

Date of Organization: 1953

Robert Baron, *Executive Producer, Director*

Jack Godler, *Writer-Director*

John McMannus, *Supervising Editor*

David Friedberg, *Sales Manager*

SERVICES: Producers and creators of industrial, sales training, public relations, motion pictures. Dramatic films for TV and TV commercials. FACILITIES: Fully staffed and equipped with 16mm and 35mm cameras. Sound stage; scenic design and set construction; 16mm and 35mm recording equipment; screening theater with narration & mixing facilities. Camera car and complete location unit, cameras, lighting and sound.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Designers in Action* (E. I. DuPont Co.); *Helen Harper Story* (Helen Harper Sweaters); *Tattooed Police Horse* (Walt Disney Prods.); *The Challenge* (Amer. Can Co.); *Untitled* (Billy Graham Pavilion, N.Y. World's Fair).



CARL RAGSDALE ASSOCIATES, INC.

200 West 57th Street, New York, N. Y. 10019

Phone: COlumbus 5-2940 A/C 212

Date of Incorporation: August, 1962

Branch: 1500 Massachusetts Ave., N. W., Suite 741, Washington, D.C. Phone: ADams 4-2700.

Carl V. Ragsdale, *President*

SERVICES: Producers of motion pictures and slidefilms for industry, government, trade associations, advertising agencies and public relations firms. Complete services from script to screen. FACILITIES: Offices, screening and editing rooms. Complete production facilities available.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Conserving a Heritage* (Amer. Petroleum Institute); *Concept for Precision* (Tolledo Scale Corp.); *The Listening Post* (International Tel & Tel); *Automatic Sprinkling System* (U. S. Navy); *Dynamic Decade* (General Dynamics Corp.).

RAM PRODUCTIONS (Ed Lindner Productions)

205 West 95th St., New York, N.Y. 10025
Phones: MO 2-5111; PL 7-6454 A/C 212
Date of Organization: 1954
Ed Lindner, *Director*
Gladys Austen, *Creative Director*

SERVICES: Specialists in "Filmboard," a creative technique for audio-visual storyboards on 16mm film; radio and TV packages; medical films; advertising consultants. FACILITIES: Film animation and sound recording; creative services.

RECENT PRODUCTIONS AND SPONSORS
FILMBOARDS: for Crest (Procter & Gamble); comic strip (Norwich Pharmacal Co.). TV & RADIO SERIES: *Jacqueline's Letters* (no sponsor indicated). DISK & TAPES: *Miltown* and *Obstetrics* (Wallace Labs).

ROSE-MAGWOOD PRODUCTIONS, INC.

72 West 45th Street, New York, N.Y. 10036
Phone: TN 7-S020 A C 212
Date of Incorporation: December, 1961
Jim Rose, *President*
Howard Magwood, *Executive Vice-President*
David Schermerhorn, *Producer*
Armond Lebowitz, *Supervising Editor*
Ernesto Caparros, *Director of Photog.*
Burt Bluestein, *Studio Manager*

SERVICES: Producers of TV spots, business, industrial, sales and training films. FACILITIES: Offices and editorial facilities in N.Y.C. Production personnel available throughout U. S. and Canada.

RECENT PRODUCTIONS AND SPONSORS
TV COMMERCIALS: for Burlington Industries; Crackerjack Co.; Jamaica Tourist Board; Chevrolet, Frigidaire (General Motors Corp.).

Ross Roy, Inc.

500 Fifth Avenue, New York, N.Y. 10035
Phone: 565-3900 A/C 212
William A. Walker, *Executive Vice-President*
F. Henry Larsen, *Vice-President & Acct. Exec.*
(See listing in Detroit, Mich. area)



ROSSMORE PRODUCTIONS AND SELLING METHODS, INC.

50 East 42nd Street, New York, N.Y. 10017
Phone: MUrray Hill 2-3625 A/C 212
Date of Organization: May, 1959
Anne Koller, *Producer*
Gustave Hesse, *Associate Producer*
R. J. Hesse, *Production Assistant*
M. G. Baas, *Creative Director*
Shirlene de Livera, *Art Director*

SERVICES: Creation and production of motion pictures, sound slidefilms, filmstrips, booklets, flipcharts, slides and presentations for sales promotion, training and merchandising products and services. Specialists in projectors and Salesmate programs. FACILITIES: Art, writing and creative facilities.

RECENT PRODUCTIONS AND SPONSORS
SLIDEFILMS: *Adventures USA, East*; *Adventures USA, West*; *Adventures USA, Central*; *Adventures Europe*; *The Interline Story (TWA)*; *The Reading Story: The Independent Retailer*; *The Brand Names Story* (Fairchild Publications); *The Honeywell 400* (Minneapolis Honeywell); *Contractor Specifications* (N. Y. Tel. Co. & Reuben H. Donnelley Corp.); *Air France Public Relations Is You* (Air France); *Fairwater Excursions* (Fairwater Excursions, Inc.); *The Sound of the Dollar* and flipchart (The Dollar Savings Bank); *Annual Report* (Savings Banks Assn.); *Teller Training Procedures*, training manual (The N. Y. Bank for Savings).

KEN SACO ASSOCIATES, INC.

1 Rockefeller Plaza, New York, N.Y. 10020
Phone: PLaza 7-7815 A/C 212
Date of Organization: 1957
Ken Saco, *President*
Curt Lowey, *Executive Art Director*

SERVICES: Design, create and supervise production of films, filmstrips and slide presentations. FACILITIES: Design studio.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *Heartbeat*, *Salesmachine*; *Jericho* (TV Bureau of Advg.); *MMRSP* (Canadian TV Bureau). SLIDEFILMS: *The Select Customer* (Flower & Garden Magazine).

MICKEY SCHWARZ PRODUCTIONS, INC.

419 East 54th Street, New York, N. Y. 10022
Phone: PL 5-5610 A C 212
Date of Organization: May, 1962
Branch: Academy TV Film Productions of Canada, 433 Jarvis St., Toronto 2, Ontario.
Mickey Schwarz, *Owner, Producer-Director*
Julius Edelman, *Vice-President, Producer-Director*
Barbara Dooley, *Production Manager*

SERVICES: Scripts, writing, artwork, layouts, production, editing. FACILITIES: Stage with permanent cyclorama, screening room, cutting facilities.

RECENT PRODUCTIONS AND SPONSORS
TV COMMERCIALS: for Kellogg's (Leo Burnett); Downy; Jif Peanut Butter (Grey Advg.); Alcoa (Fuller & Smith & Ross); Prudential (Beach McCClinton); Helena Rubinstein (Ogilvy, Benson & Mather); Instant Maxwell House Coffee; Carnation Milk (Baker Advg.); Labatts (Ronald Reynolds); Mark Ten Cigarettes (McCann-Erickson).

SEXTANT, INC.

1271 Avenue of the Americas, New York, N.Y.
Phone: LT 1-7611 A/C 212
Date of Organization: 1959
Robert D. Graff, *President*
Robert Emmett Ginna, *Vice-President*
Milton A. Fruchtmann, *Vice-President*
Peter Davis, *Program Development*
Allan B. Schwartz, *Production Manager*

SERVICES: Production of documentaries for business and television; entertainment programs for television; theatrical feature films. FACILITIES: None listed.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *Heritage of Freedom* (U. S. Dept. of Defense); *What's New?*; *Franklin D. Roosevelt Series* (ABC Television Network). In production: *Inside the Movie Kingdom* - 1964 (90 min. special for NBC Television Network). *Young Cassidy*, theatrical feature (MGM distribution).

SKYLINE FILMS, INC.

124 East 40th St., New York, N. Y. 10016
Phone: YU 6-1737 A C 212
Date of Incorporation: April, 1963
Joseph F. McDonough, *President, Exec. Prod.*
David Saperstein, V. P., *Chg., Production*

SERVICES: Motion picture production, live and animated; script and research services on communications problems for business & industry. FACILITIES: Executive, production offices; screening, editing facilities.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *Dealer Meetings-1963*, three films (Texaco); *The Enemy Below* (Geigy Chemical); *Premiums* (American Machine & Foundry); *World's Fair*, two films (Johns-Manville). TELEVISION FILM: *Guest-Miami-Mexico* (Guest Airways).

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a Copyrighted Business Screen Feature



STEEG PRODUCTIONS

26 West 9th Street, New York, N.Y. 10011
Phone: GRamercy 7-3417 A/C 212
Date of Organization: 1960
Ted Steeg, *President*
David Gordon, *Director of Sales*

SERVICES: Motion pictures for television and industry; sound slidefilms, marketing services and advertising. FACILITIES: Talent.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *Marketplace* (Magazine Publishers Assn.); *Portrait of a Player* (Summer Broadcasting Corp.); *Twist Time* (Seelburg Corp.). SLIDEFILMS: *Most Likely to Succeed* (Prudential Insurance Co.); *The New Breed* (Purchasing Week Magazine).

SIDNEY J. STIBER PRODUCTIONS, INC.

134 East 28th St., New York, N.Y. 10016
Phone: MU 5-5516 A C 212
Date of Organization: June, 1954
Sidney J. Stiber, *President*
Charlotte R. Stiber, *Vice-President*
Michael Mayer, *Secretary*
Martin Green, *Production Manager*
William J. Gammi, *Chief Writer*
Harold Seiden, *Camera*

SERVICES: Specialists in industrial and commercial films for TV, public relations and governmental use, especially 35mm color films. FACILITIES: Complete production including sound stage, cutting rooms, Osberry animation stand, projection and meeting facilities.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *Jim Bishop's Honeymoon Diary* (Pan American World Airways); *Jet Flight 100* (PAA); *The Sprouls Report*; *Detroit Knows Best* (Tyrex, Inc.); *What Is Happening to Our Farm Families* (American Cyanamid); *Mali Athletes in the U.S.*; *Voice from Africa*; *Visit of Emperor Haile Selassie* (U. S. Information Agency). TV COMMERCIALS: for Eastern Airlines; J. P. Stevens & Co.; A T & T; American Cyanamid.



HENRY STRAUSS & CO., INC.

31 West 53rd St., New York, N. Y. 10019
Phone: PLaza 7-0651 A C 212
Date of Organization: 1951
Henry Strauss, *Executive Producer*
Walter Raft, *Vice-President*
Robert Wilmot, *Vice-President*
Marvin Dreyer, *Production Supervisor*
William Hagens, *Training Coordinator*
John von Arnold, *Media Development*
Mary Lynn Hanley, *Distribution*

SERVICES: Internal and external communications, including: public and employee attitude development, sales training; sales promotion; community, customer and industrial relations; management and staff training, through the medium of programmed motion pictures (excluding TV commercials). Semi-animated and slidefilms, training courses and guides; printed and recorded material; other coordinated audio-visual tools. FACILITIES: All necessary for research, planning, programming and the creation and production of these media.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *Phone-Power*, *Credit*, *Collection and the Salesman*, *Sales Opportunities in the Service Call*, *Inventory Cycling*, *Making Appointments*, *Opening New Accounts*, *Reactivating New Accounts* (American Telephone & Telegraph Co.); *For Your Benefit* (International Business Machines); *New Horizons*, *Man the Manager*.

NEW YORK PRODUCERS

HENRY STRAUSS & COMPANY:

We'll Talk About It in the Morning, Flight Zero Thousand, Return of Flight Zero Thousand, A Slight Delay, Selling by Plan, Handle With Care, Analysis and Projection, Arrival and Departure (Pan American Airways).



STURGIS-GRANT PRODUCTIONS, INC.

325 East 44th Street, New York, N.Y. 10017

Phone: MUrray Hill 9-4994 A/C 212

Date of Organization: 1948

Warren Sturgis, *President, Exec. Producer*

Benedict Magnes, *Vice-Pres., Gen. Manager*

William H. Terry, *Vice-Pres., Chg. Prod.*

A. E. Snowdon, *Secretary-Treasurer*

Wynne S. Eastman, *Associate Producer*

William T. Moeller, *Chief Cameraman & Editor*

Orestes Calpini, *Art Director & Animator*

Charles E. Dutches, M.D., *Medical Consultant*

SERVICES: Educational, industrial and documentary films and filmstrips; special emphasis on medicine, health and science; animation of all types, scripts and storyboards; TV commercials; demonstration films; foreign language adaptations; service work. **FACILITIES:** Mitchell and Ariflex 16mm and 35mm cameras for live-action photography; special photomicrographic, time-lapse and endoscopic camera equipment; two 16mm 35mm Oxberry animation cameras and stands; full art studio; sound stage, sets; recording; editing.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *What is Fertilizer; Soil Testing; The Story of Nitrogen* (Esso Chemical Co.); *College Conference at Mont Tremblant* (DuPont); *Pregnoticon* (Organon); *This is Howe Sound*, 1963 (Howe Sound Co.); *Technic for Repair of Indirect Inguinal Hernia; Repair of Popliteal Aneurism* (J. L. Madden, M.D.); *Band-Aid Surgical Drape* (Johnson & Johnson); *Clinical Pathology Tests in Health Evaluation* (Thomas M. Peery, M.D.); *Fetal and Neonatal Circulation* (E. R. Squibb & Sons). 8mm films for Warner-Chilcott; Johnson & Johnson; Parke-Davis: *Distinctive Properties; Contractor Supply Corp.*; C. A. Parshall Co.; Glamorene. **FILMSTRIPS:** Reeves Dry Copy Machine (Reeves Industries, Inc.); Union Envelope (Cargill, Wilson & Acree).

TARGET FILM PRODUCTIONS, INC.

351 Park Ave. South, New York, N.Y. 10016

Phone: MU 4-4761 A/C 212

Date of Organization: April, 1962

Date of Incorporation: November, 1963

Glen P. Mathews, *President*

Richard J. Powers, *Vice-President*

Shirley Powers, *Secretary*

Laura Mathews, *Treasurer*

SERVICES: Industrial, educational and documentary motion pictures; sound filmstrips; slide presentations and implant production services. **FACILITIES:** Sound studio with recording booth; camera, lighting, sound equipment; editing and screening facilities and equipment.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The 1050 - II; The Electronic Shelf* (Univac Div., Sperry Rand Corp.); *Programmed for Service* (Internat'l Tel. & Tel.); *Highlights of the Colonial Study* (Sales Graphics). **SLIDEFILMS:** *Cards Are Different* (Univac Div., Sperry Rand Corp.); *The Remington 25 Electric Typewriter* (Remington Rand Office Machines Div., Sperry Rand Corp.). **TV NEWS:** for New York Stock Exchange. **TV COMMERCIALS:** Series for American Bible Society.



TELIC, INC.

Film Center Building

630 Ninth Avenue, New York, N.Y. 10036

Phone: JUdson 2-3450 A/C 212

Date of Incorporation: 1956

Elwood Siegel, *President, Executive Director*

Edward F. Boughton, *Vice-Pres., Exec. Prod.*

Jessie B. Adamson, *Administrator*

Anne Dublin, *Accounting*

Philip F. Breiman, *Asst. Production Mgr.*

David Mower, Mary Tucci, *Editorial*

SERVICES: Designers, co-producers of motion pictures and related audio-visual programs for special audiences and general public. Script-to-screen creative staff services for TV, education, industry, agriculture and government. Complete editorial. Simplified co-production units for in-plant production. Security project department; location filming anywhere; live action and/or animation. **FACILITIES:** Air conditioned facilities for 35mm 16mm color and b&w production. Cameras, recorders, electrical equipment, lights, grip, prop equipment; camera and location cars. Insert studio; make-up and dressing rooms; screening rooms; completely equipped cutting rooms; offices for conferences and writing.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *A Step Ahead, Be First in Forage, High Speed Haymaking, More Than Meets the Eye, Chet Huntley on Grassland Farming* (New Holland Machine Co.); *Test #1* (Mobil Oil); *The Meeting* (Bulova Watch Co.); *Aris* (Sperry Gyroscope Co.); *Acoustical Problems, Course of Action, The Wholesaler, The Luminaire Ceiling System, Fall Spectacular* (Armstrong Cork Co.); *The Family Rosary Crusade in your Diocese* (The Family Rosary, Inc.); *Goals for the New York Region* (Regional Plan Assn.). **TV COMMERCIALS:** for BBD&O; Armstrong Circle Theater; SSC&B; Lipton Tea; Tennyson Cigarettes; Cold Water ALL; Mobil Oil; Mobil International Products; and others.

TERRYTOONS

(A Division of CBS Films, Inc.)

35 Centre Avenue, New Rochelle, New York

Phones: NE 2-3466; PL 1-2345, Ext. 7610

William M. Weiss, V. P. and General Mgr.

SERVICES: Producers of animated commercials, theatrical cartoons, television film series. **FACILITIES:** Animation facilities, including comprehensive Xerox installation.

RECENT PRODUCTIONS AND SPONSORS

TV COMMERCIALS: for: Colgate — Soaky (Ted Bates & Co.); National City Bank (Byer & Bowman); Kenner Products (Leonard M. Sive Agency); Fizzies (Lennen & Newell, Inc.); 6-12 Insect Repellent (J. M. Mathes & Co.).

TFI Productions, Inc.

150 West 54th Street, New York, N. Y. 10019

Phone: COlumbus 5-3520 A/C 212

Date of Organization: 1948

(See complete data under Cinema Center of New York listing, this section)

THIRTY-THREE PRODUCTIONS, INC.

266 East 78th Street, New York, N.Y.

Phone: TR 9-5959 A/C 212

Date of Organization: 1963

Jack A. Fenimore, *President-Exec. Producer*

Michael Stehney, *Vice-Pres.-Director*

Irving Sachs, *Vice-President-Editor*

Neil Matz, *Editor*

Jules Schwerin, *Producer-Director*

Martin Hornstein, *Production Manager*

Kay Fenimore, *Treasurer*

Norman Cohn, *Production Assistant*

SERVICES: Motion pictures for television, sales training, public relations and industrial uses.

THIRTY-THREE PRODUCTIONS:

FACILITIES: 35'x60'x18' sound stage; editing facilities; three operating kitchens for food preparation and photography.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: NBC Promotion with Rex Marshall (Humble Oil). **TV COMMERCIALS:** for Dodge, Shaelers Beer (BBD&O); Westinghouse (Grey Advertising); Lucky Whip, Shell (Ogilvy, Benson & Mather); Humble Oil (McCann Erickson); Hartford National Bank (Wilson, Haight & Welch). New company, formed 1963.



TIESLER PRODUCTIONS

330 East 49th St., New York, N.Y. 10017

Phone: PLaza 5-7364 A/C 212

Date of Organization: 1957

Hans Tiesler, *Owner*

SERVICES: Complete production services for industrial, special purpose films. Specialists in public relations, sales promotion, educational and sales training motion pictures. **FACILITIES:** Offices, projection and cutting room with personnel for script writing, direction, editing, technical animation and production.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Corn Rootworm Control* (American Cyanamid Co.).

TOMLIN FILM PRODUCTIONS, INC.

450 Lexington Ave., New York, N.Y. 10017

Phone: YUkon 6-5090 A/C 212

Date of Organization: 1939

Date of Incorporation: 1946

Frederick A. Tomlin, *President*

Carl A. Tomlin, *Vice-President*

Mary D. Tomlin, *Secretary-Treasurer*

Harry L. Flynn, *Sales Manager*

SERVICES: Production of sales promotion, institutional, and industrial motion pictures, sound slidefilms, wide-screen slides and filmstrips, regular filmstrips, and slides, slide motion pictures. Special emphasis on color control. **FACILITIES:** Photographic studio, art department, editing and 35mm motion picture cameras; still photographic and projection equipment; Panamatic filmstrip camera.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The Fuel Cell; Progress Report #1* (Pratt & Whitney Aircraft); *American Bankers Association* (J. Walter Thompson Company); *Christmas Cards & Calendars* (UNICEF); *Palletizer Shipping Program* (General Foods Corporation). **SLIDEFILMS:** *Birds Eye Sales Meeting; Marketing & Sales Computer Systems Flow* (General Foods Corporation); *Recruiting Film #1; Income Compensation; Sights & Sounds of Security* (Metropolitan Life Insurance Company); *Prince Matchabelli* (J. Walter Thompson Co.); *Simmons Sleep Research Program; Inside Story of Beautyrest* (Simmons Company); *Property Relations of Natural & Synthetic Rubber; Distributor Meeting* (U. S. Rubber Company); *Boudoin College Capital Campaign* (Kersting Brown & Company). **WIDESCREEN FILMS:** *Vive La Difference!* (Young & Rubicam, Inc.); *President's Stockholders Annual Report Meeting* (General Foods Corporation).

Training Films, Inc.

150 W. 54th Street, New York, N. Y. 10019

Phone: CO 5-3520 A/C 212

Date of Organization: 1948

(See complete data under Cinema Center of New York listing, this section)



this symbol over a producer's listing in these pages refers to display advertisement within this Production Review issue.

TURTLETAUB & MOSS

145 East 49th St., New York, N.Y. 10017

Phone: PLaza 2-2635 A/C 212

Date of Organization: 1963

Stanley Turtletaub, *Production Director*

Jack I. Moss, *Creative Director*

Priscilla Young, *Executive Assistant*

SERVICES: Creative scripts, art, recording, direction and photography for slidefilms, motion pictures, sales meetings, live presentations, seminars, industrial shows, school educational programs, theatrical and TV productions. **FACILITIES:** Production from scriptwriting to screening and direction of live presentations.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Shoppers' Sweepstakes*; 1964 *Sales Training Presentation* (Pepsi-Cola Co.); *The Trial of Reginald Arbuckle* (Sun Oil Co.); Exhibitor trailers for *Come Blow Your Horn*; *Lady in a Cage*; *A New Kind of Love*; *All the Way Home*; *Fun in Acapulco*; and others (Paramount Pictures Corp.). **SLIDEFILMS:** *Jack & Jill Sales Presentation* (Curtis Pubg.); 1964 Promotion Presentation; *Tribute to the Route Salesman* (Pepsi-Cola Co.); *Revolution in Retailing* (Lever Bros. & Assoc., Ltd.); *What a Way to Go* (20th Century-Fox); *The Story of G.A.C.* (General Acceptance Corp.); *Life in the Middle Ages* (Paramount Pictures Corp.). **LIVE PRESENTATIONS:** for Bulova Watch Co.; Sun Oil Co.

T.V. GRAPHICS, INC.

369 Lexington Ave., New York, N.Y. 10017

Phone: TN 7-3330 A/C 212

Date of Organization: 1919

Bernard Rubin, *President*

Lee Blair, *Exec. Vice-President & Treas.*

Sid Greenhaus, *Vice-President & Prod. Mgr.*

Louis Melamed, *Vice-President & Sales Mgr.*

Edmond Witalis, *Producer-Director*

Frank Papp, *Producer-Director*

Ken Walker, *Animation Head*

Walter Rogge, *Head Editor*

Ted Pable, *Director of Photography*

Bob Franz, *Werner Koopman, Special Effects, Stop Motion*

SERVICES: Commercial production for advertising and industry, live action, rear projection, stop motion, special effects, full animation. **FACILITIES:** Sound stage, 75' x 100'; stop motion stage; Mitchell rear-screen process projector; animation and art department; optical printing.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: Untitled for International Nickel Co. **TV COMMERCIALS:** for Procter & Gamble Co.; General Foods Corp.; Lever Bros.; Chevrolet Div.; General Motors Corp.

United Film & Recording Studios, Inc.

17 East 45th Street, New York, N.Y. 10017

Herbert Rosen, *Eastern Representative*

(See complete listing under Chicago area)

UNITED STATES PRODUCTIONS, INC.

5 East 57th Street, New York, N.Y. 10022

Phone: PLaza 1-1710 A/C 212

Date of Organization: 1947

Francis C. Thayer, *President*

Alfred Butterfield, *Chairman and Executive Producer*

Robert Potter, *Secretary*

John C. Kohn, *General Manager*

Rosalie B. Steinberg, *Executive Assistant*

Robert E. Dierbeck, Tom Hollyman, Richard

A. Lukin, Bert Shapiro, *Producer-Directors*

SERVICES: Production of theatrical, television, educational and industrial motion pictures, sound slidefilms, film strips and TV commercials. **FACILITIES:** Complete 35 and 16mm production

UNITED STATES PRODUCTIONS

facilities, color, b&w, including sound stage, theatre, cutting rooms and animation recording studio.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The Earth and the Sea*, series of eight (Lamont Geological Observatory, Columbia University); *Population, The Problem and the Promise*, series of five (NETRC); *Frontiers of Astronomy*, series of three (American Astronomical Society); *American Painting* (National Gallery of Art); *Welcome to Jordan* (World's Fair Pavilion, Kingdom of Jordan); *Old Crow Anniversary* (National Distillers).

UNIVERSITY FILMS, INC.

Plaza Hotel, 2 West 59th St., New York,

N.Y. 10019

Phone: PL 2-3520 A/C 212

Date of Organization: 1949

William P. Gottlieb, *President*

Walter E. Schaap, *Vice-President*

Aida Golt, *General Manager*

John G. Finkbinder, *Production Manager*

Ed Dahlin, *Art Director*

SERVICES: Creation and production of sound slidefilms and filmstrips. Specialists in educational and institutional work, sales promotion, personnel training, business-sponsored filmstrips for school distribution. Counsel on all phases of audiovisual presentation. Writing and production of illustrated booklets. **FACILITIES:** Research and scriptwriting staff; art department, photo studio; recording and projection equipment.

RECENT PRODUCTIONS AND SPONSORS

SLIDEFILMS: *Put Some Life in Your Business* (Prudential Insurance Company); *Tropospheric Scatter Radio Propagation* (Radio Electronic Laboratories); *The World of Economics* - series; *Driver Education II* - series (McGraw-Hill); *Marriage and Money* (Institute of Life Insurance).

VAN PRAAG PRODUCTIONS, INC.

1600 Broadway, New York, N.Y. 10019

Phone: PL 7-2687 A C 212 (TWN: 212 NY 1-2687)

Date of Organization: January, 1952

Branch Offices: Florida: 3143 Ponce de Leon

Blvd., Coral Gables, Miami. Phone: Highland 4-3191. A Van Praag, *Gen. Mgr.*

Michigan: 2301 Dine Bldg., Detroit 26.

Phone: Woodward 2-4896. Andrew Pastula,

Gen. Mgr. California: 6269 Selma Ave.,

Hollywood 28. Phone: Hollywood 2-2341.

Jean Vallier, *Gen. Mgr.*

William Van Praag, *President*

Mare S. Asch, *Executive Vice-President*

Robert T. Richardson, *Vice-President,*

Creative Services

Andrew L. Duca, *Account Supervisor,*

Creative Services

Daniel Karoff, *Production Manager*

Robert Van Praag, *Distribution*

Charles Carrubba, *Editor*

Henry Marcus, *General Manager*

Anita M. Palumbo, *Business Manager*

Lois Gray, *Accounting*

SERVICES: 35mm & 16mm color, b&w motion pictures for commercial, industrial, educational, promotional, governmental, documentary and theatrical presentations; slidefilms and distribution. **FACILITIES:** Sound stage, full editing facilities plus vidicon and projection closed circuit facilities.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Something for Mrs. Gibbs* (Pittsburgh Plate Glass Co.); *Firm Alliance* (U. S. Information Agency); *Red Circle Safety* (U. S. Royal). **SLIDEFILMS:** *Just Around the Corner* (Amer. Gas Assn.); *Successful Selling the Personal Way* (Bevlon). **TV COMMERCIALS:** for Alcoa; American Doll Co.; Cannon Sheets; Chrys-



VAN PRAAG PRODUCTIONS:

ler Corp.; Dominion Appliances; Hytone Supplies; Lever Bros.; Magically; Marathon Gas; Medi-Quik; Mercury; Mrs. Butterworth; Phillips 66; Plymouth; Radio Corp. of America; Rambler; Rubbermaid; San Giorgio Spaghetti; Sinclair; Swance Towels; Transogram Toys; U. S. Rubber; Valiant.

VAVIN, INC.

(Video and Visual Information Films)

236 East 46th Street, New York, N.Y. 10017

Phone: MUrray Hill 2-4624 A C 212

Date of Incorporation: March, 1948

Branch Offices: Paris: 72 Boulevard Raspail,

Paris VI, France, Phone: LITtre 99-61.

Mme. Yvonne Oberlin, *Manager*, Switzer-

land: 31 Grande Rue, Geneva, Switzerland,

Phone: 26-21-27. N. Z. Moreno, V. P. &

Manager.

Richard de Rochemont, *President, Ch. of Bd.*

Gerald E. Weiler, *Exec. Vice-President*

N. Z. Moreno, *Vice-President*

Joseph Stultz, *Vice-President*

Ruth Teksmo, *Secretary, Asst. Treasurer*

SERVICES: Production of documentary, industrial, public relations and travel films for theatrical, non-theatrical and television distribution. Production of closed-circuit telecasts. **FACILITIES:** Production and editorial for 16 and 35mm color, b&w, in U. S. and overseas.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The Town of Oyster Bay Story* (Town of Oyster Bay); *The Age of Curiosity* (Seventeen Magazine); *The Road to the Olmec Head* (Houston Museum of Fine Arts); *The Superliner United States at Your Service* (U. S. Lines); *The Tag That Can Save Your Life*, one of a series (The Reader's Digest Assn.).

VIDEOTAPE PRODUCTIONS OF N.Y., INC.

101 West 67th Street, New York, N.Y. 10023

Phone: TR 3-5500 A C 212

Date of Organization: 1955

Howard S. Meighan, *President*

John B. Lanigan, *Vice-President & Gen. Mgr.*

Herbert W. Hobler, *Vice-Pres., Prod. Oper.*

Nathan H. Weiss, *Treasurer*

Charles F. Holden, *Production Manager*

Donald R. Collins, *Chief Engineer*

SERVICES: Production of television commercials and programs. **FACILITIES:** Three fully equipped television studios; two satellite studios; mobile affiliates throughout the U.S., Canada, Mexico and Europe. Creative, production and engineering staff of over 100. Ten Ampex Videotape Recorders including auxiliary components. Marconi Mark IV TV cameras.

RECENT PRODUCTIONS AND SPONSORS

VIDEO TAPE SHOWS: *The Advocate*; *Timex Comedy Special*; *The Cowboy & the Tiger*; *Romeros & Julietts* (National Education Television). **VIDEO TAPE TV COMMERCIALS:** for Alberto Culver; American Motors; Armstrong Cork; Chemstrand; Coca-Cola; Colgate; E. I. Du Pont; Esso; Ford Motors; General Foods; General Motors; Lever Bros.; National Biscuit; Pepsi-Cola; Procter & Gamble; Texaco; Timex; U. S. Steel.

All the Facts You Need to Know

☆ Concise, accurate data on film production sources throughout the world appears in these pages. The buyer is invited to preview current pictures made by listed companies; the nature of their experience is noted under Client References under each company's listing text in these pages.

NEW YORK PRODUCERS



VISION ASSOCIATES, INC.

650 Fifth Avenue, New York, N. Y. 10019

Phone: Circle 5-2611 A C 212

Date of Organization: December, 1959

Lee R. Bobker, *President*

Seymour J. Weissman, *Vice-President*

Irving L. Oshman, *Vice-President*

Helen R. Kristt, *Vice-President*

Richard G. Wolf, *Production Manager*

SERVICES: Producers of motion pictures, slide-films, theatrical and television programs. **FACILITIES:** Offices, screening and editing rooms and all necessary facilities for production of film, tape, theatrical and all audio-visual media.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Toymakers*; *The 91st Day* (Smith Kline and French Labs); *Island of Pleasure* (Grace Line); *Permanent Way* (Caltex); *Signposts* (Nat'l TB Assn.); *Suffer Little Children* (Lutheran Child Welfare Assn.); *Long Day's Journey* (Visiting Nurse Service); *Treasure of the Tropics* (United Fruit Co.); *Schools Come First* (Ohio Education Assn.); *Reader's Digest in America* (Reader's Digest); *Heartbeat* (U. S. Information Agency); *Tomorrow — the Stars* (RCA); *Wings to the Land of the Maya*; *In U. S. Hands* (Pan American); *Give Mine Special Attention* (Nat'l Education Assn.); *Automatic Language Translation* (Internat'l Business Machines). **TV COMMERCIALS:** for Boys Clubs of America; Girl Scouts of the USA; Nat'l Education Assn.; Nat'l TB Assn.



VISUALSCOPE INCORPORATED

103 Park Avenue, New York, N.Y. 10017

Phone: MUrray Hill 3-3513 A/C 212

Date of Incorporation: 1955

Robert Taylor, *President*

Manuel Rey, *Exec. Vice-Pres., Creative Dir.*

Edward L. Rasch, *Vice-President, Sales*

Marvin Green, Jr., *Sales Manager*

SERVICES: Audio-visual presentations including the Visualscope wide screen slide and filmstrip presentations, 35mm and 16mm filmographs, 35mm and 16mm live action, slides, flipcharts, VnGraphs and spectaculars staged for sales meetings, sales promotions and training, public relations, corporate stockholders meetings, motivational research studies and technical presentations. **FACILITIES:** Art department, photographic studio, staff writer, projection equipment and recording facilities. Trained personnel for staging and production of presentations.

ASSURED SALESMAN'S DIVISION

Irv Zuckerman, *President*

Ray DuFlon, *Vice President*

SERVICES: Participation meetings designed to teach specific communication skills in sales, sales management, employee relations, etc. Sales and management training courses, both centralized and decentralized. **FACILITIES:** Writing, staging and production of sales and management meetings.

ROB HILLS PRODUCTIONS

Robert F. Hills, *President*

SERVICES: Creation and personal supervision of industrial shows and group-selling presentations; consultant, writer, producer and narrator.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Jerry Lewis Special* (American Broadcasting Company); *Score* (Bristol Myers); *Now and Forever* (University Microfilm); *SRO* (Columbia Broadcasting System); *Special Project for the Xerox Corporation*; *The Salesman* (Time, Inc.). **FILMOGRAPHS:** *Cedar-*

VISUALSCOPE INCORPORATED:

brook (Westinghouse Electric); *HTH* (Olin Mathieson); *Emergency Reporting*; *Group Alert*; *Law Enforcement Teletypewriter Service*; *Outdoor Phones* (AT&T); *Softique*; *Ban* (Bristol Myers); *Time Was When* (Time Magazine); *Trailer Titles* (Eastman Kodak Company); *Babies Don't Bounce* (Johnson & Johnson). **SLIDE-FILMS:** *A Friend of Man*; *The Material Difference* (B. F. Goodrich); *Dycril* (Du Pont); *Battery Power Plus & Minus*; *Sparkling New Battery Sales* (Socony Mobil); *Pulverizers* (Babcock & Wilcox); *Two News Presentations* (Columbia Broadcasting System); *Four New Product Presentations* (Eastman Chemical); *The Big Wedding*; *Cooking With New Spray*; *Great Flavor Robbery* (Lever Bros.); *The Poly That Keeps Its Promise* (Celanese Corporation); *The Acid Test* (Standard Packaging). **WIDE SCREEN PRESENTATIONS:** *Old Taylor "Hall of Fame"* (National Distillers); *NEMA Presentation* (Babcock & Wilcox); *Gillette Sales*; *ABC Affiliates Meeting* (American Broadcasting Company); *Liquor Presentation* (Cue Magazine); *Where Service is an Exciting Theme* (Woman's Day Magazine); *Promotion Preview* (Socony Mobil); *Sylvania Lights the Way* (Sylvania Tube Division); *B.E.M.A. Presentation* (I.B.M.); *Personal Development Conference* (Johnson & Johnson). **SALES MEETINGS:** for Phillips Van Heusen; Columbia Broadcasting System; Borden's; Johnson & Johnson; Westinghouse Electric; Westinghouse Micarta; American Machine & Foundry; Quality Bakers of America.

VPI INDUSTRIAL PRODUCTIONS, INC.

8 East 48th Street, New York, N.Y.

Phone: JUdson 2-8082 A/C 212

Gordon Crowe, *President*

George Wagner, *Production Manager*

SERVICES: Slidefilms, motion pictures, visual and audio elements for sales meetings, conventions, seminars and industrial programs. **FACILITIES:** 2 sound stages in New York at 321 W. 44th St. and 510 W. 57th St.; in Hollywood, California at 1515 N. Western.

RECENT PRODUCTIONS AND SPONSORS

SLIDEFILMS: *Christmas Packaging* (Calvert Distillers); *Getting Them in the Door* (Scandinavian Airways); *Last-O-Roof*; *Fiberglass 325 Shingle* (Johns-Manville Company). **LIVE & FILMED TOURING SHOW** for: B. F. Goodrich Company. **LIVE & FILMED PRESENTATION** for: the DuPont Company.

VPI (VIDEO PICTURES, INC.)

321 West 44th Street, New York, N.Y. 10036

Phone JU 2-8082 A/C 212

Date of Organization: 1940

George Tompkins, *President*

Sheldon B. Satin, *Exec. Vice-President*

Bill Huston, *Vice-Pres. & Sales Manager*

Jim Marshutz, *Vice-President (Sales)*

Dick Feldman, *Vice-President (Director)*

Jack Goodford, *Vice-President (Director)*

Bob Winkler, *Vice-President (Sales)*

Lennie Hirschfield, *Vice-Pres. (Cameraman)*

SERVICES: TV film commercials; industrial films. **FACILITIES:** Studios at 321 W. 44th St. and 510 W. 57th St., New York.

RECENT PRODUCTIONS AND SPONSORS

TV COMMERCIALS: for Volkswagen (Doyle, Dane, Bernbach); Goodyear Tires (Y & R); Salem Cigarettes (William Esty); Salvo (Leo Burnett); Chevrolet (Campbell-Ewald); Rambler (N. W. Ayer); Colgate Dental Cream (Ted Bates); U. S. Steel (BBD&O); Nestles (McCann-Erickson); Sprite (McCann-Marschall).



this symbol over a producer's listing in these pages refers to display advertisement within this Production Review issue.



ROGER WADE PRODUCTIONS, INC.

16 West 46th Street, New York, N. Y. 10036

Phone: Circle 5-3040 A/C 212

Date of Incorporation: 1946

Roger Wade, *President*

Florence Hewitt, *Production Coordinator*

SERVICES: Production of motion pictures for industry and government; TV commercials, animation, sound slidefilms (single and double frame). Specialists in production of Salesmate programs. **FACILITIES:** Photographic studio, editing room, dark rooms; Osberry 16mm-35mm animation stand and slide and slidefilm cameras and stands; Creative, script and art departments.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Reaction* (Magazine Publishers Assn.); *Security Regained* (First National City Bank); *Cover Girl* (Noxema Chemical Co.); *Plan for Tomorrow* (R. I. Hospital Trust). **SLIDEFILMS:** *Profit Flow* (Anaconda Wire & Cable); *Let's Talk About Air Conditioning* (Johns-Manville). **SLIDE PRESENTATIONS:** for Seagram Distillers. **TV COMMERCIALS:** for Volunteers of America.

ROBERT WARNER PRODUCTIONS

7 East 78th St., New York, N.Y. 10021

Phone: RH 4-7979 A/C 212

Date of Organization: 1959

Robert Warner, *President*

SERVICES: Live, film and tape programs and commercials. **FACILITIES:** For every type of photography, special effects and editing.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *How Sure Are You*; *Bob Hope Public Service Film*; *Senator Gale W. McGee Training Film* (American Diabetes Association); *Language & Linguistics, Nationalism & Colonialism* (National Educational TV & Radio Center).

W C D, INC.

1600 Broadway, New York, N. Y. 10019

Phone: Circle 7-1600 A/C 212

Date of Organization: 1957

Branches: 1041 N. Formosa Ave., Hollywood 38, California, Hollywood 3-3113. Robert Carlisle, Jr., *Supvr.* 410 North Michigan Ave., Chicago 11, Ill. Phone: 644-2641. Dick Lewis, *Midwest Repr.*

Robert W. Carlisle, *President*

Thomas Dunphy, *Executive Vice-President*

Jack Lemmon, *Vice-President, Sales*

John Affriol, *Vice President — TV Production*

Walter Kullberg, *Secretary-Treasurer*

Morris D. Behrend, *Sales*

Rex Cox, *Creative Director & Producer*

Jay Kacin, *Director*

Larry Pall, *Staff Cameraman*

SERVICES: Facilities and staff for the production of all types of motion pictures including theatrical, industrial, documentary, television, educational, governmental. **FACILITIES:** New York: two large air-conditioned studios, 3/4" and 35mm tape recording; camera, lighting and photographic equipment. Casting, editing and film storage. Hollywood: Fully equipped sound stages available in Hollywood; extra large backlot; existing set elements both interior and exterior.

RECENT PRODUCTIONS AND SPONSORS

TV COMMERCIALS: for Sun Oil Co. (Wm. Esty Co., Inc.); Max Factor & Co. (Carson-Roberts, Inc.); Hartford Fire Insurance Group (McCann-Marschall Co., Inc.); Procter & Gamble Co. (Benton & Bowles, Inc.); So. Calif. Gas Co. (McCann-Erickson, Inc.); Goodyear Tire & Rubber Co.; Minute Rice, General Foods Corp. (Young & Rubicam, Inc.); Perkins SOS Div., General Foods Corp. (Foote, Cone & Belding); Maxwell House Coffee, General Foods Corp.; Pepperidge Farm, Inc. (Ogilvy, Benson & Mather, Inc.); Amsco Industries, Inc. (Henry Bach).



Wilding Inc.

405 Park Avenue, New York, N.Y.
 Phone: PLaza 9-0554 A/C 212
 Leon Kreger, *Vice-President*
 William Uskali, *Vice-President*
 Mel London, *Executive Producer*
 Gus Eisemann, *Production Manager*
 (See complete listing under Chicago area)

WILLARD PICTURES, INC.

45 West 45th Street, New York, N.Y. 10036
 Phone: JUdson 2-0430 A/C 212
 Studio: (Editorial, cutting, projection, recording, animation) 550 Fifth Avenue, New York, N.Y.
 Date of Organization: 1932
 John M. Squiers, Jr., *President*
 David C. Hessey, *Vice-President*
 S. H. Childs, *Treasurer*
 Frank Brittain, *Charge — Production Dept.*

SERVICES: Industrial, medical, educational, sales and job training motion pictures and slidefilms; training films for U. S. Armed Forces and Governmental agencies; theatricals; television film shows and commercials. FACILITIES: Mitchell NC cameras and camera-top station wagons, portable generators, field sound recording instruments; pioneer in industry techniques and equipment; color production in East and South America for theatrical producers; animation department; projection and cutting rooms; creative staff.

RECENT PRODUCTIONS AND SPONSORS
 MOTION PICTURES: *Oral Polio* 1964 (Lederle Laboratories Div., American Cyanamid Corp.); *Cornell Centennial* (Cornell University); *Geigy Universal*, *Geigy Diazinon* (Geigy Chemical Corporation); *Skiing in Australia and New Zealand with John Jay*, series of three (Qantas Airlines); Training films for U. S. Navy; Public Service TV films, etc. (Lederle Laboratories Division); *Kodak's World's Fair Exhibit*, film and live; production services on many films (Eastman Kodak Company).



SEYMOUR ZWIBEL PRODUCTIONS, INC.

11 East 44th Street, New York, N.Y. 10017
 Phone: MUrray Hill 2-4450 A/C 212
 Date of Organization: 1915
 Seymour Zweibel, *President, Executive Producer, Director*
 Susan Wayne, *Vice-President, Producer, Director*
 Lillian Klass, *Secretary*

SERVICES: Production of 35mm, 16mm, 8mm motion pictures, industrial and theatrical; sound slidefilms, stripfilms and slide motion films. FACILITIES: Complete sound studio, 40' x 60' stage; still studio; art and editorial services; sound recording, etc.

RECENT PRODUCTIONS AND SPONSORS
 MOTION PICTURES: Slide motion series (N. Y. Tel. Co.). SLIDEFILMS: Training series for J. C. Penney Co.; W. T. Grant Co.; N. A. C. M.; First National City Bank; Selling series for Dun & Bradstreet.

See Advertising Pages for Helpful Data

Producers whose advertisements appear on other pages of this Annual Review Issue carry this special designation (*) over listing text. Refer to the convenient "Index to Advertisers" on the last page of this issue for page number. The "Blue Chips" of film production advertise regularly in the pages of BUSINESS SCREEN.

NEW YORK STATE: UPPER NEW YORK

Buffalo, New York Area

ACADEMY-McLARTY PRODUCTIONS, INC.

20-2S Mesmer Street, Buffalo, N. Y. 14220
 Phone: S26-2500 A/C 716 (TWX: 091-245)
 Date of Organization: 1934
 Date of Incorporation: 1959
 Franz E. Hartmann, *Pres. & Exec. Producer*
 Thomas A. Fitzpatrick, *Sales Manager*
 Norman B. Ross, *Production Manager*
 James Vormelker, *Manager, Slide & Filmstrip Dept.*
 Hal E. Lockwood, *Art Director*
 Bud Norton, *Animation Artist*
 William T. Clifford, *Chief Cameraman*
 Ted Hewson, *Sound Engineer*
 James J. White, *Electrician*

SERVICES: A comprehensive film service from pre-planning to projection. Specializing in 16mm and 35mm motion pictures for sales and technical training, public relations, education and government. Complete filmstrip department, mass slide duplicating, TV and theater commercials. FACILITIES: All new in 1964. 55' x 30' main stage, 25' x 25' insert stage, interlock theater, in-house art department complete with typography and photostat capability, four editing rooms, carpenter shop. 16mm-35mm Arriflex, Maurer, B&H cameras; Houston crane, Mole-Richardson studio lighting, ColorTran location lighting. State-of-the-art transistorized mixing console with full equalization on each channel, automatic ducker circuits, and noiseless faders. Magnasyn master recorder, 3 Magnasyn selsyn interlocked dubbers, sync location recorder, 1/4" tape recorders, Maurer optical recorder. Oxberry animation stand, still department and darkroom, music libraries, location truck. Entire staff security cleared to Secret.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Cast Iron — The Biography of a Metal* (The Gray Iron Founders' Society, Inc.); *Copper Mill Products Story* (The Electric Materials Co.); *Personal Equipment — Mobile Training Teams*; *SAGE — Semi-Automatic Ground Environment System* (U. S. Air Force); *March of Materials Technology* (Amer. Society for Metals); *Final Report AN GLR-1 at Sites 1 and 2* (General Dynamics Electronics); *Report to Dealers 1963* (Gorman Rupp Co.); *CO-H₂ Burner — Theory of Operation*; *CO-H₂ Burner — Maintenance* (U. S. Navy); *Lee Marvin Presents the Laughbreakers*, inserts (United Artists). SLIDEFILMS: *Patterns for Profit*; *Casting Design Vol. I*; *Casting Design Vol. II* (The Gray Iron Founders' Society, Inc.); *Motor Burnout Cleanup Filter Dryer*; *Ceramic Filter-Kore Filter* (Keomore Machine Co.); *Aronson Gear-Driven Positioners* (Aronson Machine Co.); *Multiple Refrigeration Systems* (Carrier Air Conditioning Co.). TV COMMERCIALS: for Barclays Bank Ltd.; Angostura Bitters Ltd.



HOLLAND-WEGMAN PRODUCTIONS, INC.

207 Delaware Avenue, Buffalo, N.Y. 14202
 Phone: S53-7411 A/C 716
 Date of Organization: 1952
 Date of Incorporation: 1962
 Edward J. Wegman, *President*
 Sheldon C. Holland, *Executive Vice-President*
 James I. Allan, *Production Manager*
 Paul C. Ent, *Director of Photography*
 John V. Gates, *Cinematographer*
 Zeb M. Pike, *Senior Writer — Director*
 John E. Bjarnow, *Art Director*
 William F. Nailos, *Studio Manager*
 James G. Linnan, *Chief Sound Engineer*
 Earl S. Rowell, *Laboratory Manager*
 Charles H. Wagner, Jr., *Account Executive*

HOLLAND-WEGMAN PRODUCTIONS:

SERVICES: Producers of motion pictures and sound slidefilms from original research and concept to distribution. Permanent staff of 23 skilled creative motion picture people to plan, write and produce sales promotion, public relations, industrial, educational, fund-raising, medical and scientific films. Producers of commercials and syndicated programs for television, including storyboards, scripts, animation and jingles. Planning and production of national sales meetings and programs. FACILITIES: Completely integrated film production center. 50' x 70' x 34' sound stage; 2 smaller studios for sound recording and insert shooting; 2 recording and mixing rooms; 6 editing rooms with Movielas; 2 interlock screening rooms; 45-seat theater; 16mm and 35mm blimped Mitchell and Arriflex cameras; Fearless Panoramic dollies equipped with Worral heads; multi-channel magnetic film recording and mixing equipment; optical film recorders; 2 1/4" Ampex recorders; M-R mike boom with Telefunken microphone; art and animation facilities, including 16mm and 35mm Acme animation stand; 3 film music libraries; laboratory for processing negative and reversal, printing and edgenumbering.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *82-70 Pinspotter* (AMF Pinspotters, Inc.); *Computer Printing* (Biggar Machinery Corporation); *City of Buffalo Presents* (City of Buffalo); *Bishop Burke Memorial* (Catholic Charities of Buffalo); three untitled electrical product films (Corning Glass Works); *Packaged Pipeline* (Dresser Manufacturing Div., Dresser Industries, Inc.); *Plus Dollars* (The R. T. French Co.); *Suite 16* (Graflex, Inc.); *A Stitch in Time* (New York State Bar Association); *Hydraulic Press Brakes* (Niagara Machine & Tool Works); *Profile* (Oberlin College); *The Forward Aircraft Controller* (Sylvania Electric Products, Inc. and Bell Aerosystems Company); *This is Trojan* (Trojan Div., The Yale & Towne Manufacturing Co.); *Sounds of the City* (United Appeal of Greater Cleveland); *Amp Gard-2500, Low Voltage Contractor, Power Con "200"* (Westinghouse Electric Corporation); *Key Club*, *Acapulco*, *J. C. Wilson* (Xerox Corporation). SLIDEFILMS: *How Unico Tires Are Made* (United Cooperatives, Inc.); *Safety Series A, B, C, and D* (J. H. Williams & Co.); 1963 Campaign—Untitled (Lockport Community Chest); *Charlie Takes the Pledge* (Niagara Falls United Givers Fund); untitled 1963 General Campaign (United Fund of Buffalo and Erie County, Inc.). TV COMMERCIALS: for American Cancer Society, Buffalo Trotting Assn., Inc., Dodge Dealers, Iroquois Gas Co., Liberty Bank of Buffalo, The Marine Trust Company of Western N. Y., Niagara Mohawk Power Corp., Park Motor Hotel, William Simon Brewery, Tree Pickle Co., Inc., etc.

FRANZ EDSON PRODUCTIONS

24 Grist Mill Lane, Halesite, New York
 Phone: HAMilton 7-2545 A/C 516
 Date of Organization: 1961
 Franz Edson, *Owner*

SERVICES: Production of documentary, technical and scientific motion pictures and slidefilms. Also photographic instrumentation services: memo motion, high-speed motion picture, photogrammetric triangulation, and data and instrumentation recording. FACILITIES: Production facilities: cameras, lights, sound recording and editing equipment. Animation stand and high-speed instrumentation equipment.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURE: (classified) Leesona Moos Corp. A-V PRESENTATIONS: for Bell Laboratories, Reeves Instruments, Schweber Electronics, Long Island Lighting Co., Philips Electronics, De La Rue, Cryogenerators.

NEW YORK STATE

Victor Kayfetz Productions, Inc.

1200 Westfall Road, Rochester, N. Y.
Phone: CHapel 4-5164; Greenfield 3-3000,
ext. 534

Don Lyon, *in charge*
(See complete listing under New York City)

VALLEY STUDIOS INC.

3594 Buffalo Road, Rochester, New York 14624
Phone: LY 4-9451 A/C 716

Date of Incorporation: 1962

Andrew MacGowan, Jr., *President*
Richard Floberg, *Vice-President*
Hans Ueckerth, *Director of Photography*
Earl Jerris, *Sound Services*
Charlotte Ladwig, *Production Coordinator*
Sally Smith, *Art Director*
Bud Morrell, *Chief Grip*

SERVICES: 35mm, 16mm, 8mm motion picture services; slidefilms, still photography; sound services including 14", 16mm & 35mm recording; animation; music composing and arranging; jingles. FACILITIES: Fully integrated and equipped production center, including a 40 x 65 sound stage and all regular production departments.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *One of the Girls*, Mr. Wilson Reports, L.D.X. (Xerox Corp.); *Quick-Scan* (Taylor Instrument Companies); *Cornell University* (Willard Pictures); *Vacumatic* (Biggar Machine Company); Series for Mixing Equipment Company. SLIDEFILMS: for Xerox Corporation; Roberts Wesleyan College; Heinrich Motors Inc.; Series for General Motors. TV COMMERCIALS: for Fanny Farmer, Milk for Health, Bernz-O-Matic (The Rumrill Co.); Standard Brewery, Lincoln Rochester Trust (Hutchins Advertising Co.); Kendall Oil, Liberty National Bank (Rarber & Drullard); Heinrich Motors (Hanna Associates); New York State Electric & Gas; Watkins Glen Racing; WHEC-TV.

NEW JERSEY

JOHN BECK ASSOCIATES, INC.

129 White Horse Pike, Audubon, New Jersey
Phone: Lincoln 6-8500

Date of Organization: 1958

Date of Incorporation: 1961

John C. Beck, *President*
Joseph Bonaduce, *Director of Motion Pictures*
Charles Reed, *Director of Art & Animation*
Joseph Mulhearn, *Staff Photographer*

SERVICES: 16mm live and animated motion pictures for industry; slidefilms and slide presentations. FACILITIES: 16mm cameras and editing equipment; still photography equipment and studio; photo type setting and production of diazo-chrome slides; art studio; Slide animation by means of polarized light; 20' x 30' studio. 35mm slide film stand; overhead slide programs; tape recording and 8mm magnetic recording facilities.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Aircraft Arresting Gear* (E. W. Bliss); *The Kombi Dingy* (Seascope Boat Co.). SLIDEFILMS & PRESENTATIONS: *Water Treatment Systems* (Crane Corp.); *Ongaro Dynamic Product Line* (Teleflex Corp.); Am-Finn Sauna Sales Promotion Program (Fleck Bros.); *Water Reclamation System* (Sherman SuperSonic Sys.).

LEWIS STUDIOS, INC.

15 South Grove St., East Orange, N. J. 07018
Phone: ORange 7-1800 A/C 201

Date of Organization: 1947

Donald E. Hulst, *President*

LEWIS STUDIOS, INCORPORATED:

Robert Van Derveer, *Vice-President, Chief Photographer*
Louis Binder, *Director of Creative Services & Sales*

SERVICES: Production of industrial and documentary motion pictures, all types sound slidefilms, still photography. Creative Department. Offset printing department for brochures, direct mail and catalogs. FACILITIES: Studio facilities for motion pictures, sound slidefilms, illustrative advertising photography. Darkroom facilities for still, b&w, color. Editing and audio facilities. Complete Art and Creative Departments.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Catapult* (Breeze Corp.); *Operation Pulsebeat* (East Orange General Hospital); A. L. P. (T. Shriver Co.); *Stretch-Pak* (Nevins Press). SLIDEFILMS: *Coricidin Promotion '64* (Schering Corp.).

HENRY CHARLES MOTION PICTURE STUDIOS

Plainfield Avenue, Edison, N.J.

Phone: KILmer 5-5104

Date of Organization: 1950

Date of Incorporation: 1961

Henry Charles, *President*
John Dunnachie, *Vice-President*
Henry Fleischer, *Secretary-Treasurer*
J. Sims Murray, *Account Executive*

SERVICES: Color and black & white 35mm, 16mm, 8mm motion pictures; filmstrips, slides, sales presentations, promotion and marketing aids, still photography in color and black & white, aerial stills and motion pictures, artwork and training aids. From original research and script to release prints and distribution. Motion pictures with foreign language scripts and narratives. Music and effects library. FACILITIES: Air-conditioned studios, cutting rooms, darkrooms, office, 30 seat theater and projection booth. Mobile units for location production; stage and location lighting equipment. 35mm, 16mm, 8mm cameras, projectors and editing equipment.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Paths of Hope* (Welfare Federation of Newark, N. J.); *Economic Views of New Jersey* (Public Service Electric and Gas Company); *Water Carnival* (City of Cranford); *Historymobile* (New Jersey Tercentenary Commission); 1963 *New Good Neighbors* (New Jersey Business Magazine).

FIORE FILMS

128 Mallory Avenue, Jersey City 4, N.J.

Phone: HEnderson 2-4474 A/C 205

Date of Organization: 1951

Branch Office: Fiore Films, 354 West 45th Street, New York 19, N.Y. Phone: DIghy 9-0845. John Critelli, *Exec. in charge*.

Al Fiore, *Production*

Bessie V. Fiore, *Executive Director*

John A. Critelli, *Photography & Sound*

Judith Frontin, *Distribution*

SERVICES: 35mm and 16mm educational and documentary, public service films, b&w or color, for industry, TV, public relations, religious and civic organizations. Sound slidefilms; animation; TV commercials. FACILITIES: 35mm and 16mm, filming and editing equipment, 45' x 90' sound stage.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Blue-Streak Pointers* (Standard Motor Products, Inc.); *Tailored Industrial Packaging* (Perma-Foam Inc.); *Whitely Ford Pitches* (Mullaney & Co.); *Selling Web-Process Printing* (Lace & Young); *DeJure Panarama* (Friend-Reiss Advtg.).

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a Copyrighted Business Screen Feature

WILLIAM FELD PRODUCTIONS

231 Snyvesant Ave., Lyndhurst, New Jersey
Phone: 933-2440 A/C 201

Date of Organization: 1962

William Feld, *President*
Samuel Feld, *Business Manager*
Henry L. Zeleaty, *Sales Manager*
Judy Kessler, Gerd Frost, *Art Direction*

SERVICES: Meeting presentations, animated slides, sound slidefilms, slide presentations, diazo-chrome slides, visual aids, art service. FACILITIES: Art, studio, cameras, animation stand, etc.

RECENT PRODUCTIONS AND SPONSORS

SLIDEFILMS & PRESENTATIONS: *The Cloroben Story*, I; *The Cloroben PT Story*, II; *Greastrol in Crime Prevention* (Standard Napthalene); *The BBL-BD Report* (BBL-BD Labs); *Topping Your Bottleneck* (R. A. Aurbach); *Get the Babbit Habit* (Babbit Co.); *New Jersey*; *Shapes & Forms*.

ON FILM

33 Witherspoon Street, Princeton, N.J.

Phone: WALnut 1-7500 A/C 609

Date of Organization: 1951

Branch Office: 625 West 42nd St., New York City 10036. Phone: LW 4-3050; A C 212. Morton Schaps, *Vice-President, Sales*; Eugene Clark, *TV Sales*; Charles Beman, *Industrial Sales*.

Robert Bell, *President*
Frederick E. Johnston, Jr., *Treasurer*
Tracy Ward, *Director of Research & Devel.*
William J. West, Sr., *Secretary*
Arthur Silverberg, *Budget Director*
Carlo Arcamone, *Editor*
Tom Spain, *Editor-Producer*
Francis Irwin, *Finishing & Print Super.*
Fred Johnston, Robert Bell, *Directors*
Hugh Johnston, Mary I. Fairley, Jeanne Sharp, *Producers*

SERVICES: Creation, production and distribution of motion pictures, sound slidefilms and TV commercials for industry, government, agriculture and television. Public relations, sales promotion, special purpose, merchandising, medical and training films. FACILITIES: 16mm and 35mm cameras, 5500 sq. ft. sound stage, animation stand and camera, magnetic recorders, art department, staff writers, directors and editors.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Inner Circle* (Ziff-Davis Publishing Co., Inc.); *Introduction to New Jersey Pavilion-World's Fair*, *Pharmaceutical Research in New Jersey*, *Transportation in New Jersey* (New Jersey Tercentenary); *Eighteen Hundred Days* (Westinghouse Electric Corporation); *Endless Journey* (Delaware Valley United Fund). TV COMMERCIALS: for N. W. Ayer; Ted Bates & Co.; Batten, Barton, Durstine & Osborn; Leo Burnett Co.; Compton Advertising; Kenyon & Eckhardt; Tatham-Laird; J. Walter Thompson Co.; Young & Rubicam.

SAMUEL L. SCHULMAN PRODUCTIONS, INC.

23 Livingston St., Trenton, New Jersey

Phone: EX 6-6913 A/C 609

Date of Organization: 1929

Date of Incorporation: 1955

S. L. Schulman, *President*
Mrs. C. V. Marshall, *Vice-President*
Eileen B. Schulman, *Secretary-Treasurer*

SERVICES: Complete 16 and 35mm motion picture productions. FACILITIES: Complete production facilities; film editing; sound recording; art; music; sound effects; color-correct prints.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Blood Is My Life* (Cooley's Anemia Fdn.); *College of Arts, Science, Techniques* (C.A.S.T.S. College); *The Road to Somewhere* (St. Mary's Institute); *Candy Packaging* (Multicup, Inc.); *Staten Island Ferry* (no spon.).

DISTRICT OF COLUMBIA



CREATIVE ARTS STUDIO, INC.

814 H Street, N.W., Washington 1, D. C.

Phone: 737-7152 A/C 202

Date of Incorporation: 1942

Milton R. Tinsley, *President*

Lloyd B. MacEwen, *Vice President - Treasurer*

Phillip G. Ernest, *Production Director*

Motion Picture Dept.

Nicholas Amos, *Executive Producer*

William S. Brownlee, *Project Supervisor*

William R. Duffly, *Project Supervisor*

Robert F. McQuency, *Project Supervisor*

Anthony R. Scalfa, *Project Supervisor*

Robert Schulman, *Production Director*

Art Department

Alexander MacKnight, *Technical Art Dept.*

E. James White, *General Art Department*

William Watson, Jr., *Photographic Dept.*

SERVICES: Motion pictures - commercial, training, educational and informational; TV commercials; slidefilms and slides; charts; art work of all types; scripts; creative exhibits design; kit materials, etc. **FACILITIES:** 35mm and 16mm live action and animation, 2 animation stands; 35mm and 16mm live action production units, editorial facilities, titling and still photography, complete research and writing staff, extensive art facilities. Over 80 people on staff.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Home Financing* (Federal Housing Admin.); *Children at Play With Poison* (Dept. of Health, Education & Welfare); *Naval Leadership and General Order #21* (U. S. Navy); *Window of the Universe* (State of West Virginia). **SLIDEFILMS:** *Careers Unlimited* (Mfg. Chemists Assn.); *Interstate Benefit Rights* (U.S. Dept. of Labor); *Benefit Rights* (State of Ohio); *Water Pollution* (Dept. of Health, Education & Welfare); *Asphalt Plant Inspector*; *Asphalt Paving Inspector, Part I & II* (Asphalt Institute); *Countdown for Tomorrow* (Boy Scouts of America). **TV COMMERCIALS:** *Back to School* (U. S. Dept. of Labor).



The Jam Handy Organization, Inc.

Washington, D. C.

Phone: ENterprise 1-2450 A/C 202

Harry Watts, *in charge*

(See complete listing under Detroit area)

Herb Klynn and Associates

% Paragon Productions, 2510 Pennsylvania

Ave., N.W., Washington, D. C. 20007

Phone: FEderal 2-3252 A/C 202

William B. H. Legg, Jr., *Representative*

(See listing under Los Angeles area)

LOGOS, LTD.

1017 New Jersey Avenue, S. E., Washington 3, D. C.

Phone: 543-6076 A/C 202

Date of Incorporation: 1961

Marvin E. Singleton, Jr., *President*

Michael E. Chaney, *Vice-President*

Secretary-Treasurer

Charles F. Riley, *Vice-President, Engr.*

Joseph W. Durand, *Director, Programs*

and Production

SERVICES: Color and black & white television and motion picture services; exclusive process for direct recording of live and television tape productions onto 16mm and 35mm color or black & white motion picture film. Television tape recording color or black & white from telco, off air transmission, and live studio sources. Research and script services for commercial, educational,

LOGOS LIMITED:

documentary, dramatic, scientific and cultural programming. **FACILITIES:** Television tape recording, and 16mm and 35mm motion picture transfer processes. Color and b&w studio facilities. Mobile unit live or video taping, color and b&w.

RECENT PRODUCTIONS AND SPONSORS

VIDEO TAPES: *Space, Man's Great Adventure*, series; *What Makes a Rocket Go* (Nat'l Aeronautics & Space Agency); *At Issue* (National Education Television). **VIDEO TAPE COMMERCIALS:** for Clausen's Bread; Coca-Cola (Cargill, Wilson, Acree).



Mattco Associates, Inc.

8400 Wisconsin Ave., Washington, D.C. 20014

Phone: 656-5240 A/C 301

(See complete listing under Chicago area)

Milner-Fenwick, Inc.

314 Victor Bldg., 721-9th Street, N. W.,

Washington 1, D. C.

Edward F. Hopper, *District Manager*

(See complete listing under Baltimore, Md., this section)

NORWOOD STUDIOS, INC.

926 New Jersey Avenue, N. W., Washington 1, D. C.

Phone: DIstrict 7-2992 A/C 202

Date of Organization: 1951

Philip Martin, *President*

Thomas H. Burrows, *Vice-President, Treas.*

John E. Horton, *Vice-President*

Patricia Jones, *Asst. to President*

Werner Schumann, *Head, Production Dept.*

Pinckney Ridgell, *Director of Photog.*

Lewis Baer, *Producer - Cart. Projects*

Bill Clifford, *Production Manager*

V. Buddy Renfro, *Asst., Production Dept.*

Ed Robert, *Head, Mechanical Dept.*

William Sturm, *Animation Director*

Don McCormick, *Head, Graphics Dept.*

Pete Doering, *Director, Norwood Films*

Ralph Collett, *Asst. Director, Norwood Films*

SERVICES: Complete production, including script writing, story board, sound recording, animation, editorial, original music, set design and construction, photography, promotion, advertising, distribution. Films for science, government, industry, labor, educational, medicine, and religion, for theatrical, non-theatrical, and TV use. Also slidefilms. **FACILITIES:** Sound stage; 16mm and 35mm Mitchell, Arriflex and Cine Special cameras, 16mm and 35mm projection, 16mm and 35mm Moviolas, Ampex and Magnasync recorders. Oxberry animation equipment, lighting, grip, generator and transportation equipment. Screening room; theater projection room, editing rooms; sound and music libraries. Film storage capacity of 24,000,000 feet.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The Trouble with Archie*; *The Winning Combination for Cost Control*; *Induction and Training*; *A Good Beginning*; *The Marvellous Mousetrap* (Bureau of National Affairs); *Accounting*; *Finance Serving You Right*; *Moral Leadership* (U. S. Air Force); *The First Five Years* (Nat'l Aeronautics & Space Admin.); *Outdoor Recreation*; *Natural Rivers*; *Your Public Lands* (Nat'l Wildlife Federation); *Military Essentiality* (U. S. Navy); Food Council film (Manchester Advg. Agcy.). **TV COMMERCIALS:** for National Wildlife Federation.



this symbol over a producer's listing in these pages refers to display advertisement within this Production Review issue.



PARAGON PRODUCTIONS

2510 Pennsylvania Avenue, N.W., Washington, D.C. 20007

Phone: FE 3-3252 A/C 202

Date of Organization: 1957

W. B. H. Legg, Jr., *President-Exec. Prod.*

Frances R. Millington, *Production Dir.*

J. R. Ward, *Director of Photography*

Hampton E. Brown, III, *Production Asst.*

Susan F. Navarro, *Art & Animation Dir.*

Barbara R. Blair, *Writer-Script Editor*

SERVICES: Educational, industrial, informational, technical and commercial 16mm motion picture production, television commercials; FOTO-MOTION, animation, live action. **FACILITIES:** Facilities for 16mm motion picture and television commercial productions.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Progress and Prospects* (Melpar, Inc.); *Opcon* (Datatrol Corp.); *More Life to Your Years* (Holiday Health Club of Wilmington); *Cleopatra in Miniature* (Ted Britt Ford); *Optical Reader* (Farrington Electronics); *Bionics and Flight Research* (Adaptronics, Inc.); *Cable Report* (U. S. Underseas Cable Corp.); *Dirty Work in the Corn Crib*; *Great Grain Robbery* (Corn Industries Research Fdn. & U. S. Dept. Agric. Extension Service); *Hospital of the Future* (Holy Cross Hospital); *This Is C-E-I-R* (C-E-I-R, Inc.); *How Did Your Convention Go?* (Convention Liaison Committee). **TV COMMERCIALS:** for "Pappy Parker" Hot Shoppes (M. Belmont Ver Standig, Inc.); Temple Business School; Temple Data Processing School (Impact Advg. Inc.); Col. Sanders' Kentucky Fried Chicken; Capitol Plaza Shopping Center (Doug Bailey Advg. Inc.); Rosecraft Raceway (Earle Palmer Brown & Assoc.); Vincent et Vincent (Ad Lib Assoc.); Benaire's Food Freezer; Herson's Eighth & O (Dennilberg & Himmelfarb); Salvation Army; Corn Industries Research Fdn. & Agric. Dept.



POTOMAC FILMS, INC.

1536 Connecticut Ave., Washington 36, D.C.

Phone: NOorth 7-7094 A/C 202

Date of Incorporation: October, 1959

Branch: Potomac Productions, 19 River St.,

Stamford, Conn. Phone 324-1341 A/C 203.

Joseph Fiorelli, *Repr.*

Foreign Offices: Bolivia: Casilla 1225, La Paz,

Kenneth Wasson, *Repr.* West Germany:

Martiusstrasse 8, Munich. Dr. Norman Pen

Schenker, *Repr.* Spain: Joaquin Maria Lopez

68, Madrid. Hugo Scra Hamilton, *Repr.*

Nicholas C. Read, *President*

Marian R. Shank, *Secretary-Treasurer*

SERVICES: Film production—specializing in films in the public service area. **FACILITIES:** Complete film production facilities—including studio.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Right From the Start* (Public Affairs Committee, Inc.); *Mission Measles - The Story of a Vaccine* (Merck Sharp & Dohme); *Couple Behavior* (Child Research Branch Nat'l Institutes of Mental Health); *North Carolina Industries* (N. C. Film Board). **TV COMMERCIALS:** D. C. Traffic (Lou Brott).



Carl Ragsdale Associates, Inc.

1500 Massachusetts Avenue, N. W., Suite 741,

Washington, D. C.

Phone: ADams 4-2700 A/C 202

(See complete listing under New York City)

DISTRICT OF COLUMBIA



Reid H. Ray Film Industries, Inc.

438 Washington Building, Washington, D.C.
20005

Phone: DIstRICT 7-8729 A/C 202

Frank Havlicek, *in charge*

(See complete listing under St. Paul, Minn.)

RODEL PRODUCTIONS, INC.

1028 33rd Street, N. W., Washington, D.C.
Phone: 335-0770 A/C 202

Date of Organization: 1955

Del Ankers, *President*

Fritz Roland, *Secretary-Treasurer*

William L. Browning, *Production Mgr.*

Al Lhota, *Director of Photography*

Nelson Funk, *Chief Engineer*

Karin Erlebach, *Chief Editor*

Gene Ankers, *Chief Electrician*

Boyce Thompson, *Chief Carpenter*

SERVICES: Motion picture production, 16, 35mm, slidefilm production; editorial services. Audio services. Interlocked rear-screen facility for 16mm photography. FACILITIES: 50 x 60-ft. sound stage w/catwalks; Moviola crab dolly, MR mike boom, Mitchell, Arriflex cameras (16 & 35mm); Mole-Richardson lighting. Location vehicles. Two fully-equipped recording studios w/six-channel 16mm edge or center track mixing facilities, looping, scoring, mixing w/latest equalization — compression equipment. Three channel half-inch sync recording; transfer facilities for Rangertone, Pilotone, Perfectone & Stencil-Hoffman 50 or 60-cycle sync pulse at 24 25 frames. Ampex high-speed duplicating. Engineering staff.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *College Question* (Kalb Voorhis Inc.); *World of Wonder* (U. S. Army); *Administrative Leadership* (Dept. of HEW); *Black Capital* (West German TV Network); *And Do Thou Likewise* (Cornell University Medical Center); *Porsche, A Way of Life* (Porsche Factory); *A Family Affair* (U. S. Chamber of Commerce). TV COMMERCIALS: for Safeway (Manchester Advertising); American Finance (Kal, Ehrlich & Merrick Advertising).

United Film & Recording Studios, Inc.

425 13th St., N.W., Washington, D.C.

Robert Pfeifle, *Washington Representative*

(See complete listing under Chicago area)

WASHINGTON VIDEO PRODUCTIONS, INC.

24 F Street, NW, Washington, D.C. 20001

Phone: LI 6-1300 A/C 202

Date of Organization: April, 1948

George F. Johnston, *President*

Thomas P. Kelly, Jr., *Vice-President*

SERVICES: Production, including planning, creative writing, original music, set design and construction, photography, promotion, advertising, distribution; films for government, industry, labor, education, science, medicine, and religion; for theatrical, non-theatrical, and TV use. FACILITIES: Large stage, lighting, grip and camera equipment for 16 and 35mm production. Cover the United States; overseas production experience with emphasis on the Far East.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Swingin' West* (Paramount Pictures); *Bonanzaland USA* (Bonanza Air Lines); *Airline Proved — Airline Approved* (Fairchild-Stratos Corporation); *Progress to Report* (International Chemical Workers); *Dawn Will be Tomorrow* (National Park Service); *The Union with a Future* (International Chemical Workers); *Tomorrow — It Will Rain* (NASA, Goddard Space Flight Center); *Mark* (unsponsored).

MARYLAND

HALLMARK FILMS and RECORDINGS, INC.

1511 E. North Ave., Baltimore, Md. 21213

Phone: VE 7-3516 A/C 301

Date of Incorporation: June, 1960

Max Brecher, *President*

Beatrice Canter, *Vice-President*

Horace Elias, *Producer-Director*

Ernest Barger, Jr., *Art & Animation*

Edouard Hillbert, *Puppet Animation*

Louis Mills, *Sound Dept.*

SERVICES: Motion pictures, sound slidefilms, filmographs, kinescopes, air checks, medical teaching films. TV commercials. FACILITIES: Sound stage, 35 & 16mm Auricon, Bell & Howell, Arriflex equipment; editorial rooms, Moviolas, hot splicers, etc., Portman animation stand. 16mm sync & 1/4" Ranger recorders. Puppet stage, location lighting and sound truck.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *City in Transition* (Greater Baltimore Committee); *What Do They Know in Menomence Falls* (Dostal & Lowy Corp.); *Baltimore — On the Threshold* (Rosenbush Agency). SLIDEFILMS: *Goucher College* (Barton-Gillet Co.); *Nosocomial Infection* (Lab One Chemicals Inc.).

MILNER-FENWICK, INC.

3800 Liberty Heights, Baltimore, Md. 21215

Phone: MOhawk 4-4221 A/C 301

Date of Incorporation: 1956

BRANCH: 314 Victor Bldg., 724-9th St., N. W., Washington 1, D. C. Edward F. Hopper, *District Mgr.*

Ervin M. Milner, *President*

Robert T. Fenwick, *Vice-President*

Katherine Boyce, *Director, Doc. & Tech. Animation*

Dottie Avers, *Sup'r. Tech. Animation*

Herbert E. Hiles, *Production Chief*

SERVICES: Scripts, storyboards, live photography, animation, brochures, sales presentations, editing, opticals. FACILITIES: Sound stage, mobile studio van with Moviola dolly, 16-35mm equipment; live & animation optical camera, 360° animation stand. All services and equipment for rent.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Medical Genetics III* (The Nat'l Fdn.); *The Big Picture-Prelude to Taps* (Army Pictorial Center); *Wind on the River* (U. S. Information Agency); *The Social Security Story* (Dept. of Employment Sec.); *Who's Your Boss* (Westinghouse Electric Corp.).

MONUMENTAL FILMS, INC.

2203 Maryland Ave., Baltimore, Md. 21215

Phone: CHesapeake 3-2549 A/C 301

Date of Organization: 1955

John D. A'Hern, *President & General Mgr.*

Vernon P. Spedden, *Supr. M. P. Dept.*

C. Wilbur Taylor, *Supr. Sound Dept.*

Al Walker, *Supr. Animation Dept.*

Norman Vogel, *Camera Technician*

Vernon Murphy, *Camera Technician*

Charles Ryan, *Camera Technician*

Harold Shull, *Artist & Animator*

Mae Guckert, *Editorial-Production Aide*

Lavern O'Keefe, *Personnel*

SERVICES: Scripting and writing, editorial services, sound recording, narration and voice, music, sound effects; slidefilms, strip films, slides; sound recording on location and producers completion services. FACILITIES: Sound studio-motion picture shooting stage. 35mm BNC Mitchell, Arriflex and B&H cameras; 16mm Auricons. Cine-Specials, dollies, blimps; script prompter, etc.; stage and location lighting; art department, artists, animation stand, Osberry, 360 degree table, animation camera and facilities for animation, overlays and titles, still photography; sep-

MONUMENTAL FILMS:

arate recording studio with interlock projection and 16mm magnetic tape, 1/4" Ampex and Presto tape machines, Ampex stereo console and allied recording equipment; Western Electric eight-channel mixer, music library; Kinescope picture and sound facilities including off the air monitor; cutting, packaging, shipping facilities.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *2C1 Closure*; *Coil Spring Connector* (Amer. Tel. & Tel.); *Friendship Airport* (United, American, Eastern and Pan American Airlines); *Roads in Motion* (State Roads Commission of Md.); *Fish Tape* (Black & Decker Mfg. Co.); *Rubber-Canvas-Plastic Production Methods* (Bata Shoe Co.); Untitled films for Del-Mar-Va Poultry Industry; DeWalt Saw Co.; Martin-Marietta Corp.; Md. Port Authority; Community Chest-Red Cross-United Appeal. FILMSTRIPS: Untitled (Black & Decker Mfg. Co.). TV COMMERCIALS: Series for Internal Revenue Service (U. S. Treasury Dept.); Black & Decker Mfg. Co.; Grace Chemical Co.; Delta Airlines; General Motors Corp.; Boy Scouts of America.



Chapman 5 Productions, Inc.

7813 Atwood St., District Heights, Md.

Phone: 735-0415 A/C 301

Carl Fowler, *Manager*

(See complete listing under Los Angeles)

FRIARGRAPHICS, INC.

5225 Georgia Avenue, Silver Spring, Md.

Phone: 557-8686 A/C 301

Date of Organization: October, 1960

Marvin J. Fryer, *President & Treasurer*

Duane M. Eddins, *Vice-President*

Ann E. Fryer, *Secretary*

James F. Davis, *Art Director*

SERVICES: Specializing in cartoon and technical animation. Motion picture design, filmographs, storyboards, technical art, slides, visual aids filmstrips and animation camera service. 16mm and 35mm. FACILITIES: Studio, camera room and offices. Completely equipped animation camerastand with 16mm and 35mm camera, film-strip operation and bipack for special effect titles.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *SNAP 9A*; *Power for Continents*; classified film (Martin Co.); *Tandem Propeller Sub*, animation (Office of Naval Research); *UK-2 Satellite*, animation; *Relay Communications Satellite*, animation (MPO Productions, Inc.).

PENNSYLVANIA

Metropolitan Philadelphia

BLAIR MOTION PICTURES, INC.

1519 Pennsylvania Blvd., Philadelphia 3, Pa.

Phone: LO 3-6413 A/C 215

Date of Organization: 1962

Edwin M. Sabol, *President*

Walter Dombrow, *Photography*

Glen Johnston, *Photography*

Armand, *Editing*

SERVICES: Motion pictures for sports, public relations, sales, education. FACILITIES: Arriflexes, Cine Specials: sound, editing and screening rooms.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *To Catch a Whale* (Philadelphia Aquarama); *Wings to the Bahamas* (Piper Aircraft Corp.); *One Million One Hundred Thousand Jobs* (Shapp Fdn.); *Dead Line to Glory* (Schick & P. Lorillard & Co.). TV COMMERCIALS: for Old Gold Spin Filters.

PENNSYLVANIA:

CALVIN-De FRENES CORPORATION (Formerly De Frenes Co.)

1909 Buttonwood Street, Philadelphia 30, Pa.
Phone: LO 3-1686 A/C 215
Cable: Caldefcorp.

Date of Organization: July, 1963
Lee D. Davis, *President*
Stephen A. Ciechon, *Vice-President*
Richard De Frenes, *Plant Manager*
Paul A. Litecky, *Writer-Director*
Henry D. McKee, *Animation Director*
Walter Stephan, *Service Director*
Robert R. Collom, *Sound Engineer*
Jack Polito, *Special Effects*

SERVICES: Complete motion picture and slidefilm production from script to finished film. Specialists in the production of motivation, TV and training films for business, associations and government agencies. 16mm and 35mm services and laboratory facilities for producers, universities and industrial photographic departments. **FACILITIES:** Three-story building designed exclusively for motion picture production and services. 60 x 60 x 22 sound stage. Art and animation dept., two animation stands, including Oxberry; special effects dept.; complete location equipment for sound or silent 16mm and 35mm color and b&w production; new sound studios with five 35mm magnetic or optical RCA sound channels, four 16mm magnetic channels, 16mm optical equipment, 1/4" magnetic original recording and transfer channels; five editorial rooms; music library; film storage vault; 16mm and 35mm processing laboratory; carpenter and machine shop.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *A Guide to Space* (Burroughs Corp.); *Design for a City* (Reynolds Metals); *Go, Go, Monroe* (The Aitkin-Kynett Co.); *Annual Report 1964* (Burlington Industries); *Thermal Snow Melters* (Thermal Engrg.); *Milk As You Like It* (Abbotts Dairies); *The Price of Liberty* (Public Affairs Counselors); *To Build and Maintain* (U. S. Navy, Bureau of Ships); *Recitalization of Submarine Atmosphere*; *Intraoral Roentgenography*; *Handling of Beach Gear* (U. S. Navy); *Dulles International Airport* (Federal Aviation Agency); Report films for General Electric; Burroughs Corp.; Radio Corp. of America. **SLIDEFILMS:** *Gypsum Wallboard in High Rise Buildings* (Bestwall-Certainteed). **TV COMMERCIALS:** for Markmaster; Alpine Inn; Brandywine Raceway; Breyers Ice Cream.

GOODWAY PRINTING COMPANY, INC.

4030 Chestnut Street, Philadelphia, Pa.
Phone: EVERgreen 2-5570 A/C 215

Date of Organization: 1929
Branch: Florida Films Division, 102 Lakeview Bldg., North Palm Beach, Fla., Phone: 848-8260 (305). Stuart B. Melver, *Manager*.
Milton J. Wolk, *President*
Beryl J. Wolk, *Vice-President*
Donald L. Wolk, *Secretary*
Donald MacDonald, *Manager*, Philadelphia Film Division
Stuart B. Melver, *Manager*, Florida Film Division

SERVICES: Production of 16mm industrial, business, sales promotion, training, public relations and technical motion pictures from research and script development through release printing. **FACILITIES:** Studio, sound stage, editorial and office facilities; Arriflex and Bell & Howell cameras; lighting equipment.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *The RL10 Story, II*, *RL10 Progress Reports 3, 4, 5 and 6* (Pratt & Whitney Aircraft); *Molecular Research, Inc.* (Molecular Research); *The Suburban Commuter* (The Budd Company).

Metropolitan Philadelphia

INDEPENDENCE FILMS, INC.

4034 Walnut St., Philadelphia 4, Pa.
Phone: BAring 2-2990 A/C 215

Date of Organization: March, 1956
John E. De Frenes, *President*
Maria V. De Frenes, *Secretary-Treasurer*
Frank O. Chavez, *Office Manager*
Sebastian Speranza, *Director of Recording*
James Peirce, Jr., *Chief Cameraman*
Christine De Frenes, *Librarian*

SERVICES: 16mm and 35mm motion pictures and slidefilms for industry, television, sales promotion, public relations, education, training. Script writing, storyboards, art work & animation; original music scoring for your sound track or TV spot. **FACILITIES:** 30' x 90' shooting stage; 20' x 35' voice recording stage; music library; film editing services; recording & re-recording services; extensive camera & lighting equipment.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *Obesity* (E. R. Squibb & Son); *April Convention 1963* (American Welding Society); *If I Had a Hammer* (Bethlehem Community Chest). **SLIDEFILMS:** *Heavy Duty Jobber Meeting*; *Brake Parts Meeting*; *Daytona Brake Test* (Raybestos/Manhattan). **TV COMMERCIALS:** for Philadelphia Inquirer (Al Paul Lefton); Philadelphia Gas Works (Lewis & Gilman); Franks Beverages (Bauer-Tripp-Foley); Johnson & Johnson; Howard Johnson; 1st Pa. Co. (N. Y. Ayer & Son); Mazon Products (Arndt, Preston, Chapin, Lamb & Keen); WCAU-TV.

LOUIS W. KELLMAN PRODUCTIONS, INC.

1729 Sansom Street, Philadelphia 3, Pa.
Phone: LOcust 3-3592 A C 215

Date of Organization: 1927
Louis W. Kellman, *President*
Howard F. Vogt, *General Manager*
Leonard M. Levin, *Comptroller*
Morris Kellman, *Director of Photography*
Leon Rhodes, *Animation Director*
Michael B. Kitei, *Director*
George J. Kerrigan, Jr., *Director of Sales*
Arthur Spieller, *Sports Editor*
Frank Heininger, *Script Writer*
Jack Govsky, *Sound Engineer*
Bill Young, *Laboratory Manager*
Ray Hockey, *Commercial Editor*
William Wilson, *Sports Cameraman*
John Huber, *Projection Services*
Joe Polinski, *Traffic*
Ann Gordon, *Production Secretary*

SERVICES: Motion pictures: features, shorts, business films. TV commercials, industrial, animation, entertainment, technical, TV shows, sports and cartoons, puppets. 35mm color and black & white; 16mm color and black & white. **FACILITIES:** Studios, two sound stages; 35mm and 16mm equipment including lighting, recording studio with Westrex, Ampex and Rangertone sound; black & white lab for 16mm and 35mm; projection with Moviolas for 16mm & 35mm; projection rooms for 16mm and 35mm preview projectors; 35mm Mitchell BNC, 35mm Arriflex with sound, 35mm Wall single system camera, 16mm Mitchell, 16mm Arriflex, 30 Cine Specials with 200 ft. magazines, 3 - #1200 Auricons with sound (both optical and magnetic); two Oxberry animation stands with Oxberry cameras for 35mm and 16mm; rear projection apparatus and screen; portable generators with station wagons and Volkswagen; hot press title machine; 16mm color stock shot library.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *Candid Report of Mobile Homes* (Armstrong Cork Co.); 1963 *Masters Golf Tournament* (Augusta Nat'l Golf Club); *Soldiers and Sailors Civil Relief Act* (U. S. Air Force); *Happy Heating* (SunTemp Industries); Institutional film (Scott Paper Co.)



RALPH LOPATIN PRODUCTIONS, INC.

172S Cherry St., Philadelphia 3, Pa.
Phone: LOcust 8 6644 A/C 215

Date of Organization: 1958
Ralph Lopatin, *President*
Barbara M. Hartman, *Asst. to Pres.*
George M. Adams, *Vice-President*
Michael Levanios, V. P., *Production*
A. T. Robbins, *Comptroller*
Salvatore J. Visalli, *Director, Art and Animation Department*
Savino A. Vergolini, *Head, Camera Dept.*
Joel D. Stango, *Editor*
Joseph P. Keancy, *Sales Manager*
Joseph P. Earley, *Director of Sales*

SERVICES: Live photography, recording, animation, titling, editing, film distribution. **FACILITIES:** Air-conditioned studio, offices, editing room, animation dept.; screening room with 16mm interlock; dressing rooms, workshop, camera loading room, 16 & 35mm synchronous cameras; Magna-Tech sync sound equipment; editing, lighting, dolly, Moviola equipment. Oxberry animation camera with aerial image; tri-motion electronic controls.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *Wind Indicators, Naval Construction Forces, Troubled Seas* (U. S. Navy); *Ride the Winner, Spansule* (Smith, Kline & French); *Advent, Whiskers* (General Electric); *The Year Go* (Philadelphia Electric); *Measles* (Merek, Sharpe & Dohme). **TV COMMERCIALS:** TV Guide, Bell Telephone, Acme Markets, National Broadcasting Co., Heritage House, "PSFS" Atlantic Refining Co., Philadelphia Fidelity Bank, Internal Revenue Service. **TELEVISION FILMS:** *Aces* (series).

Metropolitan Pittsburgh

THE ANIMATORS/ETCETERA

1104 Keenan Building, Pittsburgh 22, Pa.
Phone: 391-2550 A/C 412

Date of Organization: April, 1959
Patricia A. Taylor, *Partner*
Dale H. Thompson, *Partner*
Robert A. Wolcott, *Partner*

SERVICES: 16mm and 35mm animated and live films for industry and television, educational and public relations films, sound slidefilms and filmographs, slides, television commercials, color and b&w production, sales meeting presentations, musical reviews. **FACILITIES:** Creative writing, scoring, art and editorial; Oxberry 16mm and 35mm animation stand; screening room, art studios, editorial facilities.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *Off to a Beautiful Start* (Scott Paper Co.); *The End Result Is What Counts* (Ketchum, MacLeod & Grove); *Our Competition Is Wood* (Aluminum Co. of America). **SLIDEFILMS:** *Fall Range-Dryer Promotion* (Columbia Gas System); *Nearby and Neighborly* (Pittsburgh Nat'l Bank). **LIVE PROGRAM:** *How to Succeed in the Utility Business Without Really Trying* (Westinghouse). **TV COMMERCIALS:** for U. S. Steel Siding; Patio Diet Cola (BBD&O); Mellon Bank (Fuller & Smith & Ross); Stouffer Frozen Foods (Ketchum, MacLeod & Grove).



The Jam Handy Organization, Inc.

Pittsburgh, Pennsylvania
Phone: ZENith 0143 A/C 412

(See complete listing under Detroit area)

MID-ATLANTIC STATES:

Pittsburgh, Pa., Continued:

MODE-ART PICTURES, INC.

1022 Forbes Avenue, Pittsburgh 19, Pa.
Phone: 391-1846 A/C 412

Date of Organization: 1938

Branch Office: 1904 Pruss Road, Los Angeles
34, Calif. J. L. Baker, Representative

James L. Baker, Chairman of the Board &
Chief Executive Officer

Robert L. Stone, President

H. John Kemmerer, Executive Vice-President

Florence E. Baker, Secretary — Treasurer

SERVICES: 16mm and 35mm educational, public relations, sales promotion and TV production. FACILITIES: Complete 16mm and 35mm editorial (1, 2 or 6 head Movielas), cameras, lighting and mobile equipment, including 3000 amp generators. Recording facilities include sync 1/4" 16mm and 35mm magnetic to 16mm and 35mm optical.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *Silent Servants*; *A Plan for Penn's Land* (Pa. Dept. of Agric.); *The Lee-Norse Miner* (Lee-Norse Co.); *Partners in Selling* (Nat'l Tube Div., U. S. Steel Corp.); *Young Man's River* (U. S. Army Corps of Engineers).

Other Pennsylvania Cities



WALTER G. O'CONNOR COMPANY

100 North Cameron St., Harrisburg, Pa.
Phone: CEdar 4-5925 A/C 717

Date of Organization: 1952

Walter G. O'Connor, President

James R. Lee, Vice-President & Exec. Producer

James S. Campbell, Director of Script Writing

Frank Payne, II, Asst. Dir. of Script Writing

John T. Craig, Art & Animation Director

Donald B. McElwain, Director of Photography

Frank Taylor, Chief Sound Engineer

SERVICES: Script to screen production of motion pictures and slidefilms, including public relations and public service, industrial training and sales, educational, reports, live action and animated TV commercials. Also disc recordings, etc. FACILITIES: 4,600 square feet studio space including sound stage; post-recording, projection, sound recording and mixing rooms; editing; animation stand; complete basic filming equipment; art department.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *The Air Force Recruiter*; *Practice Makes Perfect* (U. S. Air Force); *Al Johnson for Congress* (Republican State Comm. of Pa.); *Amco Ironer* (American Safety Table Co.); *Alaska Fishing* (Nestor Sporting Goods); *Money in Your Pocket* (ATaylor Wine Co.); *Key to Thriving Economy* (Iandis Machine Co.). TV COMMERCIALS: for Dauphin Deposit Trust Co.; State Capital Savings & Loan Assn.; Pennsylvania Bankers Assn.; Republican State Comm. of Pa.

HENRY GREGG & ASSOCIATES

413 Upland Road, Havertown, Pa.

Phone: 446-S144 A/C 215

Date of Organization: 1962

Henry Gregg, Writer-Producer

Gilbert Lieberman, Art Director

M. A. Belzer, Director of Photography

SERVICES: Scripts, production of sound slidefilms, slide presentations, filmstrips, motion pictures and collateral material. Photographic, art, filmstrip and recording services. FACILITIES: With associated studios — photographic, art, filmstrip, motion picture and recording facilities.

HENRY GREGG & ASSOCIATES:

RECENT PRODUCTIONS AND SPONSORS

SLIDEFILMS: *The 10 Biggest Mistakes Salesmen Make-series* (Geo. N. Kahn Co., Inc. HGA); *The Chemistry of Chemical Transportation* (Chemical Leaman Tank Lines, Inc.); *Planning for Profitable Materials Handling* (Du Pont); *Self-Propelled Air Compressors for Construction Work* (Schramm, Inc.); *Planned Progress* — 1963 (Provident Mutual Life Insurance Co.).

JUSTIN HERMAN MOTION PICTURES

Lumberville, Pennsylvania

Phone: 297-5383 A/C 215

Date of Organization: 1945

Justin Herman, Producer-Writer-Director

SERVICES: Personalized motion picture production; public relations films exclusively. Specializing in world-wide location shooting for theatrical, TV and non-theatrical release. FACILITIES: Studio.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The Air Around Us* (Carrier Corporation); in production, long-term project for the American Institute of Chemical Engineers.

CLOSE AND PATENAUDE

4 Beryl Road, Paoli, Pa.

Phone: 647-1616 A/C 215

Date of Organization: 1956

E. Burt Close, Partner

Joseph A. Patenaude, Partner

David J. Flood, Director of Films

John Devine, Production Manager

SERVICES: Production by "Magniscene" technique, involving use of cut-out art or photo figures, props, backgrounds, or by flat art of sound filmstrips; creative direction of meetings and sales presentations; sales training programs; sales development contests. FACILITIES: Photographic studio for production of filmstrips and slide presentations; facilities available for recording, tape duplication; two offset printing presses.

RECENT PRODUCTIONS AND SPONSORS

SLIDEFILMS: *It's the Little Things* (Scott Paper Co.); *Seven Keys to Fabric Service*; *The Professional Drycleaning Story* (Nat'l Institute of Drycleaning); *How to Be a Success Through Failure* (Raybestos, Manhattan); *What a Picture* (Jerold Electronics); *Selling Bearing Service*, series of 6 (SKF Industries); *The Meanest Man in Camden County* (Camden United Fund); *Mabel* (Carling Brewing Co.); *Take a Good Look* (Chrysler Airtemp); *The Happy People* (Amer. Gas Assn.); *The Secrets of Curly McAdams*, 10 films (AC Spark Plug Div., General Motors).

VIRGINIA



Atlas Film Corporation

405 Rucker Place, Alexandria, Va.

Phone: Overlook 3-1525 A/C 703

R. C. Barrett, in charge

(See complete listing under Chicago area)

Sound Advice for the Film Buyer

☆ A careful study of the prospective producer's listing text is a prerequisite to film buying. See the pictures listed by the company; note the nature of client references. And if the prospective producer isn't listed in these pages visit his facilities; meet permanent staff personnel and view current pictures identified as his own productions.

FINLEY FILMS

6926 Mansfield Road, Falls Church, Va.

Phone: 451-7700

Date of Organization: 1955

Stuart Finley, Partner-Producer

Theodore Jones, Partner-Editorial

Ralph Burgin, Partner-Writer

SERVICES: Motion picture production; television film and spot production; film-public relations services; film distribution. FACILITIES: None listed.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Teamwork on the Potomac* (Interstate Commission on the Potomac River Basin); *The New River* (Kimberly-Clark Corporation); *To Have a Friend* (United Givers Funds, Washington); *Coal and Water* (Ohio River Valley Water Sanitation Commission); *Physical Education in Elementary Schools* (for distribution).

HAYCOX PHOTORAMIC, INC.

1531 Early Street, Norfolk, Va. 23502

Phone: UL 5-1911 A/C 703

Date of Organization: January, 1956

George Banks Haycox, President

Robert V. Fischbeck, Vice-President

James E. Mays, Director of Scripts

Ernie B. Hamblin, Dir., Motion Picture Div.

Robert O'Herin, Production Manager

Ron Dziekonski, Medical-Scientific Division

Jere Snyder, First Cameraman

Shirley Parks, Editorial Department

SERVICES: Complete motion picture production services: storyboards and script writing, set design, art and animation, 16mm and 35mm production, casting, music selection and sound recording, editorial service and special effects. Slidefilm design and production. Motion pictures for sales, training, public information, TV and medicine. FACILITIES: Equipped sound stage, 16mm and 35mm cameras, location lighting and sound recording equipment, mobile capabilities. 16mm and 35mm animation stand and creative art facilities. Editing, sound recording, music selection, screening and conference rooms. Specialized equipment for medical and scientific photography. 16mm b&w reversal processing. Full color and b&w still facilities.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Mission and Maintainability* (U. S. Air Force); *The Bonanza Story* (F. S. Royster Guano Co.); *Repair of Urethral Strictures* (Drs. Horton & DeVine); *Liposarcoma/Hemipellectomy* (Dr. John Thieme); *Surgical Endodontics* (U. S. Navy); *The Norfolk Tour* (Atlantic Nat'l Adv.); *Miracle on the Chesapeake* (Norfolk Redevelop. & Housing Auth.).

TV & MOTION PICTURE PRODUCTIONS, INC.

707 Dawn Street, Richmond, Virginia

Phone: 643-4444 A/C 703

Date of Organization: 1955

John C. Wood, President

SERVICES: Industrial, public relations, stockholder relations, advertising, training and sports films, sound slidefilms, slide presentations; TV commercials; TV newsclips. FACILITIES: 16mm b & w laboratory; color printing; editing, studio, lights and complete sound system.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Skyhook for a High Line*, *River That Flows Uphill*, in production (Appalachian Power Company); *Fountainhead for Pharmaceuticals* (A. H. Robins Company); *Monument on a Mountain*, in production (Virginia Electric & Power Company); *Magic Doors* (George Creegan Puppets).

SOUTHEASTERN UNITED STATES

ALABAMA



Chapman 5 Productions, Inc.

1404 Linda Vista Lane, Birmingham 12, Alabama

Phone: LYric 2-4716 A/C 205

Robert G. Thomas, *Manager*

(See complete listing under Los Angeles)

SPOTTSWOOD FILM PRODUCTIONS

110 Ryan Avenue, Mobile, Alabama

Phone: 478-9353; 473-5610 A/C 205

Date of Organization: 1952

Manning Spottswood, *Owner/Producer*

Maribeth S. Spottswood, *Office Manager*

John S. Spottswood, *Production*

Herb Skelton, *Sound*

SERVICES: Producers of 16mm and 35mm documentary films, TV films, slidefilms and special events. Commercial still photography and limited animation. **FACILITIES:** Equipped for all types of studio and location cinematography, still photography and slidefilm production. Have trailer for equipment including Arriflex 16mm camera, 35mm silent camera, single and double sound system; limited animation stand.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *The Dahlgren Dampener* (Dahlgren Mfg. Co.); *Take This Child* (Baptist Children's Village); *Climate for Progress* (First Federal Savings & Loan). **SLIDEFILMS:** *Yazoo Sales & Service* (Yazoo Mfg. Co.). **TV COMMERCIALS:** for Mississippi Republicans (Burgess Adv.).

FLORIDA



Filmex, Incorporated

2801 Oakland Park Beach Boulevard,

Fort Lauderdale, Florida

Phone: LO 4-5209; 566-5472

Jack Drury, *Executive in Charge*

(See complete listing under New York City)

COPRI INTERNATIONAL FILMS, INC.

1625 Bay Road, Miami Beach, Florida

Phone: 535-0724-5 A/C 305

Date of Organization: November, 1960

Eugene A. Prinz, *President, Sales Mgr.*

Art Mayer, *Vice-President, Prod. Mgr.*

Jose D. de Villegas, *Animation Director*

SERVICES: 16mm and 35mm film production, TV spots, industrial films; 35mm animation; sound, recording, English and foreign language dubbing; editing and producers services. **FACILITIES:** 35mm Oxberry animation; 16mm and 35mm recording and three-track mixing; recording studio; interlock screening, 16mm and 35mm; live production facilities; pix and sound Moviola editing.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *There Is Much to Be Done* (United Fund of Dade County). **TV SERIES:** *Biography*, dubbing (Official Films). **TV COMMERCIALS:** for Pan American World Airways; Esso International.

Location, Inc.

Security Trust Building, Suite 249, Miami, Florida

Phone: FRanklin 4-1761 A/C 305

Carl Warner, *Producer-Director*

(See complete data under Carousel Productions listing, New York City area)

McLEOD FILM COMPANY

17 Palmetto Drive, Miami Springs, Florida

Phone: 577-1762 A/C 305

Date of Organization: 1959

Frank H. McLeod, *Owner*

SERVICES: Motion pictures, TV spots. Production services, including photography, editing, script services on contract. **FACILITIES:** 16mm production, incl. Arriflex cameras, Magnasync recording equipment, music and effects libraries; editing.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *The Bertram Breakthrough* (Bertram Yacht Company); *People of the Ages, Golfing With the Pros* (Florida Development Commission); *Port Everglades* (Broward County Port Authority); *Manpower for Electric Power* (Florida Power & Light Company).



REELA FILMS, INC.

(Division of Wometco Enterprises)

17 N.W. Third Street, Miami, Fla.

Phones: FR 4-2108; FR 4-6262 A/C 305

Date of Incorporation: 1951

Stanley L. Stern, *President*

F. F. (Ted) Sack, *General Manager*

E. Read, *Laboratory Supervisor*

J. Lipari, *Motion Picture Printing Super.*

J. Latourrette, *Still Dept. Manager*

R. Insua, *Editing*

B. Engle, *Office Manager*

B. Parkin, *Customer Service*

Marian Kley, *Production Supervisor*

C. Biddlecom, *Director of Animation*

D. Sargeant, *Sound Dept. Super.*

Merrill Vann, *Photo Offset Manager*

SERVICES: Production of industrial, commercial and education material in all film media or Video Tape for TV, theatre or promotion. Script service; research; storyboards. **FACILITIES:** 3000 sq. ft. studio with dressing rooms and office; Westrex sound recording, dubbing; art and animation dept.; 16mm and 35mm screening room; editing and still depts. Animation, titling, graphic arts, music library, editing, sound mix, sound transfer and lab service through release prints; Kinescope recordings from Video Tape, Neg-pos., b&w reversal processing, printing; 35mm optical reduction to 16mm; Maurer optical transfer to 16mm track; location video tape production. Ampex-RCA tape and camera facilities; remote truck; 6 camera chain.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *Go Get the White Porpoise* (Miami Seaquarium); *Sanitary Landfill - A Reclamation* (Bahamas Tractor Div., Caterpillar Corp.); *The Big Fight* (Sports Classics, Inc.); *Our Parks, Playgrounds and Pleasures* (Dade County Rec. Comm.); *Cardiovascular Anatomy* (Jackson Memorial). **TV COMMERCIALS:** for Norton Tire (B. F. Goodrich); Miami Seaquarium (Media, Inc.); Dade Federal Savings & Loan; John H. Heyman, Inc.; Ochoa Enterprises; Wometco Theatres, Inc.; Diplomat 4; Columbia Broadcasting System; WTVJ Channel 4; Hornel (Results Inc.); Cities Service Oil Co.

SOUNDAC PRODUCTIONS, INC.

P. O. Box 2167, Hollywood, Fla. 33022

Phone: 923-5426 (Hollywood) A/C 305

Phone: 945-0562 (Miami) A/C 305

Date of Organization: 1952

Robert D. Buchanan, *President-General*

Manager

Clarence M. Schleh, Jr., *Secretary-Treasurer, Dir. of Prod.*



SOUNDAC PRODUCTIONS:

Robert Biddlecom, *Vice-Pres., Tech. Dir.*
 Edward A. Bollinger, *Dir. of Photography*
 Francis Noack, *Art Director*

SERVICES: Motion pictures for TV, sales training, education, public relations; specializing in animation and animated syndicated services for TV. **FACILITIES:** Complete production equipment for 16mm b&w and color; two Oxberry animation stands; Maurer, Arriflex and Cine Special cameras; lighting and sound equipment for studio location.

RECENT PRODUCTIONS AND SPONSORS
TV COMMERCIALS: for Coca-Cola (McCann-Erickson); Shell Gasoline; Amstel Brewery; Kresto Milk Products; Carabair Airlines; Banco Credito (Publicidad Badillo, Inc.); Westinghouse (Highley Adv.); Whee-Lo Toys (DA Adv.); Vulcan Matches; Charles Rum (MacMillan Adv.); Britt's Dept. Stores (Campbell-Dickey).

TEL-AIR INTERESTS, INC.

P.O. Box 37-469, Miami, Florida

Phone: MU 1-6362 A/C 305

Date of Organization: 1960

Grant H. Gravitt, *President*

Robert J. Johns, *Vice-President*

M. L. Gravitt, *Secretary-Treasurer*

SERVICES: Motion picture production, photography, editing, sound recording, script writing, record pressing, tape duplicating, distribution. **FACILITIES:** 16mm and 35mm motion picture equipment; 1/4" and 16mm sound recording equipment; Ampex tape duplicators; 20' x 40' x 15' studio, screening room, editing facilities.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *Broward County* (Atlantic Coast Line R.R.); *Gulfstream-Home of Champions* (Gulfstream Park Race Track); *Fiesta of Five Flags* (Pensacola Chamber of Commerce); *Wonderful Story of Milk* (McArthur Dairy); *Colorful World of Florida Fashions* (Florida Fashion Council).

Other Florida Cities

Van Proag Productions, Inc.

3143 Ponce de Leon Blvd., Coral Gables, Miami, Florida

Phone: Highland 4-3191 A/C 305

A. Van Proag, *General Manager*

(See complete listing under New York City)

Goodway Printing Company, Inc.

(Florida Films Division)

102 Lakeview Bldg., North Palm Beach, Fla.

Phone: S4S-5260 A/C 305

Stuart B. McIver, *Manager, Writer-Director*

David R. Englund, *Cameraman*

Richard B. Logan, *Editor*

(See complete listing in Philadelphia area)

HACK SWAIN PRODUCTIONS, INC.

1655 Fortuna Street, Sarasota, Florida 33579

Phone: 955-1706 A/C 313

Date of Organization: 1960

Hack Swain, *President*

Tony Swain, *Vice-President*

Marie Swain, *Secretary-Treasurer*

SERVICES: Production of 16mm industrial, educational, documentary films; TV spots; 35mm spots, slidefilms, stripfilms. **FACILITIES:** Editing facilities for 16mm, including sound, interlock projection and sound equipment; 1/4" Nagra tape

SOUTHEAST REGION:

HACK SWAIN PRODUCTIONS:

sync system & 16mm recording equipment; Bell & Howell sound projectors. Cine Special, Auricon, Arriflex. Bell & Howell cameras; lighting.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Fitting of Pathological Cases*; *Basic Principles & Topography of the Cornea & Special Uses of Contact Lenses* (Obrig Labs, Inc.); *Odd Occupations* (Weeki Wachee Springs); *Ghost Hotel* (Longboat Key C. of C.). SLIDEFILMS: Untitled sales presentations (Carissa Cosmetics, Inc.). TV COMMERCIALS: for Pasadena Co-Op Arts; Rodeo, Arcadia; Orange Nip (Ben Hill Griffin Co.); Hofmann Paint.

GEORGIA



CHARLES D. BEELAND COMPANY

70 Fourth Street, N.W., Atlanta, Ga. 30305
Phone: 575-9088 A/C 404

Date of Organization: 1938

Charles D. Beeland, *Executive Producer*
Ken C. Willson, *Sales Representative*
Elizabeth H. Beeland, *Production Assistant*
Johnson A. Duncan, *Editing Department*
Julian L. Wilson, *Camera Department*

SERVICES: 16mm and 35mm sales, advertising, public relations and training motion pictures; sound slidefilms; TV commercials; theatrical short subjects. All services from initial research to final utilization. FACILITIES: 16mm and 35mm cameras for normal, wide-screen or anamorphic photography; 35mm animation and stop-motion camera; wide-angle through telephoto lenses, also 16mm and 35mm zoom lenses. Magnasync sound system for studio or location. Air-conditioned studio, screening room and 16mm and 35mm editing equipment. Simplex 35mm sync interlock and dubbing equipment with optical and magnetic playback; 16mm sync magnetic interlock equipment. Music library; studio, location lighting; grip, transportation equipment.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Small Diameter "O" Ring Gasket Pipe* (Vulcan Materials Co.); *Electronic Central Office* (So. Bell Tel. & Tel. Co.); *N & W Coal Pier "6"* (Norfolk & Western Railway Co.); *The Big Step Forward* (Lammus Cotton Gin Co.); *Hotel Roanoke* (Hotel Roanoke). LIVE PROGRAM: Audio and visual material (DuPont Co.). TV COMMERCIALS: for Frito-Lay, Inc.; Kingsberry Homes (Liller, Neal, Battle & Lindsey, Inc.); Coca-Cola Co. (McCann-Erickson, Inc.); Fanta Beverage Co. (McCann-Marschall).

COLONIAL FILMS, INC.

71 Walton Street, N.W., Atlanta, Ga. 30303
Phone: 525-5377 A/C 404

Date of Organization: 1947
Date of Incorporation: 1961

Taylor E. Hoynes, Sr., *President*
George E. Dean, *Vice-President*
Clarence B. Glover, *Industrial Sales Rep.*
John E. Sajem, *Director of Art & Prod.*
Margaret A. Sullivan, *Editor, Writer*

SERVICES: Creators and producers of 35mm color slidefilms and slides and overhead transparencies for public relations, sales, training, education and sales meetings. Art, photography, editorial, writing and research services. Animation and quantity production prints. Recording services available. FACILITIES: 6,000 sq. ft. housing equipment, business offices, etc.; photographic and animation equipment. Audio equipment available; Neumann condenser microphones; Altec console with amplifiers; Ampex 1/4" multi-channel

COLONIAL FILMS:

nel magnetic recorders; Fairchild recording lathe with Grampian inverse feed-back cutter.

RECENT PRODUCTIONS AND SPONSORS

SLIDEFILMS: *The "New" View of Bank Protection* (Federal Systems, Inc.); *The VU-Lighter Story*; *The Jonathan Winters Sales Story* (Scripto, Inc.); *The Shelter Manager* (Atlanta Civil Defense); sales meeting (American Oil Co.); *Philosophy of "New" Elementary Mathematics* (self-sponsored). SCHOOL SERVICE SLIDEFILMS: "New" *Elementary Mathematics - Series IV*, 10 filmstrips; *Getting to Know Great Britain Series*, 5 filmstrips; *The Human Body Series*, 5 filmstrips.

INTERNATIONAL SOUND FILMS, INC.

26 East Andrews Dr., N.W., Atlanta, Ga. 30305
Phone: 231-2755

Date of Incorporation: August, 1952

George M. Kirkland, *President*
E. M. Kirkland, *Vice-President*
Myrtis M. Schuman, *Secretary*
John Gardner, *Production Manager*
Andrew Sparks, *Script Writer*
Ben Paul, *Assistant Production Manager*

SERVICES: Production of 16mm color, b&w motion pictures; industrial, geographic, sales training, educational, documentary and TV films. Script and research dept., studio and location filming. TV commercials, short subjects, stills, slidefilms. FACILITIES: 16mm sound recording studio, three dubbers, 16mm recording or 1/4" with Rangertone. Air conditioned studio and sound stage, film production crews for field or studio, music library, editorial services.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Water Skiing* (National Commander Sales Corp.); *Georgia Tech Football Highlights of 1962* (Georgia Tech); *Decision at Your Doorstep* (National Organic Corp., Jamaica); *The Magic Valley* (Coosa Valley Planning and Development Commission); *Human Centered Selling* (General Motors, Frigidaire Division).

FRANK WILLARD PRODUCTIONS

1842 Briarwood Rd., N.E., Atlanta, Ga. 30329
Phone: 634-2433 A/C 404

Date of Organization: 1952

Frank H. Willard, Jr., *Writer, Director*
Charles R. Cannon, Jr., *General Manager*
Mrs. Shelly Herschberg, *Office Manager*
George Larry Rogier, *Production Manager*
J. Hunter Todd, III, *Photographic Manager*
Sam Cravitz, *Sound Engineer*
Lamar Tutwiler, *Editor*

SERVICES: 16mm and 35mm motion pictures and sound slidefilms for business, public relations, education. Complete production and scripting services. FACILITIES: Film studio building, air-conditioned sound stage and editorial facilities, three 16mm and 35mm editing rooms; animation, sound control and machinery rooms; screening room equipped for interlocks and print showing; recording equipment on 16mm edge track includes recorder, three-channel dubbers; Ampex 1/4" tape and turntables; 11-channel audio inputs; 16mm projector selsyn interlocked with dubbers for mixing and trial screening; 2 music libraries on disc and tape; silent and studio cameras; underwater blimps for two 16mm cameras; camera dolly, Mole-Richardson microphone boom, complete studio lighting and grip accessories in sound stage; location trailer.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: 1963 *USJC Convention* (U.S. Jr. Chamber of Commerce); *It's For You* (Southern Bell Tel. & Tel. Co.); *Where's the Safety Catch?* (Georgia Textile Manufacturers Assn); *Coke Car Wash* (Coca-Cola Bot. Co.). SLIDEFILMS: *Coke Sonair*; *Coke 3-R/Baltimore* (Coca-Cola Co.); *Southern Bell and the Schools* (So. Bell Tel. & Tel. Co.); *Victim or Witness?*

FRANK WILLARD PRODUCTIONS:

(Frank Willard Productions). In production: films for Georgia Marble Co., Bowater Paper Corporation, London; Glass Container Manufacturers Assn., N.Y.; Pascagoula Refinery, Standard Oil of Kentucky. TV COMMERCIALS: for Armour Vertigreen, Frito-Lay's, Blue Horse Paper Products, Smokey Bear (Liller, Neal, Battle & Lindsey); Fillers Products, Inc., Gordon's Potato Chips (Harris & Weinstein); Communicable Disease Center (U.S. Dept. of Health); Gordy Tire, A&P (Philip Denton Adv.); Alabama Bell Football (Robert Luckie Adv.); Chix Plant Bed Covers (Lowe & Stevens); Delta Airlines (Burke, Dowling Adams).

KENTUCKY

VOGUE FILM PRODUCTIONS, INC.

Bowman Field, Louisville 5, Ky.
Phone: 454-3689 A/C 502

Date of Organization: 1950

Hal Vinson, *President*
Elise Meyer, *Creative Director*
George Weinmann, *Director of Photography*

SERVICES: Motion pictures, slide presentations, slidefilms, TV commercials, sales meeting stage presentations. FACILITIES: 16mm production equipment, including sound studio; complete location equipment in a mobile unit.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The P-7 Range* (Range Dept., General Electric Co.); *Americana Refrigerator*; *Refrigerator Comparisons* (Household Refrigerator Dept., General Electric Co.); *March to the People* (Campaign Services Co.); *Candid Sales Training* (General Electric Co.). SLIDEFILMS: *Made to Order*; *From Z to Z* (Room Air Conditioner Dept., General Electric Co.); *Customer & Supplier*; *The Selling Plan*; *The Three R's* (General Electric Co.); *Who, Why, What, Which & When of Selling Dishwashers* (Dishwasher & Disposall Dept., General Electric Co.); *Scheirich Kitchens* (H. J. Scheirich Co.); *Library of Colors* (Peaselee-Gaulbert Paint & Varnish Co.). TV COMMERCIALS: for Citizens Fidelity Bank; General Electric Co.; International General Electric Co.; various political candidates.

LOUISIANA

AVALON DAGGETT PRODUCTIONS

3177 Eugene Street, Baton Rouge 8, La.
P. O. Box 14656, Baton Rouge 8, La.
Phone: DI 2-7974 A/C 504

Avalon Daggett, *Sole Owner, Writer*,
Director, Photography
Jesse Davis, *Editing*

SERVICES: Motion pictures for public relations, sales, training, education and TV. FACILITIES: Mitchell, Cine-Special and Bolex cameras; lighting and sound equipment for studio and location; editing room; all production facilities available.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Miles Over Water*; *Big Span*; *Miles Over Marshes* (La. Dept. of Highways); *A Way of Life*; *We, The People* (La. State Sovereignty Commission).

PAN AMERICAN FILMS

522 North Rampart St., New Orleans, La.
Phone: 522-5364 A/C 504

Date of Organization: August, 1950
J. M. LeBlanc, *Partner & Prod. Mgr.*
Frank Richard, *Partner*
Jos. A. LeBaron, *Chief Editor*
J. R. Lawton, *Sound Engineer*
Walter Rivet, *Chief Cameraman*
Larry Zimmer, *Film Processing*
W. Segui, *Sales*

PAN AMERICAN FILMS:

SERVICES: 16mm film production, color or b&w for documentary, educational, industrial and special event films. **FACILITIES:** Complete 16mm laboratory, b&w processing, reversal, negative and positive printing; color duplication; editing and sound recording. Mole-Richardson lighting; Arri 16, 1200 Auricon, Bell & Howell and Cine Special cameras, Mauter 16mm recorder; Magnasync 16mm and 17 1/2mm magnetic film recorders; Bell & Howell 16mm printing equipment.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: 1964 *Sugar Bowl* (New Orleans Midwinter Sports Assn.); *Sugar Mill*, *Dredge Pump* (Dilbert, Bancroft & Ross Co.); *Canco Closing Machine* (American Can Co.); *Tulane Football* (Tulane University).

NORTH CAROLINA

WALTER J. KLEIN COMPANY, LTD.

1214 Elizabeth Ave., Charlotte, N. C. 28204

Phone: 377-1646 A/C 704

Date of Organization: May, 1948

Walter J. Klein, *President*

Elizabeth G. Klein, *Vice-President*

Miss Johnnie Walters, *Production Dir.*

SERVICES: Production, distribution and updating of public service TV films, sales, sports, training, industrial films, slidefilms, TV commercials. World-wide coverage. **FACILITIES:** Soundproof studios for 16mm and 35mm productions. Ampex, Magnacord and Stellavox recorders with Ranger-tone sync. Theater, editing, storage and distribution rooms. Offices for art, photography, copywriting, still processing. Mobile setup for remotes.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Alive!* (Anheuser-Busch, Inc.); *The Clock* (Ramsey Corp. & Coca-Cola Co.); *Ocean Surpriseway* (Ocean Hiway Assn.); *Surpriseway One* (Horne's Enterprises, Inc.); *Inter-American Surpriseway* (Firestone Tire & Rubber Co.).

TENNESSEE

CONTINENTAL FILM PRODUCTIONS CORP.

2320 Rossville Blvd., Chattanooga, Tenn.

Phone: 267-4302 A/C 615

Date of Incorporation, 1953

James E. Webster, *Pres. & Exec. Producer*

Summerfield K. Johnson, Jr., *Vice-President*

& *Treasurer*

Thomas Cutchfield, *Secretary*

Viktor A. Wilkens, *Production Manager*

Charles E. Layton, Jr., *Director of Commercial Photography*

Robert B. Smith, Jr., *Sound Engineer*

SERVICES: 16mm and 35mm color and b&w live and animated motion pictures; sound slidefilms; industrial sales, sales and personnel training, documentary, public relations, medical, educational and TV films. Complete commercial still photography dept., including color negative and type "C" print processing equipment. **FACILITIES:** Production facilities, including 16mm and 35mm cameras, sound stage and recording rooms, mobile location unit, synchronous recorders, single system cameras, FilmoRama lenses; lighting equipment; complete art and animation department. Permanent creative staff — writers, directors and musical director.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Carcinoma Rectum* (Newell Hospital). **SLIDEFILMS:** *The Thirsty Thirty-One* (Cavalier Corp.); *Installation of Satellite Beverage System: The Pause That Pays* (The Coca-Cola Co.); *Bales of Bills; Something to Be Proud Of* (Harris Foundry & Machine Co.); *The New Kentucky Story* (Ky. Family Security Ins. Co.);

CONTINENTAL FILM PRODUCTIONS:

What's Your Line (Morrison Cafeterias Consolidated, Inc.); *His Nibs* (Burke, Dowling, Adams Agency); *Modern Maid Story-63* (Tenn. Stove Works); *A Special Solution* (Layman Life Insurance Co.); **TV COMMERCIALS:** for Greenville-News Piedmont (Lowe & Hall, Advg.); theater trailer for Southern Style Foods.



SAM ORLEANS FILM PRODUCTIONS, INC.

211 W. Cumberland Ave., Knoxville 17, Tenn.

Phone: 523-5095

Date of Organization: 1946

Samuel P. Orleans, *President*

Oreda Lantz, *Office Manager*

SERVICES: Production services for 16 and 35mm color and b&w; includes script and editing for documentary, training, public relations and industrial motion pictures. **FACILITIES:** Offices, cutting room, dark room, projection room, motion picture production equipment including trucks, lights, cameras, sound equipment. Equipment, storage space, trained personnel supplied for theatrical MP producers.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Ringside of Value Engineering* (American Welding & Mfg. Company); *Atoms for the Americas* (U. S. Atomic Energy Commission); *Small Airfield for Tactical Situations* (U. S. Navy); *Radioisotopes — Safe Servant of Industry* (Molesworth Assoc.); Training film — *Nuclear Ship Savannah* (Maritime Administration & Atomic Energy Commission).

FOTOVOX, INC.

1447 Union Avenue, Memphis, Tenn. 38104

Phone: 275-3192

Date of Organization: 1951

Date of Incorporation: 1955

Elston Leonard, Jr., *President*

G. Kenneth Futrell, *Vice-President*

F. M. Leonard, *Secretary-Treasurer*

SERVICES: Research; script; production of motion pictures, slidefilms; special presentations for business, industry. Television commercials and series productions. Studio or location. Animation, live-action, documentary. Custom recording and tape duplicating. **FACILITIES:** Drive-in sound stage 50' x 75', second stage 18' x 30'; theatre with projection room equipped for interlock screening; standing sets and scene dock; prop room; construction shops; talent file; art and animation department; Hot press titling equipment; four editing rooms, Moviola equipped; seven magnetic channels and mixer, Stancil-Hoffman recorder and dummies; Magnecord tape duplicator, portable sync recorder; limiter amplifier, equalizers; sound effects library and 4 music libraries; Mitchell, Auricon and Cine Special camera equipment; electronic control slidefilm animation camera; hydraulic Crab dolly; Telefunken and EV microphones; Mole-Richardson mike boom and perambulator; M-R and McAlister lighting equipment; grip equipment and sun reflectors; small background projection screen; still equipment.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Our American Heritage; Communism versus Capitalism, Challenge To Americans, The War We Are In, Series, Our Services and Materials* (National Education Program); *Carotid Body Tumor* (University of Tennessee College of Medicine). **SLIDEFILMS:** *Combination Division Recruiting* (Lavidge, Davis & Newman Agency); *What Do You Want Out Of Life* (American Frontier Life Insurance Co.); *Unto the Uttermost* (National Assn. of Free Will Baptists); *Telephone Tips* (Olan Mills); *Your Attitude is Showing; Setting the Stage* (Holiday Inns of America Inc.); *Hunko Kofloy* (Simon and Gwynn Agency). **TV COMMERCIALS:** for Tigrett Industries; Act-on Rub (Brick Muller).



MICHIGAN

Metropolitan Detroit Area

Alexander Film Co.

5140 Tootmoor, Bloomfield Hills, Mich.

Phone: Midwest 4-1212 A/C 313

Donald Ringsred, *President*

(See complete listing under Colorado)



Atlas Film Corporation

Woodward & West Long Lake Road

Box 94, Bloomfield Hills, Mich.

Phone: Midwest 7-1155 A/C 313

James L. Herman, *in charge*

(See complete listing under Chicago area)

WILLIAM DENEEN, INC.

16210 Meyers Road, Detroit, Mich. 48235

Phone: UNiversity 1-1673 A/C 313

Date of Organization: 1954

William Deneen, *Producer*

William F. Martz, *Vice-President*

Elaine M. Benson, *Secretary-Treasurer*

Grace Garland, *Editing*

Elmore Leonard, *Script Supervisor*

James P. Colson, *Production*

SERVICES: Production of educational, religious, industrial and theatrical motion pictures. **FACILITIES:** Sound stage 50' x 60'; 35mm and 16mm equipment; 1/4" and 16mm sync sound recording; lighting; Oxberry animation; cutting rooms, etc.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Chrysler '64* (Chrysler Corporation); *Julius Caesar, The British Isles, Hungary & Communism, Spain — Island in Europe* (Encyclopaedia Britannica Films, Inc.).

NEIL DOUGLAS PRODUCTIONS

3030 Iroquois, Detroit, Michigan 48214

Phone: 923-0303 A/C 313

Date of Organization: 1929

Neil Douglas, *Owner-President*

Marion Books, *Executive Director*

Rosalie Douglas, *Creative Assistant*

SERVICES: Production in the fields of travel, education and industry promotion. **FACILITIES:** Arriflex, Bolex and Bessanatic cameras with lenses from zoom to extreme telephoto to extreme wide angle; full editing equipment and resources for sound and voice control; studio with lighting equipment.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The Fabulous Mystery of Modern Turkey, The Magic Charm of Austria's Wonderland, The Undiscovered Charm of Germany, English and Spanish versions* (Lufthansa German Airlines); *A Dream Come True* (Minne-waska Mountain Houses); *The Wonderland of Austria* (Austrian Federal Railways); *America — The Greatness That Is Ours*, six others in work (Universal Films).

Jerry Fairbanks Productions of California, Inc.

18930 Greenfield, Detroit, Mich. 48235

Phone: 273-6211 A/C 313

Malcolm Dooley, *Representative*

(See listing under Los Angeles area)

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DETROIT, MICHIGAN

F. B. N. FILMS

15240 Crescentwood, East Detroit, Michigan
Phone: PR 5-0114 A/C 313

Date of Organization: 1958

Bert Penzien, Owner, Cinematographer

Robert Brose, Script Writer, Sales

Robert Anthony, Narrator, Technical Research

SERVICES: Complete production of 16mm and 35mm commercial motion pictures for theatres and TV. FACILITIES: 35mm Cineflex camera with zoom and regular lenses; 16mm and 35mm Moviola and editing equipment; animation stand; Magnasyn sound recording; camera car; small studio space; ColorTran lighting.

RECENT PRODUCTIONS AND SPONSORS
THEATRE & TV COMMERCIALS: Hygrade Brisquets; Hygrade Hot Dogs (W. B. Doner Agency); Lazy Boy Rocker (Marvin Hahn Agency); Evergle (Vanguard Agency); Go Kart, Go (CKLW TV); Series of 143 (Dolan Screen Ads).

ROBERT FISHER PRODUCTIONS

28400 Swan Island Drive, Grosse Ile, Mich.
Phone: ORleans 6-0440, 6-3307

Date of Organization: September, 1957

Branch Office: 3629 Idlewild Avenue, Cincinnati 7, Ohio. Phone: WOODburn 1-3515.
Frank F. Fisher, Sr., Vice-Pres. in charge.

Robert S. Fisher, Producer

Frank F. Fisher, Sr., Vice-President

Marian S. Fisher, Vice-President

Audrey J. Fisher, Secretary

SERVICES: Producers of motion pictures, filmstrips, sales meetings, TV commercials. FACILITIES: Camera gear only; remaining facilities and equipment rented as required.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *Rockwell-Standard Makes Its Move* (Rockwell-Standard Corp.); *Fun on Wheels* (Falcon Clubs of America); *The Living Flame* (United Fmd of Pontiac); *Test Stop* (United Motors Service Div., General Motors Corp.).
SLIDEFILMS: *Quality Is a Thing Called Class* (Prestolite Battery Div.).

FLOREZ INCORPORATED

515 Bates Street, Detroit, Mich. 48226
Phone: WOODward 2-4920 A/C 313

Sound Studio: 25305 John R. Road, Madison Heights, Michigan

Date of Organization: 1931

Genaro A. Florcz, President

Hans A. Erne, Executive Vice-President & General Manager

J. Raymond Cooper, Senior Vice-President

John K. Kleene, Vice-President & Creative Director

Clark E. Pardee, Jr., Vice-President, Client Service

Charles W. Sabin, Secretary-Treasurer

William I. Taylor, Editorial Manager

Harry Breitmeier, Production Manager

SERVICES: Management consultation on sales manpower development. Planning, writing and production of complete sales training programs. Production of audio-visual media, including motion pictures, motion slidefilms, sound slidefilms, filmstrips, recordings, slides and transparencies, flannelboard presentations, charts and printed materials. Personnel Services Division offers consultation, research and personal testing. Visual Presentation Division offers graphic and film arts services, plus meeting plans and arrangements. FACILITIES: Six-story main office in downtown Detroit. 4,000 sq. ft. sound studio in suburban Madison Heights.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *Clean As a Whistle*; *Modern*

FLOREZ INCORPORATED:

Applications of Ancient Truths (Bissell); *The World's Finest* (Gulf Oil); *Quality Car Care* (J. Walter Thompson). SLIDEFILMS: *The Pride in Gulfpride*; *The Customer* (Gulf Oil); *Your Job* (Amer. Supply & Machinery Mfrs. Assn.); *Selling Options for Profit*; *The Car of the Year*; *Suing Against Competition* (American Motors); *Selling Impressions* - 1964; *Three Ways from the Pivot*; *Your Profit Line* (Westinghouse Electric Corp.).

GROUP PRODUCTIONS, INCORPORATED

3600 West McNichols, Detroit, Mich. 48221

Phone UNiversity 4-3700 A/C 313

Date of Incorporation: 1957

Branch Office: 209 East 48th St., New York, N. Y. 10017. Phone: PLaza 5-3667 A C 212

Tully F. Rector, President

William J. Pearce, Vice-President

Michael M. Brown, Secretary & Exec. Prod.

Robert A. Carlson, Executive Producer

D. B. Young, Treasurer

Joseph Petrovich, Animation Director

Skip Sheeran, Jr., Animation Director

SERVICES: Motion picture and TV commercial producers. FACILITIES: Complete live action motion picture and animation production facilities.

RECENT PRODUCTIONS AND SPONSORS
TV COMMERCIALS: Series for Buick; Coca-Cola; Savings & Loan (McCann-Erickson); Chrysler (Young & Rubicam); Thunderbird (J. Walter Thompson); Corvair; Deleco (Campbell-Ewald Co.); and others.

HAIG AND PATTERSON, INC.

15 East Bethune Ave., Detroit, Mich. 48202

Phone: TRinity 3-0253 A/C 313

Date of Organization: 1937

Branch: The Talbott Tower, Suite 375, Dayton 2, Ohio. Phone: Baldwin 3-9321. J. T. Patterson, Chairman of the Board.

J. T. Patterson, Chairman of the Board

Earl E. Seielstad, President

C. W. Hinz, Vice-President, Secretary

Don R. Hagedorn, Production Manager

SERVICES: Industrial sound slidefilms, motion pictures, meeting guides, instruction manuals and lecture charts. FACILITIES: Complete film studio, permanently staffed with writers, artists, photographers and technicians.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *Make Sales Soar in Sixty Four* (Pittsburgh Plate Glass Co.); *A Documentary on Reactive and Refractory Metal Tubing*; *Tube-manship for Today and Tomorrow* (Wolverine Tube Div., Calumet & Hecla, Inc.). SLIDEFILMS: *Tiger By the Tail*; *Benefits of the 24/24 Warranty*; *Understanding the 24/24 Warranty*; *Never On Sunday*; *Chart the Course*; *The Jungle*; *The Thrust Ahead For '64*; *Weather Forecast* (Cadillac Motor Car Div., General Motors Corp.); *Here's The Score on the 24/24*; *Benefits of the 24/24 Warranty* (Buick Motor Div., General Motors Corp.); *A Man With Problems* (Carmet Div., Allegheny Ludlum Steel Corp.); *Old Shocks Are New Business* (Parts Div., Chrysler Corp.); *Installing Piston Rings on Farm Tractors* (Perfect Circle Corp.); *Jeep J-Series Fleet Sales* (Kaiser Jeep Corp.).

A Majority of Film Awards

Producers whose listings appear in these pages have consistently won the vast majority of awards given to outstanding films through the years. Their experienced staffs, superb facilities and dedication to this medium is evident in the quality of pictures produced by companies listed in this 14th Annual Production Review.



THE JAM HANDY ORGANIZATION, INC.

2821 East Grand Blvd., Detroit, Mich. 48211

Phone: TRinity 5-2450 A/C 313

Date of Organization: 1917

OFFICERS

Jamison Handy, President

John A. Campbell, Treasurer

William G. Luther, Sr. Vice-President, in charge of Automotive Operations

Russell B. Robins, Sr. Vice-President, Merchandising and Marketing

Everett F. Schafer, Sr. Vice-President, Planning and Programming

Eugene Hunter, Vice-President, Contacts

Harold Dash, Vice-President, Western Contacts

Hughes Southwell, Vice-Pres., Business Theater

Dean Coffin, Vice-Pres., Specialized Meeting Services

Vincent L. Herman, Secretary

BRANCH OFFICES

NEW YORK: 1775 Broadway, New York 19, New York. Phone: JUDson 2-4060. Herman Goetz, in charge.

CHICAGO: 230 N. Michigan Avenue, Chicago 1, Illinois. Phone: STate 2-6757. Harold Dash, Vice-President, in charge.

HOLLYWOOD: 1680 North Vine, Hollywood 28, California. Phone: HOLlywood 3-2321.

PITTSBURGH, Pennsylvania. Phone: ZENith 0143.

WASHINGTON, D. C.: Phone: ENterprise 1-2450. Harry Watts, in charge.

TORONTO: 103 Queen Street, East, Toronto 1, Ontario. Phone: EMpire 3-8856. William Dalley, in charge.

SERVICES: Motion picture production: commercial, industrial and sales promotion; personnel, customer and public relations; minute movies; sponsored shorts; safety, educational motion pictures; television commercials; theatrical and non-theatrical distribution service. *Filmstrip and slide-film production*: commercial, industrial, sales training and shop training, customer relations and public relations; merchandising; training; cartoon. Glass slides, transparencies, slide racks, opaque materials. *Meetings assistance*: staging and projection service, convention programs, live shows.

FACILITIES: Complete studio. Sound stage, recording, set construction, direction, casting, scene design, mock ups, miniature, stage management, field reconnaissance, animation studios, music direction and orchestra, rear projection, prop department, speech and acting coaching, slide-film studio, film processing laboratories, art department, location equipment, creative staff. Projection equipment sales and service. Special devices; suitcase projectors, Shoppers Stoppers, continuous loop projection, projectors, synthetic training devices.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Servicing Brakes for Safety* (Wagner Electric Corporation); *Tedlar - The Finish that Can't Wear Out* (E. I. du Pont de Nemours); *The Chair* (The United Presbyterian Church in the U.S.A.); *Diversability in Modern Metal Forming* (Mueller Brass Company); *Decision of Love* (Pontifical Association of the Holy Childhood); *Progress Report Number 2* (Bendix Systems Division); *Company Profile* (The Hoover Company); *813 and Why* (Xerox Corporation); *Golden Opportunity* (Brunswick Corporation); *A Transfer Concept for Freight Containers* (U. S. Steel Corporation); *You Are Important* (Sinclair Refining Company); *The Spenders* (Na-

THE JAM HANDY ORGANIZATION:

tional Council of Churches). **SLIDEFILMS:** *It Takes Two* (American Can Company); *One Sight — One Sound — One Sell* (The Coca-Cola Company); *Profiles from a Point of View*; *What Makes Sunny Tick* (Minute Maid Company); 1963 **SCHOOL SERVICE RELEASES:** *Vowel Sounds*; *First Experiences with Heat*; *Great Composers and Their Music*; *Using Parts of Speech*; *Using Punctuation and Capital Letters*; *Lands of East and Southwest Asia*.

HENNING AND CHEADLE, INC.

10010 Greenfield Road, Detroit, Mich. 48227
Phone: BRoadway 2-1000 A/C 313

Date of Organization: 1945

George R. Cheadle, *President & Treasurer*
John D. Joseph, *Vice-President & Secretary*
Harold Dobrowa, *Editorial Director*
Fred W. Deuker, *Art Director*
John Stehney, *Photographic Director*

SERVICES: Preparation of sales promotion and training programs and materials including motion pictures, sound slidefilms, overhead transparencies, charts and literature. **FACILITIES:** Writers, photography, recording and direction.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The Willie Heston Scholarship Award* (Mich. Memorial Park); *The Toledo End Fied Chopper* (Toledo Scale). **SLIDEFILMS:** *Selling FoMoCo and Rotunda Parts*; *Adjusting the FoMoCo Air Conditioning Unit* (Ford Div.); *It's What's Up Front That Counts* (Yard-Man).

INSTRUCTIONAL ARTS, INC.

16210 Meyers Road, Detroit, Mich. 48235
Phone: UUniversity 2-3932 A/C 313

Date of Organization: 1946

Nicholas J. Beck, *President*
James W. Atkinson, *Vice-Pres. & Treasurer*
Harry B. Bottiers, *Secretary*
W. Gerald McCray, *Editorial Chief*

SERVICES: Creative and production staff for slidefilms, motion pictures, slides, instructional manuals, catalogs, artwork and photography. Audio-visual equipment sales. **FACILITIES:** Complete art and photographic departments including 40' x 50' stage with equipment for still or motion photography; still laboratories; 16mm and 35mm animation stand; recording studio; hot press typesetting department.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Chrysler Dealer Identification* (Chrysler Corp.). **SLIDEFILMS:** *Recommendations for Commercial Vehicle Sizes and Weights* (Automobile Mfrs. Assn.); *So You Want to Buy a Mounted Picker* (New Idea Farm Eq. Co.); *GMC for 1964* (Truck & Coach Div., General Motors Corp.); *The All New Kelvinator Trimwall* (American Motors Corp.).



KERBAWY - MPO

1300 Buhl Building, Detroit, Mich. 48226
Phone: Woodward 3-0201 A/C 313

Harold Kerbawy, *President*
Lester T. Davis, Jr., *Vice-President*
Victor F. Radcliffe, *Vice-President*
John E. Parrott, *Vice-President*
James Ryan, *Program Development*
Alvin C. Priels, Jr., *Asst. Executive*
Gilbert C. Sorensen, *Production Manager*
Irene C. Byerlein, *Asst. to the President*

SERVICES: Communications and techniques in all areas including — complete training programs, motion pictures, sales meetings, conventions, live shows, closed-circuit TV, TV commercials, slidefilms, collateral materials, special projection devices. **FACILITIES:** Studios in New York and Los Angeles.

(Also see MPO Productions, New York City)



REGAN PRODUCTIONS, INC.

19730 Ralston, Detroit, Mich. 48203

Phone: TUlsa 3-2500 A/C 313

Date of Organization: July, 1950

Branch: 600 S. George St., Mt. Prospect, Ill.
Phone: 392-5090, William A. Bates, *Repr.*

Lawrence M. Regan, *President*
Warren Hart, *Vice-President-General Manager*
Charles W. Bishop, *Secretary*
Robert T. Chester, *Detroit Area Sales*
William E. Kegel, *Detroit Area Sales*
William A. Bates, *Chicago Area Sales*
Roy Anthony, *National Sales Associates*
George W. Sill, *Director*
Nicholas P. Kelly, *Director of Photog.*
John Tacconelli, *Director of Art*
William Ramsey, *Shipping & Distribution*
Norma C. Campbell, *Accounting*

SERVICES: Complete programs for training, sales promotion, public relations and education, including sound motion pictures, sound slidefilms, business meetings, film-controlled meetings, printed materials, stage presentations, audiographs and TV spots. **FACILITIES:** Studio and stage designed, built and equipped for motion picture and slidefilm production.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Even More In '64* (B. F. Goodrich Co.); **SLIDEFILMS & FILM CONTROLLED MEETINGS:** *Magic of a Name*; *You and Wards*; *The Book of Fundamentals*; *P. 1. Vs. Standard Instructions*; *One for the Money*; *It Adds Up*; *Top Quality Paint*; *Best of the Bargain*; *Sell It Easy with Charg-All*; *The Rule of Five*; *Put Your Sales in the Credit Column*; *Top Quality Paint — A Cocker Story*; *Charg-All The Friendly Revolution* (Montgomery Ward & Co.); *Direct Line to Royalty*; *Procedures for Profit* (Chrysler Corp.); *Can-Do the Magician*; 1963 *Budget Salesmaker's Conference*; *State of the Business* (B. F. Goodrich Co.); 1963 — *A Key to Product Improvement*; *Responsibility . . . The Key to Fair Adjustment* (Lincoln-Mercury); *The Profit Catch* (Dodge Truck Div.); and others.

ROSS ROY, INC.

Motion Picture, Visual Aids & Stage Div.

2751 E. Jefferson Ave., Detroit, Mich. 48207
Phone: LO 7-3900 A/C 313

Branch: 500 Fifth Avenue, New York, N. Y. 10035. Phone: 565-3900 A C 212. William A. Walker, *Exec. Vice-Pres.*; F. Henry Larson, *Vice-Pres. & Asst. Exec.*

Thomas P. Marker, *Vice-President, Stage & Motion Picture Production*

Donald G. Tracy, *Vice-President, Visual Aids*

Robert S. Fisk, *Vice-President, Creative Supervisor — Merchandising*

Peter T. Brown, *Production Stage Manager*

SERVICES: Create and produce motion pictures, slidefilms and industrial theatre programs of all kinds. **FACILITIES:** Creative and supervisory staff; film editorial facilities; two equipped stages; continuing contractual agreements covering specialized creative requirements and mechanical facilities.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Facts and Fire* (Chrysler-Plymouth Div.); *The Story of General Electric* (R. T. V. (Silicone Products Dept., General Electric Co.); *Inside '64*, series of 5; *Your competition* (Dodge Div., Chrysler Corp.). **SLIDEFILMS:** *The Shape of the 60's*; *Proof Kit Proof* (Metallurgical Products Dept., General Electric Co.); *What Are We Waiting For?* (King-Seely); *Customer Care in Action* (Chrysler Corp.).

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EAST CENTRAL

CARL SYKES COMPANY

1025 E. Maple Ave., Birmingham, Michigan

Phone: 646-S25 A/C: 313

Date of Incorporation: 1962

Carl R. Sykes, *President*
Violet Gardner, *Vice-President*
Hedy Glaetli, *Treasurer*
Nelson Sykes, *Chairman (PR Advisor)*

SERVICES: Motion pictures, slidefilms, scripts for business, sales training and education. "Chalkboard" cartoon art films. Public relations and promotional films for schools. **FACILITIES:** Artists, writers and crew "available."

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURE: *And Return a Man* (Valley Forge Military Academy. **SLIDEFILMS:** *Bridge to More Sales*, *Pathways to Prospecting*, *From Dial to Deal*, *Floor Traffic Selling* (Ford Motor Company, Tractor & Implement Division).

Van Pragg Productions, Inc.

2301 Dime Building, Detroit 26, Mich.

Phone: WO 2-4596 (TWX: 313/222-5029)

Andrew Pastula, *General Manager*

(See complete listing under New York City)



VIDEO FILMS, INCORPORATED

1004 E. Jefferson Ave., Detroit, Mich. 48207

Phone: Woodward 2-3400 A/C 313

Date of Organization: 1947

Date of Incorporation: 1959

Clifford Hanna, *President*
William R. Witherell, Jr., *Vice-President and Creative Director*
William E. Lane, *Secretary-Treasurer*
Hrayr Toukhanian, *Director of Photography*
Charles P. Doran, *Assistant Cameraman*
Robert Broquet, *Sound Department*

SERVICES: Creation and production of motion pictures for industry (sales promotion, sales training, public relations, engineering, etc.); classified film reports for the armed forces; TV commercials. Completion services include animation and live photography, music scoring, sound recording and editing. **FACILITIES:** Sound stage; Maurer and Arriflex cameras; animation stand; editing rooms, 16mm and 35mm Movielas; complete lighting and sound equipment for studio and location.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *It's Up to You*; *The Red Carpet Treatment*; *The Golden Age of Racing* (Walker Marketing Corp.); *Check Ride*; *Build-Quality Shock Absorbers* (Monroe Auto Eq. Co.); *Get After the Aftermarket Dough*; *Boys* (Regal Ride Shock Absorber Co.); *Brake Testing* (The Budd Co.); 612 *Forage Harvester for 1964*; *Balanced Flow Baling*; *The Ford 515 Hi-Speed Mower for 1964* (Ford Tractor & Implement Div. with Melldrum & Fewsmith); *Lunchtime, U.S.A.* (The Prophet Co. with Ross Roy Inc.). **Motion picture completion services:** for Ex-Cell-O Corp.; The Detroit Edison Co.; The Budd Co.; Mich Consolidated Gas Co. **SLIDEFILMS:** *How to Sell Your Home* (Elsa Realty and Investment Co.). **TV COMMERCIALS:** for Elias Brothers; Dow-Corning Corp.; Allstate Shock Absorbers.

Jerry Warner & Associates

% Creative Services, 6200 — 2nd Avenue,

Detroit, Michigan 48202

Phone: 871-2209 A/C 313

Richard S. Shannon, *Vice-President, Sales*

(See listing under Los Angeles area)

DETROIT, MICHIGAN



Wilding Inc.

4925 Cadieux Road, Detroit, Mich.

Phone: TUxedo 2-3740 A/C 313

W. W. Kraft, *Vice-President*

Norman B. Terry, *Vice-President*

13535 Livernois Ave., Detroit, Mich.

Phone: WEbster 3-2431 A/C 313

Daniel B. Gallagher, Jr., *Vice-President*

William R. Winn, *Vice-President*

A. J. Henderson, *Vice-President*

Robert Cassell, *Vice-President*

(See complete listing under Chicago area)

Other Michigan Cities

TIME LIFE 8 PRODUCTIONS

(Div. Time Life Broadcast, Inc.)

120 College, S. E., Grand Rapids, Michigan

Phone: GLendale 9-4125 A/C 616

Date of Organization: 1962

Howard J. Silbar, *Director, Sales Manager*

Linda J. Clark, *Executive Producer*

Robert LaBour, *Executive Producer*

David Idema, *Account Executive*

John Ward, *Controller*

Gerald Vander Sloot, *Recording Engineer*

Greg Mayo, *Film Editor*

Gordon Brice, *Art Director*

William LaCross, *Head Photographer*

SERVICES: 16 and 8mm color, b&w photography, slide and strip film production, editing, sound recording; script for audio and video; art work; music; TV commercials; video tape recording. FACILITIES: Sound studio; projection room; editing rooms; art department; music library.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Fit & Sell Hush Puppies*; *Wolverine P.A.L. Plan* (Wolverine Shoe & Tanning Corp.); *So You're Gonna Build a Road* (Mich. State Highway Dept.); *A Smile Is for Keeps* (Mich. State Health Dept.); *Porcelain Enamel Story* (Porcelain Enamel Institute). SLIDEFILMS: *Is It Well with the Child* (D. A. Blodgett Homes for Children). TV COMMERCIALS: for Rainbow Car Wash.

CAPITAL FILM SERVICE

1001 Terminal Road, Lansing, Michigan

Phone: IVanhoe 7-3735 A/C 517

Date of Organization: 1942

Robert Hunter, *President*

Richard G. Cole, *Comptroller & Manager*

Robert Winkel, *Laboratory*

Kenneth Kortge, *Creative Editor*

SERVICES: 16mm, color, b&w processing and printing; sound recording; photography; editing; animation; TV commercials; kinescoping and complete script to screen productions. FACILITIES: Sound studio; projection room; editing rooms; art room; color and b&w processing and printing labs; motion picture equipment.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Mission and Accomplishments* (U. S. Army Cold Regions Research & Engrg. Lab.); *Catalyst for a Community* (Mich. Education Assn.); *Electricity at Work*, series of 10 (Mich. State Univ. Ag. Engrg. Dept.); *Michigan's Winter Wonderland* (Mort Neff Prods.); *Being and Becoming*, series of 10, (Mich. State Univ. Education Dept.).

Cities Are Listed in Alphabetical Order

☆ Throughout this section, within states, cities are listed in alphabetical order for your convenient reference use in locating producers in various geographical areas throughout the U. S. A.

PORTAFILMS

Orchard Lake, Mich.

Phone: EM 3-0561 A/C 313

Date of Organization: 1947

William Murray, *Director*

Edward Wheeler, *Sales & Utilization*

John Warren, *Finance*

Stu Knickerbocker, *Design & Animation*

Gwen King, *Production Coordination*

Elfreda Haynes, *Office*

SERVICES: Designers and producers of motion pictures for business and education. FACILITIES: Own and/or rent all equipment and facilities needed for live-action, animation and stop-motion.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The Promise that Grew* (ALSAC); *Why I Buy* (The AP Parts Corp.); *Thoro-Clean Demonstration* (Hamilton Beach Div. Scovill Mfg. Co.); *The Merit Twins* (Merit Industries); *Be Happy! Be Healthy!* (for McGraw-Hill); *Puerto Rico-U.S.A.* (for Paul Cox).

OHIO

Metropolitan Cincinnati



Atlas Film Corporation

2501 Cyclorama Drive, Cincinnati 11, Ohio

Phone: MONTana 2-2228 A/C 513

R. L. McMillan, *in charge*

(See complete listing under Chicago area)

Robert Fisher Productions

3629 Idlewild Avenue, Cincinnati 7, Ohio

Phone: WOodburn 1-3515 A/C 513

Frank F. Fisher, Sr., *Vice-President, in charge*

(See complete listing under Michigan area)

K & S FILMS, INC.

5519 Wooster Pike, Cincinnati 27, Ohio

Phone: 271-3700 A/C 513

Date of Incorporation: 1946

Jack R. Rabius, *President*

S. Harry Wilmsink, *Vice-President*

Roma L. Rabius, *Secretary-Treasurer*

Joseph Schatz, *Account Executive*

G. Richard Kountz, *Writer*

Robert Adams, *Recording Director*

Marjorie Meyer, *Art Director*

Mary J. Stefansson, *Production Coordinator*

SERVICES: Specializing in industrial motion pictures, sales training films, sound slidefilms, animated and live TV commercials. FACILITIES: Complete production facilities; two air-conditioned sound stages, script service, 16mm synchronous sound recording equipment and complete editorial services.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The Story of Bonedum* (Realistic Co. Div., Revlon). SLIDEFILMS: *Mixing Magic*; *Washday Wonders*; *Road to Responsibility*; *Focus on the Family Wash* (Procter & Gamble Co.). TV COMMERCIALS: for All Star Dairy Assn.; Central Trust Co.; Cincinnati & Suburban Bell Tel. Co.; Harold W. Hague Co.; General Electric Co.; Dextra Sugar; Rainbow Crafts; Burger Brewing Co.; Wiedemann Brewing Co.; Frisch's Restaurants, Inc.; Kenner Products; Southern Ohio Bank; Convenient Food Marts; Ford Motor Co. (J. Walter Thompson).

LASKY FILM PRODUCTIONS, INC.

3705 Lonsdale Street, Cincinnati 27, Ohio

Phone: 271-5533 A/C 513

Date of Organization: 1939

Date of Incorporation: 1956

Max Lasky, *President, Executive Producer*

LASKY FILM PRODUCTIONS:

Elizabeth C. Peters, *Treasurer*

H. H. Nieberding, *Secretary*

Marc Siegel, *Script Supervisor*

David R. Wilson, *Sound Supervisor*

Douglas L. Gray, *Production Supervisor*

SERVICES: Producers of motion pictures for industry and television. Specialists in color photography. FACILITIES: Completely equipped sound studio and mobile unit for 35mm and 16mm production.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The Golden Years*; *In Your Hands* (General Electric Co.); *The Greatest Adventure* (Univ. of Cincinnati); *Marching Towards Tomorrow* (The Mizrahi Women's Org. of America); *Command Performance* (Cincinnati Lath & Tool Co.); *Pictures, Music and a Few Words* (Cincinnati United Appeal).



Wilding Inc.

617 Vine Street, Cincinnati, Ohio

Phone: GARfield 1-0477 A/C 513

E. W. Gaughan, *Vice-President*

(See complete listing under Chicago area)

Metropolitan Cleveland

CINECRAFT - CONTINENTAL PRODUCTIONS, INC.

2515 Franklin Blvd., Cleveland 13, Ohio

Phone: 751-2300 A/C 216

Date of Organization: 1937

Date of Incorporation: 1947

Ray Culley, *President*

Paul Culley, *Vice-President, General Mgr.*

Julius Potocny, *Vice-President, Exec. Prod.*

Jack Gulshen, *Vice-President, Sales*

James Sheedy, *Secretary*

Kirk Markworth, *Treasurer*

Zoltan Rozsnyai, *Musical Director*

Robert Mowry, *Art Director*

Harry Horrocks, *Director of Photography*

Robert Welchans, *Editing Supervisor*

Edwin C. Perry, *Director-Cameraman*

Robert Haviland, *Director*

Kay McCartney, *Production Supervisor*

Clare Taylor, *Director of Sound Dept.*

SERVICES: 16mm and 35mm, color, b&w, production of live or animated subjects for documentary, sales promotion and training, public relations, medical and full length TV productions. Specialists in multi-camera synchronous shooting. Original musical score production. 8mm projector and film point of sales productions. FACILITIES: Fully equipped building; three sound stages; floating recording studio, control rooms with sound equipment; art dept., two animation stands; film processing labs, general offices, carpenter, paint shop; 16mm and 35mm camera equipment, Mitchell NC and BNC; portable diesel electric generator for location shooting.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Light in the Dark* (The Glidden Co.); *Search* (Youngstown Sheet & Tube Co.); *Exploring Basic Economics*, series of 6 (Republic Steel Corp.); *The Key to the City* (Cross Reference Directories Co.); *Project XX, Coming of Christ* (Union Central Life Insurance); 1964 *Super Kem-Tone*; *Advertising . . . On Target for Sales Action* (Sherwin-Williams Co.); *Untitled*, series of 12 (Warner & Swasey Co.). SLIDEFILMS: for Ford Motor Co.; B. F. Goodrich Co.; Sherwin-Williams Co.; Bobbie Brooks, Inc.; Eaton Mfg. Co.; Owens-Illinois; Durkee Foods; and others. TV COMMERCIALS: for Ohio Bell Tel. Co.; Standard Oil Co.; Carling Brewing Co.; East Ohio Gas Co.; Iron City Beer; North Electric Co.; The Cleveland Electric Illuminating Co.; and others.

CINEMA ONE PRODUCTIONS, INC.

15504 Madison Avenue, Cleveland, Ohio
Phone: 228-1080 A/C 216

Date of Organization: May, 1963
Don K. Cadot, *President & Exec. Producer*
Don S. Cadot, *Vice-President & Treasurer*
B. Vince King, *Account Executive*
Robert Gray, *Writer*
Richard Sinatra, *Editing*

SERVICES: Motion pictures, slidefilms, visual presentations for industry, education and TV. FACILITIES: Complete studio, location lighting, sound equipment, Arriflex cameras.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *Yes, I Live Here* (Bevlyn Corp.). SLIDEFILMS: *Why Should I?* (Bevlyn Corp.).

(New organization — formed May, 1963)

EDWARD FEIL PRODUCTIONS

1514 Prospect Avenue, Cleveland 15, Ohio
Phone: 771-0655 A/C 196

Date of Organization: 1953
Edward R. Feil, *Executive Producer*

SERVICES: Production of industrial, institutional, les, public relations and promotion films; films for television. FACILITIES: Scripts, camera, editing, and sound recording available for location studio production.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *Pre-Stretch Draw Forming* (The Cyril Bath Co.); *Little Girl With Heart* (United Fdn. of Summit Cty., Inc.); *Acute psychosis; Psychotic Depression; Physical Diagnosis; The Examination of the Neurological System* (Medical School of Western Reserve University); *My Cap Is My Crown* (Mt. Sinai Hospital of Cleveland). TV COMMERCIALS: for Auto-Loan; Checkmaster; Union Commerce Bank (Meldrum & Fewsmith).

GENERAL PICTURES CORPORATION

4501 West Pleasant Valley Rd., Cleveland 34, Ohio

Phone: Vletory 2-3636 A/C 216

Date of Organization: 1957
George Oliva, Jr., *President & Sales Mgr.*
Miliard M. Horace, *Vice-Pres., Prod. Super.*
Doris Shaw, *Asst. Production Supervisor*
Wanda Clark, *Treasurer*

SERVICES: Production of 16mm and 35mm motion pictures, sound slidefilms, videotape and film commercials, script writers for training programs, sales presentations, lectures, speeches, newsreel films, still photography, art work. FACILITIES: Sound stage 49' x 49' with ceiling grids or overhead lighting, rear projection, two Fearless Panorama dollies, Mole-Richardson perambulator, studio and location lighting equipment, Ampex and Magnasync tape recording, eight-channel mixing console, Maurer optical recorder, Joviola, Osberry animation stand, music and sound effects library.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *Bowl 'Em Over with G. E. Bulbs* (General Electric Co.); *Untitled* (U. S. Steel Corp.). FILMSTRIP: *Build Your Profits Through Specialty Roofing* (Addex Co.). TV COMMERCIALS: for Central Nat'l Bank of Cleveland (Fuller & Smith & Ross); East Ohio Gas Co. (Ketchum, MacLeod & Grove).

INDUSTRIAL MOTION PICTURES, INC.

3211 Payne Avenue, Cleveland 14, Ohio
Phone: 771-1833 A/C 216

Date of Organization: 1945
A. P. MacDermott, *President-Treasurer*
D. E. MacDermott, *Secretary*

SERVICES: Motion pictures, filmstrips, slides, tlls; sound recording, script. Specialists in lo-

INDUSTRIAL MOTION PICTURES:

cation work for heavy industry. FACILITIES: Fully equipped sound stages; editing rooms; animation department; six-channel synchronous recording; complete music department; Arriflex, Auricon, Cine Special, Bolex cameras; mobile equipment for location recording and photography.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *Explore Kentucky* (Tourist & Travel Div., Commonwealth of Ky.); *Squirt Welding; Automatic Welding* (Lincoln Electric Co.); *Coal Bin of the World* (Chesapeake & Ohio Railway). SLIDEFILMS: *New Opportunities for Profit in Undercoating* (Consolidated Paint & Varnish Corp.); *Your Finest Hour* (United Appeal); *Steel Founders Helps* (Steel Founders Society of America); *Annual Report* (Lorain-Medina Rural Electric Co-op).

Riviera Productions

3303 Rumson Road, Cleveland, Ohio
Phone: REDwood 1-6676 A/C 216

Pat Rancati, *Eastern Representative*

(See complete listing under Los Angeles area)



Wilding Inc.

Hudson Square Building, 72 North Main St., Hudson, Ohio (Cleveland)

Phone: 653-5161 A/C 216

R. R. Osmun, *Vice-President*

(See complete listing under Chicago area)

OHIO CITIES

J. L. ANDERSON, MOTION PICTURES

116 Grosvenor Street, Athens, Ohio
Phone: LY 2-6195

Date of Organization: 1962

J. L. Anderson, *Producer*
F. Miller, *Associate Producer*

SERVICES: Script to screen production of motion pictures for education, TV, industrial and theatrical use. Consultation and evaluation of audiovisual projects. FACILITIES: Auricon, Bolex conversion 16mm and Bell & Howell 35mm cameras; location-oriented production equipment, full editing facilities.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *Lighten the Shadows* (Joseph P. Kennedy, Jr. Fdn. — in assn. with Southern Ill. U.); *Tell It to the Camera*, sequences (Allen Funt Prods.); *Arthur E. Morgan* (Antioch College); *Medical*, single-concept films (Zimmer Corp. — in assn. with Eunoia Assoc.); Feature stories for "Update" (NBC-News); theatrical trailers (Art Theatre Guild).

WILLIAM DITZEL PRODUCTIONS

1501 Hempstead Road, Dayton, Ohio 45429
Phone: 298-5381 A/C 513

Date of Organization: March, 1962

William G. Ditzel, *Owner*

SERVICES: Script and produce motion pictures, filmstrips and TV programs and commercials. FACILITIES: Auricon, Bell & Howell, Cine-Special cameras; Ampex sound equipment; ColorTran lighting; complete editorial facilities, music library. Studio and animation arranged as needed.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *Flair for Living*, series; *Wonderland of Laundering* (Frigidaire Div., General Motors Corp.); *History of Air Conditioning* (Airtemp Div., Chrysler Corp.). TV COMMERCIALS: for Dayton Power & Light (Willis-Case-Harwood); United Appeal of Montgomery and Greene Counties.



EAST CENTRAL



FILM ASSOCIATES, INC.

4600 S. Dixie Highway, Dayton, Ohio 45439
Phone: 293-2164 A/C 513

Date of Organization: 1937

Date of Incorporation: 1946

E. Raymond Arn, *President-Treasurer*
Mildred G. Arn, *Vice-President*
Clement V. Jacobs, *Secretary*
Edward R. Lang, *General Manager*
Robert K. Dye, *Recording Dept. Head*
David Bartholomew, *Art Director*
George Whalen, Jr., *Editorial Supervisor*
Robert Koch, *Printing Supervisor*

SERVICES: 16mm color, b&w motion pictures for industrial, educational and TV use. Complete production services for other producers and industrial photo departments. FACILITIES: Studio and laboratory building, two sound stages; machine processing for b&w films. Automatic printers for sound and picture reproduction; multiple recording and re-recording channels, Altec and Cinema Engineering tape and magnetic film, Rangertone optical film and disc. Interlock Maurer, Stancil-Hoffman, Ampex and Presto recorders; Kinescope recordings; art and animation dept. with Osberry stand; Maurer, Auricon Super Pros, Cine Special cameras, zoom lenses. Fearless Panorama dolly and lighting equipment.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: 1963 *Demonstration Film* (Kenner Products Company); *More Milk Sales* (Liqui-Box Corporation); 1963 *Renewals of the Hambletonian & The Little Brown Jug* (U.S. Trotting Assn.); *Red Report* (Herbert Philbrick); *Staff Film Report* (United States Air Force).

Haig and Patterson, Inc.

The Talbott Tower—Suite 375, Dayton 2, Ohio
Phone: Baldwin 3-9321 A/C 513

J. T. Patterson, *Chairman of the Board*

(See complete listing under Detroit area)

INDIANA



RICHARD GALBREATH, INCORPORATED

2920 Engle Road, Fort Wayne, Indiana
Phones: 744-4379; 747-2415

Date of Incorporation: 1962

Richard Galbreath, *Producer-Director*

SERVICES: Motion picture production. FACILITIES: Offices, sound stage; 35mm and 16mm Mitchell, Arriflex cameras, blimped, interlocked; RCA sound recorders and five-channel re-recorders; mixing console; music and sound effects libraries; editing; mobile units with four trucks (250,000 watts); Mole-Richardson lighting; cables, grip equipment; G. M. Diesel generator.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Won for All, Revolution in the After-Market?* (Ford Motor Company); *On the Line* (National Rural Electric Cooperative Association); 1964 *Construction Bulletin* (National Homes Corporation); *Terminpoint Tools* (Amp, loc.).



this symbol, appearing over a producer's listing, indicates that display advertising containing additional and useful reference data appears in other pages of this 14th Annual Production Review issue.

ACADEMY FILM PRODUCTIONS, INC.

123 West Chestnut St., Chicago, Ill. 60610
Phone: Michigan 2-5577 A/C 312

Date of Incorporation: April, 1950

Bernard Howard, Pres. & Exec. Producer

SERVICES: Creation and production of 16mm and 35mm motion pictures, slidefilms, slides, wide-screen and other unique presentations for TV, conventions, meetings and sales aids for both the broadcast medium and industrial, education, and business. Editing, writing, recording, titling for outside producers. Complete writing, directing, production services for ad agencies and industrial firms in creating and producing audiovisual aids of all kinds. Animation as well as live shooting. FACILITIES: Cameras, lights, cables, mike booms, dollies, recording equipment, etc., for complete production and shooting either in own studio or on location; 30' x 45' x 14' ceiling sound stage.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *The Pest Control Operator*; *Wytton-Resurfacing & Maintenance* (Velsicol Chemical Co.); *ABS-Modern Material for Pipe & Fittings* (Marbon Chemical Div., Borg-Warner); *Perma-Liner III* (Perma-Line Mfg. Co. of America). SLIDEFILMS: *Computer Lease* (Nationwide Leasing Corp.); *Cylinder Sleeves* (American Hammered Div., Scaled Power Corp.); *Sales Meeting Presentation* (Carling Brewing Co.). TV COMMERCIALS: for Alberto-Culver Corp.; Helene Curtis Industries; In-Sink-Erator Co.; and others.

Alexander Film Co.

510 Wrigley Building, Chicago, Ill. 60611
Phone: Whitehall 4-5950 A/C 312

Dick Lewis, Res. Vice-President

(See complete listing under Colorado)

GILBERT ALTSCHUL PRODUCTIONS, INC.

909 W. Diversey Parkway, Chicago, Ill. 60614
Phone: Lakeview 5-6361 A/C 312

Date of Organization: April, 1954

Branches: Gil Altschul Productions, Inc., Via Aristide Leonari 67, Rome, Italy; Rodolfo Besesti, in charge. Gil Altschul Productions, Inc., Anenidas Olimpo y Acacias, Caracas, Venezuela; Manuel de la Pedrosa, in charge.

Gilbert Altschul, Pres. & Executive Producer
Bruce Colling, Vice-President & Prod. Mgr.
Len H. Slaton, Vice-President & Sales Mgr.
Esther Altschul, Secretary-Treasurer

SERVICES: Production of motion pictures, slidefilms, slide presentations for industry, education and government. FACILITIES: Sound stage; editing, recording and animation facilities.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *Basic Safety Series*, eight films (National Safety Council); *California* (Santa Fe Railway); *A Dentist in the Classroom* (American Dental Association); *The ProTen Story*, Japanese Version (Swift & Company); *Profit Journey* (Pure Oil Company).

Animation, Inc.

221 North LaSalle Street, Room 1064,

Chicago, Illinois 60601

Phone: 372-2625 A/C 312

Joseph W. Edwards

(See complete listing under Los Angeles area)



ATLAS FILM CORPORATION

1111 South Boulevard, Oak Park, Ill.

Phone: AUstin 7-5620 A/C 312

Date Established: 1913

BRANCH SALES OFFICES

408 Rucker Place, Alexandria, Virginia
Woodward & West Long Lake Road, Box 94,
Bloomfield Hills, Michigan

2801 Cyclorama Drive, Cincinnati 11, Ohio

James A. Kellock, President

Wm. L. Naftzger, Secretary

L. A. Krund, Assistant Secretary

Dallas Jones, Vice-President, Creative Director

Robert L. McMillan, Vice-President, Sales

Frederick K. Barber, R. C. Barrett, Edward

Schlager, Account Executives

J. D. Powers, Super. Government Services

Albert Cook, Robert Engelhard, Randall D.

Garrison, Editorial

A. S. Bradish, Vice-President, Production

Wm. Mimmerly, Director, Supervising Editor

Louis E. Miller, Manager, Slidefilm Division

Charles Lager, Laboratory Manager

Ralph Saunders, Sound Engineer

SERVICES: 16mm and 35mm public relations and training motion pictures and slidefilms; color and sound; TV commercials; short subjects; theatrical shorts, packaged programs. FACILITIES: Cameras, 16mm and 35mm; RCA 35mm and 16mm direct positive sound recording; art department; time-lapse photography; two sound stages; laboratory; animation; 35mm optical printer; editing; creative staff. Magnetic recording; 35mm, 16mm and 17.5mm.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Value Engineering - The 100 Million Dollar Story* (U. S. Air Force); *Acapulco Action*; *Dealer's Choice* (AC Spark Plug Div., General Motors Corp.); *A Corporate Partnership*; *Woodward World Wide* (Woodward Governor Co.); *Is The Teacher Liable* (Educator & Executive Ins. Co.); *A Case in Point* (United Community Services of Milwaukee); *5 Millionth Rocket Engine* (Oldsmobile); *Guaranteed Ship Shape* (Traveler Boat Div.); *The Influentials* (Nat'l Dairy Council); Untitled films for Children's Memorial Hospital; F.A.A.; N.A.S.A.; U.S.I.A. SLIDEFILMS: for General Coach & Truck Div.; Frigidaire Div.; D. P. Brother & Co.; Oldsmobile; Buick; ElKay Mfg. Co.; Athletic Institute; Brunswick Corp.; A. O. Smith Corp.; Lawrence H. Selz Org.; Biddle Co.; State Farm Insurance; Motorola, Inc.

BECKER-GOESSL, INC.

5621 Dempster Street, Morton Grove, Illinois

Phone: Yorktown 5-3121 A/C 312

Date of Organization: November, 1961

Frank G. Becker, President, Photographer

Marvin E. Goessl, Vice-President, Secretary,

Art Director

Gloria Kondell, Design Illustration

William Brodt, Artist, Art-Production

Harry Hedlund, Photographer

SERVICES: Sound slidefilms, slides, vu-graphs, photography, easel presentations, charts and graphs, collateral material, slidefilm animation, art dept., cartoons, illustrations, lettering, typography. FACILITIES: Photographic studios, slidefilm animation cameras, slide production and mounting equipment, film processing labs, type-setting facilities, white and colored type cell overlays.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *170 Symm Duplicator* (A. B. Dick Co.). SLIDEFILMS, VU-GRAPHS, FILMSTRIPS: *Time in Your Hands*; *Pacemaker* (A. B. Dick Co.);

BECKER-GOESSL, INC.:

Decorating Made Easy; *Sizing Up Fashions-Fe* 1963 (Sears, Roebuck & Co.); 1964 *Nation Dealer Meetings*; *Operation Impact* (Johnse Outboard Motors); *The Big Sell*; *Growing Place* (Internat'l Minerals & Chemicals, Inc.); *Balla Service*; *Paylomatic* (The Frank G. Hough Co. Sales and Dealer Meetings for Schlitz Beer (Pos Keyes and Gardner, Inc.); Lucite Paint (DuPont Co.); Avon Products, Inc.; Abbott Labs (Ra Zeff & Assoc.); Hotpoint; Hammond Organ; and others.

MICHAEL BIRCH & ASSOCIATES, INC.

1050 Cage Street, Winnetka, Illinois

Phone: 446-0062 A/C 312

Date of Organization: 1963*

Michael Birch, President, Executive Producer

Dodie Stone Fawley, Production Manager

SERVICES: Specialized film-makers to Government, industry and education. FACILITIES: Production offices and editing rooms.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Prelude to Conflict*; *Triumph of The Axis*; *Allied Victory* (Encyclopaedia Britannica Films Inc.). *new company organized in 1963.

CAMERAS INTERNATIONAL

1724 N. Orchard, Chicago, Illinois 60614

Phone: MO 4-7305 A/C 312

Date of Organization: 1959

Charles D. Sharp, President

Richard Mansfield, Vice-President

John Oertel, Laboratory Manager

Robert Boldt, Technician

SERVICES: Producers of 16 and 35mm motion pictures and filmstrips. Particularly oriented to medical films and social documentary. FACILITIES: Complete studio, sound stage, Arriflex camera equipment; Nagra, Perfectone, Ampex and Magnasync sound equipment. Interlock screenings; complete editing facilities with Moviolas; 16mm b&w reversal and color printing laboratory.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *For Your Information* (G. D. Searle & Co.); *A Greater Marquette* (Marquette Univ.); *Greater Incentives* (Sports Incentives Sports Illustrated); *The Oriental Institute in Egypt*, in production (Univ. of Chicago); *Kibbutz: Communal Education*, in production (Dr. Bruno Bettelheim, Univ. of Chicago). SLIDE FILMS: *For Your Information* (G. D. Searle)

CAVALCADE PRODUCTIONS, INC.

6645 North Odell, Chicago, Ill. 60631

Phone: 774-6545 A/C 312

Date of Organization: 1948

Dale McCulley, President, Writer-Producer

Charlotte B. Meredith, Vice-President, Writer

Harold B. Mackenzie, Secretary

Loreen R. McCulley, Treasurer, Office Mgr.

Ulf Backstrom, Director-Editor

Wayne A. Kolar, Cinematographer

SERVICES: Complete production of industrial educational and religious motion pictures and sound filmstrips. Filmstrip animation, using 6000 internegative. Complete industrial show production with "Cinemastage" process. FACILITIES: Arriflex and Cine-Special cameras; 35mm, 16mm and 4x5 still cameras; editing; filmstrip animation camera and stand; lighting and recording equipment for studio and location; sets; small studio.

RECENT PRODUCTIONS AND SPONSORS

SLIDEFILMS: *Is Church for Adults Only?*; *A Secret Is to Tell*; *Sunbeam In Your Hand*; *Cross Over the Bridge*; *Welcome to the Club*; *Those Turnabout Teens*; *Double Take* (Scripture Press); *Come Live With Us* (Wycliffe Bible Translators); *A More Excellent Way* (Christian Business Men's Committee Int.).



this symbol over a producer's listing in these pages refers to display advertisement within this Production Review issue.



CHICAGO FILM LABORATORY, INC.

1322 West Belmont Ave., Chicago, Ill. 60613
Phone: 935-6755 A/C 312

Date of Organization: 1926

Eugene G. Josephson, *President*
Robert D. Casterline, *Sales Manager*
Todd Yamamoto, *Laboratory Manager*
Howard Schuyler, *Sound Engineer*
Virginia Rose, *Office Manager*

SERVICES: 16mm and 35mm color and b&w motion pictures; slidefilms; TV commercials. FACILITIES: Laboratory processing, RCA sound recording, 16mm and 35mm magnetic and optical, titles and editing, for our own and other producers.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The Big Race*, M100 Motor Grader, D21 Answer to the Challenge (Allis-Chalmers Manufacturing Company); *Dealer Management Conference*, *Pace Makers in Harvesting*, *Power in Perfect Balance* (Oliver Corporation); *New Route to Dairy Profits*, *New Concept in Cattle Feeding*, *Furan No Bake Binders* (Quaker Oats Company); *The Long Road Back* (Employers Mutuals). SLIDEFILMS: *Operation Impact* (Johnson Motors); *New Dimensions in Harvesting*, *Material Handling Speeds Up*; *Precision Plating at High Speed* (Oliver Corporation). TV COMMERCIALS: for numerous clients.



JOHN COLBURN ASSOCIATES, INC.

1122 Central Avenue, Wilmette, Illinois 60091
Phones: Wilmette — ALpine 1-5520 A/C 312
Chicago — BRoadway 3-2310 A/C 312

Date of Incorporation: 1953

John E. Colburn, *President*
M. H. Colburn, *Secretary*
Floyd D. Parker, *Treasurer*
Robert I. Ford, *Director, Educational Materials*
John Holliday, *Account Executive*
Louis Aiken, Jr., *Industry-Education Dir.*
R. Hill Carruth, *Educational Representative*

SERVICES: Industrial and educational motion pictures; sound slidefilms, filmstrips and overhead projector transparencies. Production services, studio and facilities available to other producers. Writers, artists and technicians available on freelance basis. FACILITIES: Large sound stage; completely equipped for 16mm and 35mm production.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Modification of #5 Machine* (Diamond Nat'l Co.); *Wrestling: Basic Skills*, series of 3 (Educational Div.). SLIDEFILMS: *The Story of Vacuum* (Babson Bros. Co.); *Secret of Family Security* (Franklin Life Ins. Co.); *For the Time of Your Life* (General Pool Corp.); *Beeline to Success* (Beeline Fashions, Inc.); *Seal the Sale & Profit* (Chicago Rawhide).

CREATIVE COMMUNICATIONS, INC.

75 East Wacker Drive, Chicago, Ill. 60601
Phone: FI 6-7137 A/C 312

Date of Incorporation: December, 1961

Herschell G. Lewis, *President*
David F. Friedman, *Vice-President*
Andy Bomanoff, *Production Manager*
David Guildbert, *Coordinator*

SERVICES: Motion pictures; features, industrial, commercial, educational, training; slidefilms; still photography; public relations. FACILITIES: Studio facilities available in Chicago and Miami. Mobile motion picture and sound unit fully equipped for location shooting; full editing department.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *There's Health in Steam* (Regal Spa); *Two Thousand Maniacs*, feature

CREATIVE COMMUNICATIONS:

(Box Office Spectaculars). SLIDEFILMS: *Reach for Paradise* (Paradise Acres Estates); *One Sentence Economics* (Public Press); *The New Look in the White Uniform* (Illinois Nurses Assn.).



DOUGLAS FILM INDUSTRIES

10 West Kinzie St., Chicago, Ill. 60610
Phone: MOhawk 4-7455 A/C 312

Date of Organization: 1945

Fred C. Raymond, *President*
Arthur R. Jones, *Vice-President*
Douglas P. Raymond, *Vice-President & Director of Production*
Frank M. Miller, *Director of Photography*
Emily Rich, *Art Director*
George G. Gilbert, *Field Sales Manager*
Sherwin Becker, *Quality Control Manager*
William Bielicke, *Quality Control Manager*
Lawrence Tickus, *Chg. Printing Control & Production*
Paul C. Rosenau, *Director, Educ. Serv.*

SERVICES: Creation and production of 35mm and 16mm motion pictures, slidefilms, TV commercials and theatre trailers from script through release prints for industry, agencies and education. Complete 35mm and 16mm color and b&w film laboratory services for industry and producers. Equipped and staffed for studio and location photography in motion picture and still fields. FACILITIES: Large sound stage staffed and equipped; script, art and animation; magnetic and optical sound recording, music scoring, editing, conforming and distribution of films. Complete 35mm and 16mm color neg-pos, b&w printing, processing; ultrasonic cleaning.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Stars in Their Eyes* (Nat'l Live Stock & Meat Board); *Teaching Vigorous Physical Activities* (Field Enterprises Educational Corp.); *Decorate with Quiet* (Insulation Board Institute); *The Fitness Challenge* (Amer. Osteopathic Assn.); *The Voice that Counts* (Amer. Dairy Assn.). SLIDEFILMS: *Beef - From Store to Table* (Nat'l Live Stock & Meat Board); *Quality Certification* (Architectural Aluminum Assn.); *Laundry Planning* (The Maytag Co.); *Electrical Hazards* (Nat'l Safety Council).



CAL DUNN STUDIOS, INC.

141 West Ohio Street, Chicago, Illinois 60610
Phone: 644-7600 A/C 312

Branch: 1040 N. Las Palmas, Hollywood 38, Cal.; Phone: HO 9-9011, Alan S. Lee, *Manager*.

Date of Organization: 1947

Cal Dunn, *President*
Joseph C. Betzer, *Vice-President*
Helen A. Kripka, *Creative Service Director*
Art Springer, *Art & Animation Director*
Ray Mueller, *Director, Cameraman*
Bernard A. Montgomery, *Stage Manager*
Art Ellis, *Chief Editor*
James H. Johnson, *Account Executive*
Karen Gruntman, *Audit & Bookkeeping*
Bob O'Reilly, *Art Director*
Karen McCallum, *Air Director*
Nancy Andersen, *Talent Contact*
Alan S. Lee, *Manager, Hollywood Office*

SERVICES: Motion pictures and slidefilms for sales training, promotion, product information, employee indoctrination and special purposes; TV commercials and productions. FACILITIES: Sound stage, insert stages, working kitchen, Oxberry animation stand and equipment; complete animation, inking and painting depts.; editing, screening rooms, carpenter shop, creative and administrative facilities.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *A Report on Bootleg Dentistry* (Amer. Dental Assn.); *Foundations for the Fut-*



CAL DUNN STUDIOS, INC.:

ure (Vanderbilt Univ.); *Shoot to Score in '64: Profits for Progress* (Swift & Co.); *They Race for Fun*, feature (no sponsor indicated). SLIDEFILMS: *Bob Baxter Makes a Decision* (Better Homes & Gardens); *Plan for Your Pension* (COI Haroldson Assoc.); *Recruiting by Design*; *Selection by Design*; *Your Career with National Life* (Nat'l Life & Accident Ins. Co.); *It's Up to Me*; *Challenge of Change* (Metropolitan Life Ins. Co.); *The Case of the Silent Thieves*; *The 3 Billion Dollar Robbery* (Western Auto Supply Co.); *Hires, The Happy People's Choice* (Hires); *Getting the Big Jump on Competition* (Drewrys Beer); *Your Sweet Sound of Sales* (Crush International). PRESENTATIONS: for Raleigh Cigarettes; Campbell Soup; Commander Cigarettes; Kellogg Key Biscayne Sales Meeting; Burgermeister Convention in the Bahamas; 7-Up's Spotlight on Action. TV COMMERCIALS: for Kellogg's; Joy; Procter & Gamble; Schlitz Beer; Pillsbury; Quaker Oats; Pure Oil; Hamilton Mfg. Co.; Nat'l Hairdressers & Cosmetologists Assn.; WTTW-TV; Montgomery Ward & Co.; Nickey Chevrolet; Combined Jewish Appeal; Orange Crush.

Jerry Fairbanks Productions of California, Inc.

2337 Commonwealth, Chicago, Ill. 60614
Phone: BU 1-2645 A/C 312

Stephen Kelly, *Representative*
(See listing under Los Angeles area)



FILMACK PRODUCTIONS

1327 South Wabash Ave., Chicago, Ill. 60605
Phone: HArrison 7-4555 A/C 312

Date of Organization: 1919

Irving Mack, *Chairman of the Board*
Bernard Mack, *President*
Joseph R. Mack, *Vice-President*
Don Mack, *Vice-President, Sales*
Vi Dame, *Secretary*
Pat Cascio, *Production Manager*
Elliott Satinover, *Still Dept. Manager*
Roman Polys, *Music & Sound Engineer*
Harlan Croy, *Industrial Film Manager*
Jay Jankowski, *Lab Manager*
Richard Bowen, *Production Coordinator*
Robert Berg, *Executive Producer*
Ramon Orellano, *Art Director*
Frank Malcolm, *Type Shop Director*

SERVICES: Motion pictures, sound slidefilms and slides for TV, industry, education, training programs, sales meetings, public relations and reports; creative services—script-writing, presentations, storyboarding jingles; production services—live motion picture and still photography in studio or on location in 16mm and 35mm color and b&w, animation and slidefilm photography; sound recording and mixing—lip sync, wild sound, singing jingles, sound effects for tape, records or optical film; art work—illustrations, cartoon characters, backgrounds, photo touch-up; titling—hot press, cold press, opaque and transparencies; lab work—editing, processing, printing inspection. FACILITIES: Completely equipped sound stage, prop and dressing rooms; two sound departments; six animation stands with automatic Oxberry; art department; type shop; laboratory including optical printers, developing machines, editing.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Mechanism of Analgesia* (Miles Labs, Inc.); *Pressure Pouring* (Amsted Industries); *Hart's Bakery* (Kleen-Stik Corp.); *Wilson New Labels* (Wilson & Co.). SLIDEFILMS: *Eureka Floor Care Products* (Eureka Vacuum Sweepers); *Building Customer Relations* (DeLuxe Check Printers, Inc.). TV COMMERCIALS: for Carling Beer; Irwindale Dairy.

CHICAGO PRODUCERS:

THE FILM-MAKERS, INC.

615 North Wabash Ave., Chicago, Ill. 60611
Phone: 337-6264 A/C 312

Date of Incorporation: October, 1962

Lincoln Scheurle, *President & Creative Director*
Edward E. Katz, *Board Chairman & Gen. Mgr.*

SERVICES: Specialists in production of advertising and marketing films (commercials and other) for TV and business, from script and storyboard through finished production, including experimental, Schwerin and test shooting; creative and financial consultants. **FACILITIES:** Complete studio facilities in Chicago, New York, Hollywood, Miami, London and Paris.

RECENT PRODUCTIONS AND SPONSORS

TV COMMERCIALS: for Leo Burnett Co.; MacManus, John & Adams; Caldwell, Larkin & Siderer, Van Riper; Jones Frankel Co.; Post, Keyes, Gardner; Campbell-Ewald Co.; Rubin Adv.; Peter Eckrich & Sons; Concordia Teachers College; and others.

GOLDSHOLL AND ASSOCIATES

420 Frontage Road, Northfield, Illinois
Phone: 446-8300 A/C 312

Date of Organization: 1942

Morton Goldsholl, *President, Excc. Prod.*
Mildred Goldsholl, *Secretary, Producer*
John Weber, *Studio Director of Design*
William Langdon, *Administrative Director*

SERVICES: Producers of motion pictures and slidefilms for business, industry, television and education. Specialists in animated graphic design. **FACILITIES:** Sound stage, 16mm and 35mm cameras, Moviolas, Oxberry animation stand, Ampex and Magnacord tape sync sound recorders, editing equipment.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Schlitz Malt Liquor*; *Old Milwaukee* (Jos. Schlitz Brewing Co.); *Untitled* for Goodyear Internat'l; *Mercury Records*; *Discent Illusion* (Morton Goldsholl Design Assoc.). **SLIDEFILMS:** for Mercury Records; Jos Schlitz Brewing Co. **TV COMMERCIALS:** for American Family Detergent (Procter & Gamble); Milk Foundation, Inc.; Lanvin; Agar Packing Co., Inc.; Jesse Jones Pork Sausage; Tums; Vienna Sausage Mfg. Co.



The Jam Handy Organization, Inc.

230 North Michigan Ave., Chicago, Ill. 60601
Phone: STate 2-6757 A/C 312

Harold Dash, *Vice-President, in charge.*
(See complete listing under Detroit area)

INTERLOCK PRODUCTIONS, INC.

869 North Dearborn St., Chicago, Ill. 60611
Phone: 664-1966 A/C 312

Date of Organization: June, 1963

Jack D. Danielson, *President*
Lou E. Wilder, *Vice-President, Production*
William Snowwhite, *Vice-President, Art Director*
D. H. Bash, *Secretary*

SERVICES: Motion pictures, slidefilms, merchandising displays for training, point of purchase and permanent construction display devices. **FACILITIES:** Executive offices, art and construction studio, still photo lab.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *There's No Business Like No Business* (Maremont Corp.); *SLIDEFILMS:* *You and Youth*; *Hootenanny* (Internat'l Walther League).

(New organization — formed June, 1963)

THE W. N. KIRSHNER COMPANY, INC.

53 West Jackson Blvd., Chicago, Illinois 60604
Phone: WAbash 2-5519 A/C 312

Date of Incorporation: 1959

William N. Kirshner, *President & Gen. Mgr.*
Robert B. Ross, *Vice-President, Training*
Robert K. Larson, *Secretary*
James Horstman, *Public Relations Dir.*
W. E. Terry, *Creative Director*
Anzel Pope, *Art Director*
R. A. Hereford, *Production Manager*
Phillip Kirshner, *Studio Manager*

SERVICES: Producer of audio-visual materials for marketing, sales promotion, TV, training and public relations; motion pictures, TV commercials, slide programs, slidefilms, industrial and business presentations, closed-circuit TV programs for business. **FACILITIES:** Production studios; photography, recording, animation, editing, projection and interlock equipment.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Your Life in Color Key* (Valspar Corp.); *Important to America's Strength* (Allis-Chalmers NRECA); *Pozzolan* (Pozzolan Products); *Science Awards* (American Feed Mfrs. Assn.); *SLIDEFILMS:* *Interests in Common* (Nat'l Rodeo Affiliates); *Memories of Europe* (Kruger Travel Agency); *Secret for Security* (Inland Life Ins. Co.); *From the Clouds to You* (Rainsoft Water Conditioning Co.); *Right on the Loading Chute* (American Breeders Service).

L & M FILMS

621 N. Dearborn St., Chicago, Ill. 60610

Phone: WHitehall 4-7477 A/C 312

Date of Organization: 1950

William R. Johnson, *General Manager*
Harry Mantel, *Creative Director*
Dok Stanford, *Chge. Theatrical Scripts*
Cliff Sager, *Technical Production Manager*

SERVICES: Industrial, sales, public relations and television films, live action and animation; slides and slidefilms; theatrical motion pictures. **FACILITIES:** Sound stage, location camera, sound and lighting equipment; animation stand for 16 and 35mm, black and white or color production. Mitchell, Arriflex, Bell and Howell, Auricon, Eastman cameras, Fearless dolly; sound.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Duncan Hines Food Master* (Pohn Productions); *Jamboree* (Indiana and Michigan Power Co.); *Scars Day* (Sears Roebuck & Co.). **SLIDEFILM:** *Soft Water Selling* (Imperial Water Softener Co.). *Folksing* (theatrical short).

MERVIN W. La RUE, INC.

159 East Chicago Ave., Chicago, Ill. 60611
Phone: SUPERior 7-8656 A/C 312

Founded as Individual Company: 1937

Incorporated: 1947

Mervin W. La Rue, Sr., *President*
Joanna La Rue, *Vice-President*
Charles C. Hard, *Secretary-Treasurer*
Everett Blackburn, *Production Manager*

SERVICES: To the medical and closely allied fields exclusively. Technical consultants in planning, production and utilization of audio-visual aids in continuing education in medicine. **FACILITIES:** Exceptional for medical and scientific work—explosion-proof motion cameras and lighting; special endoscopic, macroscopic and microscopic motion cameras; animation stands; time lapse, high speed, recording & conventional equipment.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: Specialized Medical Film Services for: American College of Surgeons; American Medical Assn.; American Society of Anesthesiologists; Becton, Dickinson & Co.; Abbott Laboratories; Eli Lilly & Co.; Northwestern University Medical School; University of Illinois Medical School; University of Chicago School of Medicine; Mayo Clinic; Cleveland Clinic.



JACK LIEB PRODUCTIONS

1230 W. Washington Blvd., Chicago, Ill. 60607

Phone: CH 3-2600 A/C 312

Date of Organization: 1946

Jack H. Lieb, *President*
Warren H. Lieb, *Vice-Pres., Prod. Supvr.*
Robert Averill, *Sound Engineer*
Art Ellis, *Editor-in-Chief*
John Erickson, *Account Executive*
Dan Thor, *Director & Production Mgr.*
Elaine Badis, *Librarian*
E. S. George, *Writer*
Veda Zimmer, *Research*
Rosemary Brown, *Sales*
Don R. Lovender, *Sales*

SERVICES: Motion picture production; industrial, theatrical, TV, sales promotion, institutional and sales training; specialists in travel promotion films, TV productions, spots and shows. Filmstrips and sound slidefilms. Consultant on motion picture problems. **FACILITIES:** Complete studios, 3 sound stages, RCA 35mm and 16mm magnetic and optical recording. Specialists in hi-fidelity magnetic mixing, Nagra-16mm sync recording for studio or location. Editing, musical score facilities, echo chamber.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Kentucky Documentary*; *Progress Report* (Commonwealth of Ky.); *The Wondrous World of Sight* (The Murine Co.); *Making Music* (Louisville Symphony Orch.); *W. H. Miner — M-20* (W. H. Miner Co.); *World Series of 1963* (Amer.-Nat'l League for Lou Fonseca); *Vision in Military Aviation* (U. S. Navy); *Trading in Tomorrows* (Chicago Mercantile Exchange); *Salute to the 40th* (40th Ward Reg. Demo. Org.). **TV COMMERCIALS:** for Alberto-Culver; Staley Syrup; Bryant Gas; Nylint Toys; I&M Electric; Electric Utilities TV; Cask Wine.



JOHN R. MACDONALD SOUND SLIDEFILM PRODUCTIONS

185 N. Wabash Avenue, Chicago, Ill. 60601

Phone: AN 3-1049, AN 3-1065 AC 312

Date of Organization: 1957

John R. Macdonald, *President*
Mildred Romano, *Secretary-Treasurer*
Donald K. Fletchic, *Manager, Sound Dept.*
James W. Verna, *Art Director*
James P. Plenus, *Production Coordinator*

SERVICES: Programmed communications; a-v production services for business, industry and advertising. **FACILITIES:** Studio and staff for production of sound, art, photography and electronic instrumentation.

RECENT PRODUCTIONS AND SPONSORS

SLIDEFILMS: (untitled) for Calmers Publishing Co., Cummins Engine Co., Butler Manufacturing Co., Murphy Products Co., Swissedent International, Midwest Development Corporation, United States Steel Corp.

FENTON McHUGH PRODUCTIONS, INC.

515 Davis Street, Evanston, Ill.

Phones: Evanston—University 4-3021 A/C 312
Chicago—BRoadway 3-3383 A/C 312

Date of Organization: 1956

Fenton McHugh, *President*
James O'Riley, *Vice-President*
Helen Wolf, *Administrative Asst.*
William Kerwin, *Production Manager*
Robert Krugly, *Comptroller*

SERVICES: Production of 16mm and 35mm motion pictures for business, industry and TV. Sound slidefilm production. **FACILITIES:** 16mm and 35mm production equipment; sound recording equipment; sound stage; editing equipment.

McHUGH PRODUCTIONS:

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *Un Pequeno Milagro* (United States State Department); *Credit Unions in Latin America* (Credit Union National Assn., Inc.); *Fabulous Fishing in Panama* (Braniff International Airways); *Port Aransas Fishing Roddeo* (Lone Star Brewery). **SLIDEFILMS:** *You're the Law* (Credit Union National Assn.).



MATTCO ASSOCIATES, INC.

2409 North Villa Lane, Melleury, Ill.
 Phone: 355-5508 A/C 515
 Branch: 8400 Wisconsin Ave., Washington 1-1.
 D.C.; Phone: 656-5240. Lowry N. Coe, Jr.,
 Clifford Peacock, Vice-Presidents, Writers.
 Date of Organization: 1960
 Richard J. Matt, President & Exec. Dir.
 Russell T. Ervin, A.S.C., Dir. of Photog.
 William M. Fraser, Director of Sales
 Winston Sharples, Jr., Musical Director

SERVICES: Motion picture and slidefilm production, including theatricals, TV and sponsored industrials, sales and training films. **FACILITIES:** Recording, music scoring and editing; 16mm and 35mm editing rooms, Moviola equipped. Arriflex 16mm and 35mm Reflex Bell & Howell Eyemo and Eyemo Q cameras; complete lighting and sound equipment; special camera-boat and truck.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *Sea Horse Score for '64*, *Aquanuts* (Johnson Motors); *Journey to Understanding* (Hilton Hotels Internat'l); *Jamboree at Marathon* (Ex-Cell-O Corp.); *Wyoming Snapshoot* (Chevrolet Div., General Motors Corp.).

MURRAY MORISON PRODUCTIONS

360 North Michigan Ave., Chicago, Ill. 60601
 Phone: 332-6705 A/C 312
 Date of Organization: September, 1962
 Murray Morison, President & Exec. Prod.
 Armin Kusswurm, Vice-President
 Donna Lee Johnson, Vice-President,
 Secretary & Associate Producer
 Gretchen Schoenfeld, Dir. Creative Serv. Sls.
 Goldine Shaw, Film Concept, Script Devel.
 Carl Carter, Artist
 Orvel Hurd, Artist
 Joseph Vermoch, Photography

SERVICES: Slidefilms, stripfilms, motion pictures for sales promotion, training, advertising, sales meetings, product promotion, medical, educational. **FACILITIES:** Motion picture and slide and stripfilm facilities. Recording and animation services; sound and lighting equipment for location.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *Protocol for Multiple Birth Deliveries* (Ill. Medical Society, Lederle Labs.); *The White Color Worker* (Miller Fluid Power). **SLIDEFILMS:** *Clear Letter Writing*, series of 5 (The Dartnell Corp.); *Regimentation of Freedom* (The Flick Reedy Corp.); *Home School Cooperative Plan* (Field Enterprises).



MPO Productions, Inc.

185 No. Wabash, Chicago, Illinois 60601
 Phone: 372-2355 A C 312
 Bill Bailey, Manager
 (See complete listing under New York City)

BURT MUNK & CO.

56 E. Walton Place, Chicago, Ill. 60611
 Phone: 337-0034 A/C 312
 Date of Organization: 1961
 Earton M. Munk, President
 Earl Anderson, Prod. Mgr. & Director
 Judith Saylor, Assistant

BURT MUNK AND COMPANY:

SERVICES: Creation and production of motion pictures, slidefilms and related materials for business communication. Sales meeting and convention services. Nationwide public school distribution of sponsored filmstrips. **FACILITIES:** Production affiliations; creative writing and complete planning and production of sales training and sales promotion programs.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *High-Level Decision* (Hotpoint Div., General Electric Co.); *A Message from Mr. Truett*; *The Zenith TV Quality Story* (Zenith Radio Corp.); *The Bedding Business* (Sealy, Inc.). **SLIDEFILMS:** *Back Ribs in a Can* (Armour & Co.); *Dishwashers Mean Business* (Whirlpool); *Zenith Feature Review - 1964*; *What's New For You From Zenith* (Zenith Radio Corp.); *Songs of the Mississippi*; *Songs of the American Revolution*; *Songs of the Old South*; *Songs of the Old Southwest*; *Songs of the Western Frontier*; *Songs of Pioneer Mid-America* (Society For Visual Education, Inc.).



FRED A. NILES COMMUNICATIONS CENTERS, INC.

1055 W. Washington Blvd., Chicago, Ill. 60607

Phone: SEeley 8-4181 A/C 312
 Date of Organization: 1955
 Branches: 108 West End Avenue, New York, N. Y. Phone: SU 7-8770 A C 212. Charles Ticho, Gen. Mgr.; Jan Barth, Office Mgr. 650 North Bronson, Hollywood 4, Calif. Phone: HO 3-S154 A/C 213. Lionel Grover, Vice-Pres., Marion Whaley, Admin. Editing.

OFFICERS AND STAFF

Fred A. Niles, President
 William E. Harder, Vice-President, Production
 Harry Lange, Vice-President, Exec. Producer
 James E. Morgan, Controller
 Don Lawrence, Asst. Prod. Mgr.
 Bert Lindberg, Chief Charge Man
 Dorothy Roecker, Office Manager
 George Jarrett, Admin. Supv. Editing

SERVICES: Creating and producing TV commercials, live & animation; TV shows, business development programs including motion pictures, sound slidefilms, training programs; business theatre, creating & staging shows for sales meetings & conventions; closed circuit TV; videotape; sound recordings. **FACILITIES:** 110,000 sq. ft. studios; three sound stages; one wing devoted to editing; carpentry, prop, electrical, paint shops; scene docks; title stand; Oxberry animation stand; creative & art departments. 100 staff members.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *Parable* (Protestant Council of New York); *Bounty Without Boundaries* (U. S. Dept. of Agriculture); *Landslide '64* (Beatrice Foods Co.); *Leisure World* (Rossmoor Corp.); *Democracy in Action* (Retail Clerks Internat'l Assn.); *Mission of Mercy* (Community Fund of Chicago); *Something Old, Something New* (Portland General Electric); *Defoliating with Grace* (Am-Fol (Nitrogen Div., W. R. Grace Co.); *Fall Incentive Program* (A C Spark Plug); *Untitled* (Port of New York Authority); *Untitled* (Greyhound Corp.). **SLIDEFILMS:** *A Foundation for Your Future* (Brown & Bigelow); *Struck by Objects Struck Against*; *Overexertion and Bodily Reaction*; *Falls on Same Level & Falls to Different Level* (American Gas Assn.).

See Advertising Pages for Helpful Data

☆ Producers whose advertisements appear on other pages of this Annual Review Issue carry this special designation (°) over listing text. Refer to the convenient "Index to Advertisers" on the last page of this issue for page number. The "Blue Chips" of film production advertise regularly in the pages of BUSINESS SCREEN.



PILOT PRODUCTIONS, INCORPORATED

1819-23 Ridge Avenue, Evanston, Ill.
 Phones: Evanston—DAvis 8-3700 A/C 312
 Chicago—BRoadway 3-4141 A/C 312

Date of Organization: 1940
 Date of Incorporation: 1952
 C. Robert Isely, President
 Robert L. Dedrick, Executive Vice-President
 C. Don Sheldon, Treasurer
 A. E. Boronghf, Secretary
 Hal Childs, Director of Photography
 Ken Kraehl, Director of Illustrative
 Photography
 Bob Luce, Director
 Connie Anderson, Slidefilm Department
 Bill Buhl, Sales
 Jay Norman, Sales
 Jim Cuca, Sales

SERVICES: Complete creative and production facilities for motion pictures and filmstrips. Research, writing, photography, sound recording, editing, and stripfilm services for industrial and business films. **FACILITIES:** 10,000 sq. ft., 3,700 sq. ft. shooting stage with 14 ft. clearance under catwalks; complete kitchen facilities for food photography; 16mm Mitchell and Arriflex camera equipment; generator & battery packs for field work; Ampex and Magnasync recording equipment including DuKane 30/50 signal generator; double system projection.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *All-Welded Bridge Construction* (Allied Structural Steel); *The Way Home* (American Nursing Centers, Inc.); *New Dimensions in Coating Lines* (National-Standard); *Las Vegas Demo* (Clark Eq. Co.); *Saw-Cut Flats* (Alloy Steels Co.); *Chain & Sprocket Interaction* (Chain Belt Co.). **SLIDEFILMS:** *Student Orientation* (American Assn. of Nurse Anesthetists); *Partial Dentures*; *Periodontal Disease* (Management Forms, Inc.); *Opportunity Unlimited* (Field Enterprises Educational Corp.); *Communications Analysis* (DuKane Corp.); *When You Can't Afford to Gamble* (Dodge Mfg. Co.).



Reid H. Ray Film Industries, Inc.

205 South LaSalle Street, Chicago, Ill. 60604
 Phone: FIancial 6-0897 A/C 312
 Clyde Krebs, Vice-Pres., General Sales
 (See complete listing under St. Paul, Minn.)



Regan Productions, Inc.

600 South George St., Mt. Prospect, Ill.
 Phone: 392-5090 A/C 312
 William A. Bates, Representative
 (See listing under Detroit, Mich. area)



SARRA-CHICAGO, INC.

16 East Ontario St., Chicago, Ill. 60611
 Phone: WHitehall 4-5151 A/C 312
 Date of Organization: 1937

William Newton, President
 Marvin Bailey, Vice-President
 Jack Conrad, Vice-President
 Harold Lignell, Vice-President
 Pat Saviano, Production Manager

SERVICES: Production of TV commercials. FACILI-

CHICAGO PRODUCERS:

SARRA-CHICAGO:

TIES: 16mm and 35mm equipment, three stages and processing laboratory.

RECENT PRODUCTIONS AND SPONSORS

TV COMMERCIALS: for Swift; Pillsbury; Pure Oil; Kellogg; Campbell Soup (Leo Burnett); Libby Foods; Alberto-Culver; Quaker Oats; Sterling Beer (J. Walter Thompson); Dr. Pepper (Grant Adv.); Pillsbury; Northern States Power; Iowa States Power; Hamms Beer; Red Ball Jets; American Dairy Assn.; Wilson Sporting Goods (Campbell-Mithun); Reynolds Aluminum; Deans Milk; Toni Co. (Clinton E. Frank); Standard Oil (D'Arcy); Procter & Gamble (Tatham-Laird); Sunbeam (Perrin & Assoc.).

Screen Gems, Chicago

230 North Michigan Ave., Chicago, Ill. 60601

Phone: FRanklin 2-4256 A/C 312

(See complete data under Elliot, Unger & Elliot listing, New York City)

SOCIETY FOR VISUAL EDUCATION, INC. (Subsidiary of General Precision Equip. Corp.)

1345 Diversey Pkwy, Chicago, Ill. 60614

Phone: LAkeview 5-1500 A/C 312

Date of Organization: 1919

John C. Kennan, *President*

Walter E. Johnson, *Vice-President*

Casimir V. Wejman, *Treasurer*

James McEntee, *Industrial Sales*

SERVICES: Creators and producers of sound slidefilms, filmstrips, and slides for industry. Producers and distributors of sponsored filmstrips for industry to schools and churches. **FACILITIES:** Art department, Ludlow hot press typeset, b&w and color processing, automatic and semi-automatic single and double-frame 35mm slide binding, slide cameras, animation cameras, b & w and color still photography.

RECENT PRODUCTIONS AND SPONSORS

SLIDEFILMS: *Glamour of Color*; *Important Message for Paint Retailers* (Martin Senour Paint Co.); *Introduction to Pneumatic Valves*; *Introduction to Hydraulic Hose & Hose Fittings* (Parker Hannifin Corp.); *Power Shift Transmission TD-158, 20B, 175 & 250 Loaders*; *International DT-429 Diesel Engine* (Internat'l Harvester Co.); *Armour's 1964 Promotion Program* (Armour & Co.); *Commitment to the Future* (Elmhurst College); *The Many Faces of Advertising Age* (Advertising Age); *Insurance in the Farm Business* (Country Mutual Ins. Co.); *Planning a Home Fire Drill* (Thor Power Tool Co.).

SPORTLIGHT FILMS

20 North Wacker Dr., Chicago, Ill. 60606

Phones: 236-8955; 236-8458 A/C 312

Date of Organization: July, 1955

Alfred D. LeVine, *General Manager, Producer*

Tom Carnegie, *Talent Director*

Bill Sprague, *Production Manager*

Tom Carroll, *Editor*

Edward Sainsbury, *Script*

Norman Lasko, *Art*

SERVICES: Motion pictures for sales promotion, public relations, TV, education; "how-to" and entertainment sports films; specialize special events and direct assignment games or instructional; documentaries. **FACILITIES:** On location or studio; Bell & Howell 70DRs, Cine II, tape recorders, mikes, lip sync, color or b&w; supply camera crews to cover sports events; color or b&w stock films available.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Gold Rush '61* (H. K. Porter, Thermoid Div.); *33 Men* (Schlitz Brewing); *Bears Highlights* (Chicago Bears); *Accent Speed* (Wynns Friction, 7-Up); *Football Can Be Fun* (for syndication).



TELECINE FILM STUDIOS, INC.

100 S. Northwest Highway, Park Ridge, Ill.

Phones: Park Ridge — TA 3-1418 A/C 312

Chicago — RO 3-5S18 A/C 312

Date of Organization: 1952

Byron L. Friend, *President*

June A. Friend, *Secretary-Treasurer*

Henry Ball, *Facility Manager*

SERVICES: Motion pictures for industry and television, color and b&w; 35mm and 16mm, studio or location. TV commercials, videotape or film; complete packaging service, editing, re-recording, mixing, interlock screening and recording; script writing; animation. Hi-speed photography, time-lapse films. **FACILITIES:** Multiple cameras, continuous shooting picture equipment, 35mm and 16mm cameras; magnetic sound recorders; sound stage 30' x 45', five-channel re-recording and mixing; selsyn interlock; generators for location work; wireless microphones.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The Way Out* (Y M C A); *Sales Promo* (Drewery's Beer); *Rise and Shine* (Sears, Roebuck & Co.); *Focus on Merchandising* (Bell & Howell); *Handball* (U S H A). **SLIDEFILMS:** *Flaw Detector* (Chemetron Corp.).

UNITED FILM & RECORDING STUDIOS, INC.

301 East Erie St., Chicago, Ill. 60611

Phone: Superior 7-9114 A/C 312

Date of Organization: 1928

Date of Incorporation: 1933

Branch Offices: 17 East 45th Street, New York 17, N.Y. Herbert Rosen, *Eastern Repr.* 425 13th Street, N.W., Washington, D.C. Robert Pfeifle, *Washington Repr.* 390 S. Hanser, Los Angeles, Cal. W. Bailey, *Hollywood Repr.* Neue Mainzerstr. 22, Frankfurt a/m, West Germany, F. Reich, *European Repr.*

William L. Klein, *President & Exec. Prod.*

Arthur Brown, *Exec. Asst. to President*

Marilyn L. Friedel, *Exec. Dir. A-V Serr.*

Roberta Berk, *Traffic Supervisor*

George Turek, *Senior, Technical Dept.*

Ursula Restag, *Foreign Department*

SERVICES: Custom creators and producers of motion pictures, slidefilms, radio & TV commercials, jingles, film series for TV, and related materials for complete custom-made programs in all phases of business, industry, education and government. **FACILITIES:** Air-conditioned film and recording studios with 16mm, 17.2mm and 35mm equipment. Mitchell and European cameras accessories. Westrex, RCA, Rangertone, Stancil-Hoffman, Maurer, Ampex sound systems; magnetic and optical recording, transfer and interlock mixing. Music and effects libraries; editing, projection facilities, etc.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Explorers* (Boy Scouts of America). **SLIDEFILMS:** *Find Adventure at Camp*; *Password for the Future* (Boy Scouts of America); *Profit Sharing & Savings Plan* (Carson Pirie Scott & Co.); *Guest Folio Review* (Nat'l Cash Register Co.).



HENRY USHIJIMA FILMS, INC.

1101 Harrison Avenue, Park Ridge, Ill.

Phone: 698-3331 A/C 312

Date of Incorporation: March, 1962

Henry Ushijima, *President & Exec. Producer*

Frank C. Ulrich, *Vice-President*

Ruth Ushijima, *Secretary-Treasurer*

Raymond W. Fleischman, *Production Manager*

Vern Roberts, *Account Supervisor*

SERVICES: 16mm and 35mm motion pictures and slidefilms for sales, training, education and TV.

HENRY USHIJIMA FILMS:

Subcontracting. Specialized color and b&w sti assignments. Public relations and graphic art services. **FACILITIES:** Mitchell and Arriflex cameras, lighting and sound equipment for studi and location; editing facilities.

RECENT PRODUCTIONS AND SPONSOR

MOTION PICTURES: *Long Life Lubrication* (Audio Visual Arts, Inc. — Ford Motor Co.); *Traffi Builder* (Audio Visual Arts, Inc. — American Motors); *Different by Design* (Studebake Corp.); *High Profit Trio* (Funk Bros Seed Co.). *Recent Developments in Plastics* (Continental Can Co.); *Organizing for Profit* (Weil McLain Co., Inc.); *Uniform Identity* (D'Arcy Adv.). *Mayor's Report* (City of Chicago); *Where They Smoke There's Profit* (Rock-Ola Mfg. Corp.). *Containers Concept* (Ernehauf Trailer Co.). **SLIDEFILMS:** *Urban Renewal* (City of Chicago).

Jerry Warner & Associates

400 West Madison St., Chicago, Ill. 60606

Phone: 372-6966 A/C 312

Robert Bruce Hicks, *Representative*

(See listing under Los Angeles area)

W C D, Inc.

410 N. Michigan Ave., Chicago, Ill. 60611

Phone: 644-2641 A/C 312

Dick Lewis, *Midwest Representative*

(See complete listing under New York City)

WIDE-VIEW PRODUCTIONS

525 Pinecrest Lane, Wilmette, Ill.

Specialists in stereo; color television and wide screen theatrical short subjects.

New Chicago company listing received too late for alphabetical classification:

ARTISTS REPRESENTATIVES INC.

153 West Ohio Street, Chicago, Ill. 60610

Phone: 312/644-8150

Date of Organization: 1956

Film Production Unit: 1963

O. W. Neebe, *President-Creative Director*

James R. Neebe, *Executive Vice-President*

MaRee Castell, *Secretary-Treasurer*

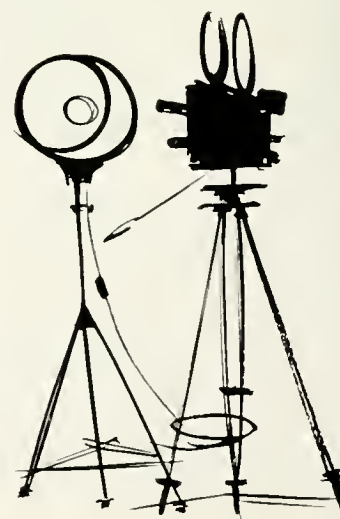
Del Schroer, *Producer-Director*

Stanley Wilson, *Art Director*

James Barlow, *Production Supervisor*

SERVICES: Creators and producers of motion pictures, slidefilms and related materials for business, industry, television and education. **FACILITIES:** Art and animation department. Studio affiliations.

(New company, organized in 1963)





WILDING INC.

1345 West Argyle St., Chicago, Ill. 60640

Phone: BRoadway 5-1200 A/C 312

Date of Organization: 1914

Date of Incorporation: 1927

MAIN OFFICE AND STUDIOS

1345 West Argyle St., Chicago, Ill.

Phone: BRoadway 5-1200

Clifford F. Weake, *Vice-Pres., Midwest Sales*

OTHER CHICAGO LOCATIONS

Communications Idea Center — Customer Service

5137 North Broadway, Chicago, Ill.

Phone: BRoadway 5-1200

A. J. Bradford, *Manager*

Commercial Picture Equipment

1800 West Columbia Ave., Chicago, Ill.

Phone: SUnnyside 4-0263

Harvey N. Wilcox, *Manager*

WILDING BRANCH OFFICES

NEW YORK: 405 Park Avenue, New York, N. Y.

Phone: PLaza 9-0854. Leon Kreger, *Vice-*

Pres.; William Uskali, *Vice-Pres.*; Mel London,

Exec. Prod.; Gus Eisenmann, *Prod.*

Mgr.

DETROIT: 4925 Cadieux Road, Detroit, Mich.

Phone: TUxedo 2-3740. W. W. Kraft, *Vice-*

Pres.; Norman B. Terry, *Vice-Pres.*

13535 Livernois, Detroit, Mich. Phone:

WEBster 3-2431. Daniel B. Gallagher, Jr.,

Vice-Pres.; William R. Winn, *Vice-Pres.*;

A. J. Henderson, *Vice-Pres.*; Robert Cassell,

Vice-Pres.

CLEVELAND: Hudson Square Bldg., 72 North

Main St., Hudson, Ohio. Phone: 653-8161.

R. R. Osburn, *Vice-Pres.*

CINCINNATI: 617 Vine St., Cincinnati, Ohio.

Phone: GArfield 1-0477. E. W. Gaughan,

Vice-Pres.

SAN FRANCISCO: Pier 27, San Francisco, Cal.

Phone: DOuglas 2-7789. H. B. Butler, *Vice-*

Pres.

HOLLYWOOD: 832 N. Lillian Way, Hollywood,

Cal. Phone: HOLlywood 9-5338. Robert

Rosencrans, *Mgr.*

OFFICERS AND DEPARTMENT HEADS

H. Williams Hammer, *President*

C. B. Hatcher, *Executive Vice-President*

Robert C. Ausbeck, *Asst. to the President*

J. B. Morton, *Vice-President-Production*

J. M. Constable, *Vice-President-Exec. Producer*

Walter H. Tinkham, *Vice-President-Producer*

C. Rankin Bingham, *Vice-President*

F. F. Palac, *Treasurer and Assistant Secretary*

L. A. Backey, *Secretary*

Harold Kinzie, *Vice-President*

Foster Travis, *Richard Lane, Prod. Services*

Gil Lee, *Creative Art Director*

Seth Sims, *Manager, Art and Slidefilm Depts.*

Frank Kormash, *Laboratory Superintendent*

Dennis Howe, *Superintendent, Color Division*

James E. Dickert, *Recording Director*

John Cook, *Supervising Editor*

GOVERNMENT SERVICES DIVISION

Harold A. Witt, *Vice-President-Exec. Producer*

United States Army — United States Air Force

Tony Wells, *Producer*

United States Navy

WILDING TV DIVISION

Carl Nelson, *Vice-President, Manager*

INDUSTRIAL SHOWS — EXHIBITS — DISPLAYS

Dramaturgy, Inc.

2307 Chester Avenue, Cleveland 14, Ohio

Phone: 771-4030

C. Rankin Bingham, *President*

SERVICES: A sales promotion agency specializing

in marketing and promotion. Creative counselors

and producers of motion pictures, slidefilms, TV

commercials, complete live shows and presenta-

tions, conventions and sales meetings, displays,

WILDING INCORPORATED:

exhibits, printed materials, and audio-visual installations.

FACILITIES: Six studio and service operations detailed as follows: CHICAGO: (1345 Argyle Street): Home office and main studios: 105,000 sq. ft. floor space — 29,000 sq. ft. in four sound stages (75' x 140', 70' x 100', 50' x 100', 75' x 60'); remainder in administrative and creative offices; still and motion laboratories; optical, animation and art department; film screening rooms; sound recording department; film vaults; carpenter shop and other departments. (5137 N. Broadway): 12,500 sq. ft. floor space — 4,000 sq. ft. devoted to Wilding Communications Idea Center where various staging and projection techniques and exclusive Wilding projection equipment are demonstrated. Balance of area: administrative offices, workshop and storage of all Wilding Customer Service equipment. (1800 W. Columbia): 7,500 sq. ft. floor space — 5,000 sq. ft. devoted to manufacturing of projection screens, portable stages, 8mm film cartridges, portable lecterns, and specialized projection equipment. Balance of area: administrative offices and storage.

DETROIT: (Cadieux Road): This building was especially designed and constructed for motion picture production. It contains administrative, sales and service facilities, two sound stages totaling 8,000 sq. ft. and screening rooms. (Livernois): Operations here include creative, training and sales promotion and merchandising services and a complete graphic arts production department.

HOLLYWOOD: Located on the Desilu lot with access to complete production facilities.

CLEVELAND: Dramaturgy, Inc. (subsidiary of Wilding Inc.), 2307 Chester Ave., Cleveland 14, Ohio. 35,000 square feet of storage space, carpenter shops, metal shop, paint shop, assembly area, drafting room, scene docks, sewing rooms, and administrative offices.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Monte Carlo Rallye*; *Total Performance*; *Customer Relations*; *Punt, Pass and Kick*; *Program for a Pro*; 1964 *New Car Announcement* (Ford Motor Co.); *Silver Shoes* (Lincoln-Mercury); *Differences* (Glenmore Distilleries); *A Habit for Life*; *Time Out for Living* (Mich. Cancer Fdn.); *All Fall Down* (Greater New York Fund); *A Mission of Discovery* (Peace Corps); *A Lot of Little Questions*; *A Lot of Little Answers*; *Shoe's on the Other Foot* (Goodyear Tire and Rubber Co.); *The Whole Man*; *Home for the Holidays* (U. S. Air Force); *Selling in the Liquor Industry* (Calvert Distilleries); *Town of the Times*; *About Fallout* (Office of Civil Defense); *How to Succeed in Western Business by Really Trying* (Sunset Magazine); 1963 *John Deere Days with Charley Weaver* (Deere & Co.); *Let's Go Mets* (New York Mets); *Mister In-Between* (Pacific Gas & Electric).

SLIDEFILMS: *The Liveliest of the Lively Ones* (Ford Motor Co.); *The Frozen Food Story* (Libby, McNeill & Libby); *More Than You Bargain For* (Pure Oil Co.); *Straight Talk by Frank Fort* (Frankfort Distillers); *Go Big — Go Norge* (Norge Div., Borg-Warner); *Selling Up to Better Tires* (Goodyear Tire & Rubber Co.); *The Big Answer* (Montgomery Ward).

ZAPEL STUDIOS, INC.

615 North Wabash Ave., Chicago, Ill. 60611

Phone: SUPerior 7-2755 A/C 312

Date of Organization: Sept., 1954

Owen A. Zapel, *President*

Budd Watts, *Art Director*

Ed Nielsen, *Optical & Camera Director*

SERVICES: Producer of animation for TV commercials, industry and education. Live action for all purposes. Audio visual productions for sales presentations, slidefilms, filmstrips, Cellomatic. Optical and animation camera services for Midwest



ZAPEL STUDIOS, INC.:

producers. FACILITIES: Studio 2000 sq. ft. with working kitchen; two floors, animators, artists, layout, lettering, hot press, 16mm and 35mm projection; 35mm optical and magnetic interlock. Editing with 16mm and 35mm Moviolas, two animation stands. Master series Oxberry with Aerial Image projector, Joy-Stick control, 16mm and 35mm; 35mm printer.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES, SALES MEETING & ANIMATION: for Kraft; Schlitz; U. S. Navy; Cenco Educational Films; Encyclopaedia Britannica; Midwest Program Airborne TV. SALES PRESENTATIONS: for Cahners Publications; U. S. Steel; U. S. Gypsum; Marathon Paper Co.

ILLINOIS

Copley Productions

434 Downer Place, Aurora, Ill.

Mrs. Helen Hanson, *Branch Manager*

6 Lambert Lane, Springfield, Illinois

John L. Satterlee, *Representative*

(See complete listing in San Diego, Cal. area)

THE VENARD ORGANIZATION

113 Northeast Madison Ave., Peoria, Ill.

Phones: Office — 674-2490 A/C 309

Studio — 699-4437 A/C 309

Date of Organization: 1917

Mr. and Mrs. C. L. Venard

SERVICES: Agricultural specialists, personal attention to all production details, including research and scriptwriting. Distribution service on national or restricted basis. FACILITIES: Studio with 3200 sq. ft. sound stage; cameras, sound and editing equipment; camera car.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *New Ideas in Livestock Production*; *Tried and New Ideas in the Storage of Forage* (New Idea Farm Eq. Co.); *Four Star Farmers* of 1963 (Keystone Steel & Wire Co.); *The 304 Bushel Challenge*, 1963 issue (Funk's C-Hybrids).

KANSAS

CENTRON CORPORATION, INC.

West Ninth at Avalon Road, Lawrence, Kansas

Phone: VIKing 3-0400

Date of Organization: 1947

Arthur H. Wolf, *President and Exec. Prod.*

Russell Mosser, *Executive Vice-President*

and *Treasurer*

Charles Lacey, *Vice-President & Secretary,*

Director of Production

Norman Stuewe, *Vice-President and*

Director of Photography

Harold Harvey, *Director*

Margaret Travis, *Script*

John Clifford, *Script*

William Sollner, *Writer-Director*

Dan Palmquist, *Director of Editing*

William DeJarnette, *Director*

Don Jessup, *Sound Engineer*

Oscar Rojas, *Art & Animation Director*

SERVICES: Motion pictures, slidefilms and sales meetings for public relations, sales, training, education and television, sales meetings. Subcontracting. Specialized sports photography. Specialized color and or black and white still assignments. Animation and recording service. FACILITIES: New studio and office facilities include 60' x 100' x 27' sound stage, voice studios, editing rooms, sound rooms, etc. Mitchell, Arriflex and Cine Special cameras; complete lighting and sound

WEST CENTRAL STATES

CENTRON CORPORATION:

equipment for studio and location. Complete animation facilities, Oxberry Senior animation stand, 16mm and 35mm.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Giving and Getting*, *Dime's Worth of Selling* (Phillips Petroleum); *Operation Hometown*, *The One Who Heals*, *Six Billion in Between* (American Medical Association); *All-Electric Construction — U.S.A.* (General Electric Co.); *More Time for Money* (Continental Oil Company); *Tandem Secret* (Didde-Glaser); *High Temperature Chemistry* (Chem Study); *Junior High School Guidance Series*, *Audio-Visual Series* and others (McGraw-Hill Book Co.); *Management Presentation* (Maritz Inc.). SLIDEFILMS: *Here Comes the Circus* (Maritz Inc.); *We Look Before and After* (Kansas State Teachers Association). TV COMMERCIALS: for Skelly Oil (Bruce B. Brewer); National Right To Work Committee.

MINNESOTA



COUNTRYMAN-KLANG FILM PRODUCTIONS, INC.

5th Floor, Times Bldg., Minneapolis, Minn.

55401

Phone: 332-2539 A/C 612

Date of Organization: October, 1956

Date of Incorporation: March, 1959

Thomas C. Countryman, *President, Producer & Director of Photography*

Floyd A. Klang, *Vice-President, Writer-Director & Producer*

Robert A. Farrell, *Photography*

Jack Gault, *Photography*

Robert L. Edwards, *Art Director*

Lee Newman, *Sound*

SERVICES: Producers of industrial, educational, TV and religious motion pictures and filmstrips. 16mm or 35mm. FACILITIES: 45' x 75' sound stage, animation, Arriflex equipment, complete lighting and sound equipment for studio or location, complete recording with four recorders, mixing, interlock projection, 16mm and 35mm; music library and producer services.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *How to Play Baseball*, series of 5; *How to Play Football*, series of 5; *Olympic Weightlifting* (Wheaties Sports Federation); *Golden Opportunity* (Toro Mfg.); *Consecration of Bishop Speltz* (Diocese of Winona, Minn.). SLIDEFILMS: *They Roll at Night*; *On Duty Day and Night*; *Safer Roads Now* (Minn. Mining & Mfg. Co.); *Dairy Cost Control*; *Beef Cost Control* (Cargill, Inc.). TV COMMERCIALS: for Amer. Crystal Sugar; B. F. Goodrich; Midland Cooperatives; Minn. Blue Cross; Mont. Dak. Utilities; Tonka Toys; and others.

EMPIRE PHOTOSOUND INCORPORATED

1920 Lyndale Ave., South, Minneapolis,

Minnesota 55405

Phone: FRanklin 4-5040 A/C 612

Date of Incorporation: October, 1945

William S. Yale, *President*

Richard N. Jamieson, *Vice-President & Production Director*

John Raddatz, *Director of Cinematography & Slidefilm Photography*

Arthur J. Nicol, *Director of Technical Services*

Mary Sherman, *Director of Production Services*

Frank Howard, *Manager, Editing Dept.*

John Haeny, *Sound Recording Engr.*

Thomas Winter, *Technical Services*

EMPIRE PHOTOSOUND:

SERVICES: Production of motion pictures, sound slidefilms, TV commercials and sales meeting presentations. Time-lapse, slow motion equipment. Editing, and interlock projection. Tape and magnetic film recording, disc and tape music libraries. Process screen and arc rear projection. Still laboratory. FACILITIES: 16mm Maurer and Arriflex cameras; 16mm Eastman Arc projectors; Strong Arc projector for 3 1/4" x 4" slides and filmstrips; 8' x 10' x 20', 12' x 30' and 20' x 20' projection screens, available for conventions, sales meetings, etc. Animation, sound recording studio for stereo or monaural recording; 40' x 60' sound stage; stereo high fidelity public address system.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *This Garden England*; *The New World of K. English*, Spanish, French & Japanese versions; *Makmor*, film series; *Super-Q*, film series (Internat'l Minerals & Chemical Corp.); *The Big Mountain of Fun* (Great Northern Railway Co. & Winter Sports, Inc.); *Miracle in Minnesota* (Minn. Theatre Co. Fdn.); *Grounds for Action* (Franklin Mfg. Co.). SLIDES: Educational series (Marquette Corp.). SALES MEETINGS & PRESENTATIONS: for Internat'l Minerals & Chemical Corp.; Hamm Brewing Co.; Farmers Union Central Exchange; Grain Terminal Assn.

PROMOTIONAL FILMS, INC.

1313 Cambridge St., Hopkins, Minnesota

Phone: 935-2183 (Minneapolis) A/C 612

Date of Incorporation: 1955

Alfred K. Peterson, *President & Prod. Mfg.*

Cliff R. Sakry, *Sales Mgr. & Creative Dir.*

George Daugherty, *Production Assistant*

Mel H. Laikola, *Creative & Sales Asst.*

SERVICES: Script-to-screen production services for color and b&w sound motion pictures, filmstrips and slidefilms for business and industrial promotion, advertising, product, training, public relations; hunting, fishing, other outdoor films; religious, educational and organizational films; live or animated TV commercials. Complete 16mm color-sound motion picture printing services. FACILITIES: Lighting, photographic and sound equipment for studio or location; script writing, art, animation, film editing and sound editing depts.; film music library; full recording, sound mixing, conforming, interlock and projection booth facilities. Underwater camera/equipment for aquatic photography. Printer for 16mm sound-color motion pictures.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The Happy World of Happy App*; *What One Fraternal Does*; *Home Office Tour* (Lutheran Brotherhood Ins. Society); *Transbombeo!*; *GRACO Sales Meeting* (The Gray Co.); *Sound the Trumpets* (Architectural Barriers Committee of the Minn. Soc. for Crippled Children & Adults); *Bale Handling with No Hand Labor*; *The Farmhand Feedmaster* (Farmhand Co.); *Regional Truck Meet* (Blake High School). SLIDEFILMS: *The PAKOROL-G* (PAKO Corp.); *NSP*, series (Northern States Power Co.). FILMSTRIPS: *Modern Electrical Progress* (Teisa Electrical Corp.); *Michael & Jill in Richfield* (Richfield Public School System); *How Up to Date Are You?* (North Central Bible College).

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REID H. RAY FILM INDUSTRIES, INC.

2269 Ford Parkway, St. Paul, Minn. 55116

Phone: 699-1393 A/C 612

Date of Organization: 1910

Branch Offices: 438 Washington Building, Washington, D.C. 20005. Phone: DIstr. 7-8729. Frank Havlicek, 208 South LaSa Street, Chicago, Illinois 60604. Phone: FInancial 6-0897. Clyde Krebs.

Reid H. Ray, *President and Producer*

Alice M. Griswold, *Secretary*

Ellsworth H. Polsfuss, *Asst. Secretary and Producer*

Mrs. Frances Hostettler, *Asst. Treasurer*

T. J. Hermann, *Controller*

Clyde Krebs, *Vice-Pres., General Sales*

Frank Havlicek, *Vice-Pres., Eastern Sales*

Edward Engel, *Vice-Pres., Twin City Sales*

Gordon R. Ray, *Art and Animation Director*

Bryan Allen, *Laboratory Services & Quality Control*

Robert H. Winter, *Chief Film Editor*

SERVICES: Motion pictures, slidefilms, TV film and commercials (live or animated). FACILITIES: Creative department; studio, laboratory, optical titles; animation; 16mm & 35mm production equipment with sound recording in studio or location; RCA magnetic or optical sound 35mm & 16mm.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Adventures in Sharps on Flats* (H. & A. Selmer, Inc.); *The Gift of Health* (American Medical Association); *It's All in the Wall* (Zanobile Div. W. R. Grace Co.); *Project Relay* (RCA-Astro Electronic Products Div.); *The Real Security* (Bureau of National Affairs); *Selling the Secret* (Hamm Brewing Co.); *Aircraft Support Equipment* (3 films), *Airborne Plots* (U. S. Navy); *Antarctica*, *Explorer II*, *Searchin for the Earliest Man*, *Man and the Oceans* (National Geographic); *The P & H Tower True Crane*, *Key to the Edge*, *The Business of Bridge Construction*, *The Business of Steel Erection* 2 1/2 - 4 Yard Excavators, 5 1/2 - 3 1/4 Yard Excavator, 1 1/4 Yard Excavators, 20 - 50 Ton Crawler Crane, 40 - 90 Ton Large Truck Cranes (Harnischfeger Corp.); *The Latest Advance in the New Generation of Power*, *The Challenge*, *How Big is the 2010?*, *Report on the 5010*, *Modern Factories on Wheels* (3 films), *Cutting Tillage Costs*, *Mature Savers for Bigger Profits*, *The New 501 Scraper*, *What's New for 1964?* (Deere & Company). SLIDEFILMS: *Serving Your Customer* (National Consumer Finance Assn.); *Banker All*, *Anatomy of an Error* (Financial Public Relations Assn.); *Hay Baler and No. 2 Ejector* New 3020 - 4020 Tractor (Deere & Co.). TV COMMERCIALS: for U. S. Bedding (5).

RUSTEN FILM ASSOCIATES, INC.

5910 Wayzata Blvd., Minneapolis, Minn.

55416

Phone: LIberty 5-1656 A/C 612

Date of Organization: 1958

Paul D. Rusten, *Producer*

Ted K. Larson, *Production Manager*

Roger L. Handt, *Photography*

Suzanne Erickson, *Production Assistant*

SERVICES: Creative design, writing and full production of business, educational and religious motion pictures, sound slidefilms and TV documentaries; talent and art services. FACILITIES: Camera, sound recording, lighting and editing facilities for studio or location production.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Technical Report on Pathfinder* (Northern States Power); *On Our Own*

RUSTEN FILM ASSOCIATES:

ELC of Canada); *Viking Heritage* (Sons of Norway); *Inauguration* (St. Olaf College). LIDEFILMS: *Market Minded Packaging* (Wood Conversion Co.).

GEORGE RYAN FILMS, INC.

1019 Currie Ave., Minneapolis, Minn. 55403
Phone: 335-5864 A/C 612

Date of Incorporation: May, 1955

George M. Ryan, *President*
Richard C. Polister, *General Manager*
Elizabeth B. Ryan, *Secretary*
Raymond Pike, *Still Photographer*
Donna Hedquist, *Fashion Coordinator*
Miley Gjertsen, *Production Assistant*

SERVICES: Producers of 16mm and 35mm motion pictures, TV commercials, sound slidefilms, FACILITIES: 26' x 48' sound stage, 22' x 40' silent stage with practical kitchen; 16mm Arriflex, Auricon, Cine-Special, 35mm Arriflex; Magnascope, Magnecord and Ampex magnetic recorders; 6mm and 35mm Moviola; complete 16mm and 35mm editing facilities; full complement of motion picture lights and accessories; 16mm screening room.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Through the Magic Mirror* (Pittsburgh Plate Glass-Marketpower); *All American Cities*; *Shingle Creek School*; *A Grain of Sand* (co-produced with Look Magazine); *Minnesota Vikings 1962 Football Highlights* (Hamm's Beer). TV COMMERCIALS: for Pillsbury Co.; Gold Seal; Wilson Sporting Goods; Amer. Dairy Assn.; Northwest Airlines; Wilson Meat Products; Minn. Honeywell.

MISSOURI

CALVIN PRODUCTIONS, INC.

1105 Truman Road, Kansas City, Mo. 64106
Phone: HArrison 1-1230 A/C S16

Date of Organization: 1931

Leonard W. Keck, *President*
William Hedden, *Vice-President*
Frank Barbydt, *Vice-President*
James Hash, *Secretary-Treasurer*
Richard Bulkeley, *Production Manager*
James Moore, *Manager, Producer Services*
Larry Kauffman, *Manager, Univ. Films Div.*
Tom Jackson, *Manager, Contract Division*

SERVICES: 16mm and 35mm color, sales and sales training and educational films; 16mm and 35mm service work and laboratory facilities for other producers, universities and industrial photographic departments. All film services offered at one location. FACILITIES: Two sound stages, area 19,000 sq. ft.; location equipment; laboratory with output of 25,000,000 ft. b&w, 30,000,000 ft. color a year; Kodachrome, Ektachrome, and 16mm negative-positive color printing and processing; 14 editing rooms; two sound studios with six channels, eight phono, recording equipment for film, tape, wax, magnetic; ten full-time directors; creative staff; complete Oxberry animation and music facilities.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *A Matter of Time* (Caterpillar Tractor Co.); *Plight of the Desperate Billion* (Dr. Lauback - DuPont); *Portraits in Color* (DuPont); *The Easier Way* (Elanco Div. of Eli Lilly); *Data Processing* (GSA-FDA); *Your United Power* (KC United Fund); *This Is Football* (Official Sports Film Service); *Man on the Job* (Owens-Illinois Glass Co.); *Pointing Dogs*, *Afield* (Ralston Purina Co.); *Your Humble Servant* (Southern Pine Assn.); *Reliability - Part and Parcel*; *Auditing Horizons* (U. S. Air Force); *Carrier Air-Borne Early Warning Doctrine & Tactics*; *Medical Support in Marine Amphibious*

Assault, four films; *Countermeasures Receiving Sets* (U. S. Navy).

HORIZON PRODUCTIONS

Div. of Longmoor-Nelson, Inc.

301 West 73rd St., Kansas City, Mo. 64114
Phone: EMerson 3-3555 A/C S16

Date of Organization: 1947

Date of Incorporation: 1952

William V. Longmoor, *President*
Allen Jacobs, *Vice-President*
Robert A. Nelson, *Secy-Treas., Prod. Mgr.*
Maurice Prather, *Director of Photography*
Jerry S. Drake, *Writer-Director*
Roger C. Webb, *Sound Engineer*
Judith Remis, *Office Manager*

SERVICES: 16mm and 35mm motion pictures for sales, sales training and promotion, public relations, educational and religious fields, 35mm sound color slidefilms for industry and education; TV commercials, live and animated; research, story treatment and script writing; complete producers services. FACILITIES: for 16mm and 35mm motion pictures and 35mm filmstrips. Sound service dept. with 8 channel mixing console, interlocked projection and Magnascope recorders and dubbers, Ampex and Rangertone sync record and playback equipment. Westrex editing rooms, music libraries, 16mm and 35mm Arriflex cameras and blimps, animation and stop-motion cameras and related equipment.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Who Uses Wats* (Southwestern Bell Tel. Co.); *Treasures of Time, Sculpture* (K. C. Jr. League & Nelson Gallery-Atkins Museum); *Citizenship-Whose Responsibility?* (International Film Bureau). SLIDEFILMS: *Date with Inter-State* (Inter-State Studios); *Time to Score* (Heart of America United Campaign); *A Tour of the Missouri State Capitol & The Story of Missouri* (Mo. State Teachers Assn.). TV COMMERCIALS: for Interstate Financial House; First Nat'l Bank (Rogers & Smith Agcy.); Skelly Oil Co. (Bruce B. Brewer & Co.); H & R Block Income Tax (Burton K. Wasser Agcy.); City Nat'l Bank (Standard & O'Hern Agcy.); Dierks Forests (Valentin-Radford Agcy.).

Metropolitan St. Louis CONDOR FILMS, INC.

1006 Olive Street, St. Louis, Mo. 63101
Phone: MAin 1-S876 A/C 314

Date of Organization: 1951

Bradford Whitney, *President*
Dean R. Moore, *Vice-President, Prod. Mgr.*
Grace A. Williams, *Secretary*
Harold A. Johnson, *Sales Manager*
Thomas W. MacMillan, *Sound Engineer*
Russell E. Moore, *Cameraman*

SERVICES: Producers of 16mm and 35mm sound motion pictures and slidefilms for sales promotion, advertising, public relations, training, TV. Complete creative, writing and production staffs. Productions from script to screen or service work; i.e., editing, adding sound and music to films already shot. FACILITIES: Air-conditioned sound stage with heavy-duty lighting. Maurer, Bell & Howell cameras. Stencil-Hoffman synchronous magnetic recording 16mm, 17 1/2mm, 24". Multiple channel synchronous interlocked mixing. 16mm, 17 1/2mm and 35mm Moviolas (picture and sound). 16mm interlock projection. Samanco time-lapse motion picture control. Music and sound effects library.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Youth, the Years Between*, four films (Washington Univ.); *Lynchberg, Tenn.* (Brown Forman Distillers); *Tam Sank* (Union Electric Co.); *Seeo Hlandi-Pan* (Southern Eq.); *Model 362 Motorized Hospital Bed* (Borg-Warner); *161 KV; V-Suspension* (A. B. Chance Co.). SLIDEFILMS: *Effective Use of Falstaff Point-of Sale* (Falstaff Brewing Corp.); *So You're a Liability Trustee* (Mo. State Library).



CHAS. GUGGENHEIM PRODUCTIONS

14 North Newstead, St. Louis, Mo. 63105
Phone: JEFFerson 5-9188 A/C 314

Date of Incorporation: 1956

Charles Guggenheim, *President*
Owen Armstrong, *Vice-President*
Richard Heffron, *Vice-President*

SERVICES: Production of theatrical and non-theatrical motion pictures. FACILITIES: 16mm and 35mm editing, projection, sound recording, camera and lighting facilities.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *United in Progress* (U. S. Information Agency); *St. Louis 1764-1964, Secrets of St. Louis, From the Old Country*, videotape (Laclede Gas Co.); *Children Without* (National Education Assn.).

HARDCASTLE FILM ASSOCIATES

7319 Wise Avenue, St. Louis, Mo. 63117
Phone: MIssion 7-4200 A/C 314

Date of Organization: 1930

J. H. Harcastle, *Producer*
Lambert Kaiman, *Direction*
Richard Harcastle, *Editorial*
Richard Harcastle, Jr., *Production*

SERVICES: Motion pictures, slidefilms and TV commercials; advertising, public relations, sales, industrial training, civic, religious, fund raising films. FACILITIES: 35mm and 16mm equipment; sound stage, editing rooms, portable lighting and recording equipment for location production.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The Triumph & the Promise* (Barnes Hospital); *Report on a Business* (D'Arcy Adv. Co.); 1963 *United Fund Special* (United Fund-St. Louis); *Northland* (Social Science Films); *The Fabrick Story* (John Fabick Tractor Co.). SLIDEFILMS: *Seat Belts* (S. W. Bell Tel. Co.); *Holiday Action 1963* (Seven-Up Co.). TV COMMERCIALS: Series for Globe-Democrat (D'Arcy Adv. Co.).

PREMIER FILM AND RECORDING CORPORATION

3033 Locust Street, St. Louis, Mo. 63103
Phone: JEFFerson 1-3555 A/C 314

Date of Incorporation: 1936

Theodore P. Desloge, *President and Executive Producer*
Wilson Dalzell, *Vice-President & Gen. Mgr.*
Patrick Murphy, *Director of Sales*
John W. Wiedmer, *Sales & Syndication*
Roger E. Leonhardt, *Production Manager*
Charles Kite, *Editorial Supervisor*
Ronald Harding, *Creative Director*

SERVICES: Creators and producers of business, industrial, religious, documentary and TV motion pictures and sound slidefilms—16mm or 35mm sound, b&w or color. FACILITIES: Sound stages, recording studios, 35mm and 16mm screening rooms. Mitchell 35mm and 16mm cameras; Bell & Howell and Auricon cameras. Fearless dolly, M-R Mike boom, complete heavy lighting facilities, mobile generator; complete recording, mixing, scoring facilities; tape, disc, magnetic film, interlock system; complete effects and music library; editing department, writers, directors, editors; Moviola, record processing and pressing plant.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Wild Kingdom* (full production facilities used in filming of NBC-TV series by Don Meier Productions); *Brazil . . . Obal*, Portuguese and English language versions (Lutheran Missouri Synod, Concordia Films); *Better Communications Through Key Packages* (South-

WEST CENTRAL AREA:

PREMIER FILM & RECORDING:

western Bell Telephone Co.); *Cinradiography of the Gastro-Intestinal Tract* (Washington University Medical Center); *Nite Life, Shoes Make a Woman's World* (Brown Shoe Company). SLIDEFILMS: *Joe Retailer, Shoe-a-Rama*, other titles in series (Brown Shoe Co.); *The Big Buy, A Dutch Treat, One Way Picnic, Amstel Bix Six Sales Plan, Fall Football and Falstaff* (Falstaff Brewing Company); *7-Up Spotlight on Action* (Allan Fishburn & Associates); *Breakthrough* (Lutheran Laymens League); *The Spirit of the Lord, When Teachers Learn* (Concordia Films); *To the Glory of God* (Herald House); *Doors of Northminster* (Northminster Church). TV COMMERCIALS: for Buster Brown, Robinhood Shoes, Roblee Shoes (Brown Shoe Co.); Serta Mattress (Geiz Advertising Co.); Roller Derby Skates (Roller Derby Skate Company).

ANDY WERNER FILM ASSOCIATES

6996 Millbrook, St. Louis, Mo. 63130

Phone: CII 1-4351 A/C 314

Date of Organization: 1954

Andy Werner, Pres. & Exec. Producer
E. D. Werner, Vice-Pres., Writer Director
Don Cunningham, Production Manager
Pierre Vachon, Editorial Supervisor
Bob Uhls, Recording Supervisor
Dick Martin, Art Director

SERVICES: Producers of 16mm and 35mm sound motion pictures and slidefilms and TV commercials, advertising, public relations, sales training and sales promotion. Complete creative, writing and production staff. All film services offered at one location. FACILITIES: Air conditioned sound stage with heavy duty lighting; 16mm Mitchell, 16mm and 35mm Arriflex cameras; 16mm and 17½mm Stancil-Hoffman synchronous magnetic recording; ¼" Ampex 351, Ampex 601 with Rangertone sync signal; multi-channel synchronous interlock mixing; editing services available including sound cutting, animation, titling, hot press stands; camera car for location work. Videotape facilities available.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Never Too Young* (Nat'l Rifle Assn.); *Yesterday, Today & Tomorrow* (Bank of St. Louis); *St. Louis County Bond Issue* (St. Louis County). TV PROGRAMS: *Small Towns U.S.A.* (NBC Special Projects). TV COMMERCIALS: Series for Old Judge Coffee.

Other Missouri Cities

VERSATILE TELEVISION PRODUCTIONS, INC.

324 Broadway, Cape Girardeau, Missouri

Phone: ED 5-8816 A/C 314

Date of Organization: 1957

Branches: Denver, Colo. Bob Hix, 377-6526.
Atlanta, Ga. Harry Harker, 874-2736.
Kansas City, Mo. Gene Gray, GR 1-5502.
St. Louis, Mo. Gene Gray, CE 1-9151.
Memphis, Tenn. Cecil Beaver, BR 2-7503.

Robert O. Hirsch, President
Blaine Baker, Manager

SERVICES: Production of TV commercials, live action and animation, industrial and sales films. FACILITIES: 30' x 35' studio, animation facilities, processing lab.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Ozark Water Wonderland* (Ozark Water Wonderland Assn.). TV COMMERCIALS: for Interstate Finance (Rogers & Smith Adv.); King Cotton Meats (Rosengarten and Steinkne Adv.); Archway Cookies (Wade Adv.); Kansas Bankers Assn. (Forbes Adv.).

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a Copyrighted Business Screen Feature

NEBRASKA

JACK ANDERSON PRODUCTIONS

1701 North 74th St., Omaha, Neb.

Phone: 393-3558 A/C 402

Date of Organization: 1958

Jack Anderson, Owner

SERVICES: Production of documentary, educational, sales training, motion pictures, stripfilms, slides, recordings, regionally and from coast-to-coast. Producer services. Cleared to Secret. FACILITIES: 16mm Auricon Pro-600, Bolex Reflex, Cine-Special, Bell & Howell cameras; single and double-system recording equipment including Magnasync, Magnacorder, Ampex, Roberts, Rangertone; animation stand; hot press titles; editorial facilities; sound stage with studio lighting; portable gear for location assignments.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *T Minus 3 — and Counting; Here We Go Again* (Mutual of Omaha); *Fuel Purge for Bunker Shutdown* (Union Pacific R.R.); *Starcross; Intercross; Gold'n Pure* (Waterman-Loomis Hybrids); *Life and Times of 209* (First Nat'l Bank of Omaha); *Life at Kemper* (Kemper Military School). SLIDEFILMS: 1963 *Yellow Pages* (N. W. Bell Tel. Co.); *Omaha's Future* (Omaha Chamber of Commerce).

COMMUNICATIONS ASSOCIATES, INC.

4517 Izard Street, Omaha, Nebraska 68132

Phone: 556-5515 A/C 402

Date of Organization: 1956

Ray J. Christensen, Producer
R. B. Hufstader, Camera

SERVICES: Research and creation of motion pictures for public information and education, specializing in location and documentary techniques. FACILITIES: Mobile and portable equipment; Arriflex 16mm, Magnasync, ColorTran lighting, editorial equipment.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The Hallam Nuclear Power Facility* (U. S. Atomic Energy Commission); *Iowa — Challenge and Change* (N. W. Bell Tel. Co.-Iowa Div.); *The City Called Omaha* (N. W. Bell Tel. Co.-Nebr. Div.); *Once I Saw a Boy* (Omaha Y M C A); *A Candid Approach* (Bozell & Jacobs Adv. & Public Relations, Inc.).

WALTER S. CRAIG FILM PRODUCTIONS

4315 Burt Street, Omaha, Nebraska 68131

Phone: 551-4400 A/C 402

Date of Organization: 1937

Walter S. Craig, Owner and Producer

SERVICES: Motion pictures and slidefilms for public relations, sales, training, education, TV, entertainment, technical, etc. Sub-contracting. Equipment rentals. Still assignments, b&w or color. FACILITIES: Live action, art, animation, sound, lighting, camera car. Sound stage; Moviola editing equipment; 17½mm and 35mm magnetic recording; Mitchell and Bell & Howell 16mm and 35mm cameras; lighting, camera and sound equipment for studio and location; Fearless Dolly and Worrell gearhead and Mole-Richardson boom.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The Thief* (Urban Planning & Development Committee); *The American Edger and Accumulator*, four films; *Model 600 Econobile* (Amer. Road Eq. Co.); *Traffic Survey* (Western Electric Co.).

Other Nebraska Cities

FOTO FONIC SALES & PRODUCTION

109 East Ashton (Box 663) Grand Island, Neb.

Phones: DU 2-9646; DU 2-2500

Date of Organization: 1963

Bill Martin, Owner-Manager
Steve Martin, Producer-Director

FOTO FONIC SALES-PRODUCTION:

Mike Alberts, Producer-Director
Lew Cole, Sound Production Manager
Willard Morton, Sales Manager
Bill Moore, Associate Producer
Ed Mason, Director of Photography
Ruth Martin, Manager, Script Dept.

SERVICES: Production of slide and filmstrip presentations for public relations, sales, training, education, sales meetings, etc.; radio and TV commercials. FACILITIES: Audio facilities, photo and reproduction, writing, editing, associated services except lab for film duplication.

RECENT PRODUCTIONS AND SPONSORS

SLIDEFILMS: *KMMJ-KXXX Story* (Radio Stations KMMJ-KXXX); *Progress in Action* (Grand Island Chamber of Commerce); *A Step to Economy* (State Chamber of Commerce); *A-V Persuasion* (Spectra Fonic Productions); *Wolf of the Prairie* (M & M Features), *new company organized in 1963.

NORTH DAKOTA

BILL SNYDER FILMS

105½ Broadway, Fargo, North Dakota

Mailing Address: Box 984, Fargo, N. D.

Phone: 232-6500 A/C 701

Date of Organization: 1956

Bill Snyder, Owner, Cinematographer
Norm Selberg, Art & Animation Director
John McDonough, Editor, Director
Jim Baccus, Writer

SERVICES: 16mm sales promotion, public relations and educational films for business, agriculture; TV commercials; sound slidefilms; newsfilm coverage; agricultural film stock footage library; film completion for in-plant photographers. FACILITIES: Cine-Special, Eyemo and Blimped Arriflex cameras; Magnasync recorder; three-channel mixing and equalizing equipment; Perfectone ¼" sync recording and transfer; animation stand; music library; sound Moviola; portable lighting equipment; time-lapse equipment.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Clean Grain* (Grain Terminal Assn.); *Melroe Bobcat II* (Melroe Co.); *Branick '63* (Branick Mfg. Co.); *Hard Red Spring* (N. D. State Wheat Commission); *Untitled* (Nat'l Cooperatives); *Untitled* (Basin Electric Cooperative). TV COMMERCIALS: for N. D. State Mill; Melroe Mfg. Co.; Northwestern Savings & Loan (Harold Flint & Assoc.); Production Credit Assn.; Federal Intermediate Credit Banks; Grain Terminal Assn. (Colle & McVoy); N. D. State Democratic Committee; Morton Chemical Co.

SOUTH DAKOTA

MAX HOWE PRODUCTIONS

R.R. #1, Box 185, Rapid City, South Dakota

Phone: 343-6800 A/C 605

Date of Organization: August, 1959

Max & Harriette Howe, Owners & Operators
Charles Henrick Howe, Asst. to Producer
Cynthia Maeder, Story Consultant & Script
Alan Howe, Art Consultant

SERVICES: Public relations, sales and product presentation, livestock films, stock footage library; educational-entertainment "Featurerettes." FACILITIES: Conference and screening theatre, editing, hot press, art, portable production, Arriflex, 50,000 watts lighting.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Here Today and Here Tomorrow* (Westminster Presbyterian); *Sitz Mark* (Red Lodge Ski Assn.); *The West as Immortalized by C. M. Russell* (Historical Society of Montana & Camerama USA). TV COMMERCIALS: Series for First Federal Savings & Loan Assn.; Black Hills Packing Co.

WISCONSIN

Riviera Productions

340 Westmoor, Brookfield (Milwaukee),

Wisconsin

Phone: SUNset 2-8815 A/C 414

Robert Zens, *Midwest Representative*

(See complete listing under Los Angeles area)

RUDY SWANSON PRODUCTIONS

Empire Bldg., Milwaukee, Wisconsin

Phone: BRoadway 1-5774 A/C 414

Date of Organization: 1939

Rudy Swanson, *President*

Robert Swanson, *Vice-Pres., Exec. Producer*

SERVICES: Creators and producers of all elements of 16mm and 35mm sound, color, sales, sales training, documentary, public relations and sound slide and TV films. **FACILITIES:** Motion picture center with sound stages, offices, projection, recording and editing facilities. Main stage 40' x 60' with standing sets. 16mm and 35mm Arriflex cameras and Magnasynch recording; music script and art facilities. Fearless dolly, gear head, M-R mike boom, 3 channel playback interlock, 1/4" Magnacorder, blimped Arriflex; 100,000-watt heavy lighting.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Don't Call Me a Clerk* (Nat'l Retail Hardware Assn.); *Mightier Than Missiles* (Murphy Products Co.); *Hankscraft* (Hankscraft Co.); *5 Axes Milwaukee-Matic* (Kearney-Trecker Corp.); *Spindlemaster* (Cleerman Machine Tool Co.); *Inside Story* (Wis. Tel. Co.); *Maratite*; *Pakager*; *Ad-Pak*; *Produce - Problems or Profit* (Marathon, American Can Co.); *Smithway Marketing*; *Blower Motors* (A. D. Smith Co.); *All Electronic Gauging Equipment*; *AC Line Product Improvement*; *Numerical Positioning Control* (Cutler-Hammer Co.); *The Important Difference* (Ladish Co.); *725 Riding Tractor* (Montgomery Ward); *Weinbrenner Shoes* (Weinbrenner Co.); *Greendale Story* (Page Adv. Agcy.); *Hess & Clark Sales Meeting* (KVPD, Inc.).

SOUTHWESTERN STATES PRODUCERS

ARIZONA:



CANYON FILMS OF ARIZONA, INC.

534 N. Seventh Ave., Phoenix, Ariz. 85007

Phone: 252-1718 A/C 602

Date of Organization: 1953

Raymond A. Boley, *President*

R. J. Allen, *General Mgr., Sec'y, Treas.*

David H. Burch, *Vice-Pres., National Sales Mgr.*

SERVICES: Motion picture producers for industry, television, advertising and education. TV spots; sound slidefilms. Contract shooting or editing for outside producers. Art, animation and script services. **FACILITIES:** Three sound stages (largest 60' x 100'), sound recording facilities (Magnasynch Mark IX DC interlock, dubbing facilities or Ampex 1/4" tape equipment. Set lighting and complete portable lighting. Synchronous camera, recorders and duffers, camera crane. Editing department, including sound cutting. Set construction. 16 and 35mm production; location equipment. Sound stage and equipment available on rental to out-of-state producers.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Happy Anniversary* (J. P. Stevens Co., New York); *Modern Agriculture* (Farmers Investment Co., Continental Ranch); *Project Rescue* (Central Arizona Project Association); *Maricopa County, Arizona, U. S. A.* (Phoenix Chamber of Commerce); *The Power Within* (Varicom, Inc., Boulder, Colo.); *Many Wonders* revised (Greater Phoenix & Scottsdale United Fund); *A Cry for Help* (Arizona Humane Society); *Crusty* (General Electric Computer Division); *Where the Bright Lights Shine* (New Mexico Rural Electrification Cooperative Association); *Cibecue Watershed* (The Arizona Water Resources Committee).

MELLONICS A-V, INC.

Route 8, Box 923, Tucson, Arizona

Phone: AXtel 8-3339 A/C 602

Date of Incorporation: July, 1960

Charles T. Webb, *President*

Duane B. Bryers, *Vice-Pres. & Creative Dir.*

M. Maxine Bell, *Treasurer*

Max H. Hillyard, *Production Manager*

SERVICES: Technical consulting and technical communication; research; script preparation. Production of tape/slide, filmstrip slide and 16mm motion pictures, b&w, color, live, animated. Also still photography. **FACILITIES:** 16mm Oxberry animation stand; 16mm Arriflex; custom copy stand and Emby optical printer for 35mm slides, filmstrips; Moviola film edit equipment; Ampex tape recorders.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Final Pathways* (Pinal City, Ariz. Develop. Board); *The Mark of Man*; *Saving Sidney's Stopped Up System* (General Dynamics-Electronics). **SLIDEFILMS:** *Dextir* (Beckman-Systems Div.); *Combined Jewish Appeal* (Judith Williams Public Relations); *Preparing the Technical Proposal* (Mellonics). **TV COMMERCIALS:** for Horizon Land Corp. (Adv. Assoc.); Truly Nolen Adv.

NEW MEXICO

JACONA FILMS CORPORATION

Box 230, Rt. 1, Santa Fe, New Mexico

Phone: 455-2511 A/C 505

Date of Organization: 1960

Dorothy S. Ewing, *President*

JACONA FILMS CORPORATION:

Maxwell Ewing, *Executive Producer*

Tim Clidden, *Vice-Pres. & Prod. Supr.*

David S. Glidden, *Secretary-Treasurer*

SERVICES: 16mm and sound slidefilm production of business and industrial films for public relations, sales and training. Visual communications counsel, script writing, original photography, sound recording and editing for all 16mm. **FACILITIES:** Equipment for 16mm sound and 35mm filmstrip production.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Treasure in Lincoln County* (Sierra Blanca Co.); *The Years Ahead* (Mt. States Tel. & Tel.); *Enchanted Winter*, in production (N. M. Ski Assn.); *Alpine Country*, in production (Red River Ski Co.). **SLIDEFILMS:** *The Driver's Daily Log* (Steere Tank Lines).

OKLAHOMA

STEVENSON FILM PRODUCTIONS, INC.

Skirvin Tower, Oklahoma City, Okla.

Phone: CE 5-3148

Date of Incorporation: 1963

Carl G. Stevenson, *President*

George W. James, *Vice-President*

C. J. Isbell, *Secretary-Treasurer*

Dwight V. Swain, *Writer*

Marcus W. Fuller, *Art Director*

Joan McCrary, *Associate Producer*

Ernest Hiser, *Animator*

SERVICES: Motion pictures for industry, safety, sales and public relations; presentations for business and industrial meetings. **FACILITIES:** Sound stage, recording and location equipment; animation stand; conference and screening room.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: series of filmed commercials for Republican candidate for governor of Oklahoma; *NASA Research*; *National Institutes of Health Research* (Oklahoma City University). New company, organized in 1962; incorporated 1963.

TEXAS

Metropolitan Dallas

CARLOCKE/LANGDEN

712 Reliance Life Bldg., Dallas 1, Texas

Phone RI 1-5239 A/C 214

Date of Organization: June, 1960

Betty Whitlock, *Exec. Vice-President*

Gerald L. Armstrong, *Technical Director*

John Nieto, *Art Director*

SERVICES: Creating and producing business and industrial motion pictures of all types; slidefilms, TV commercials. Technical script services; color, b&w still photography; producer services; animation, art, design and art facilities for print media. Equipment sale and rental. **FACILITIES:** Air conditioned stage; editing equipment; still photography studio and lab; screening room.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Texas - Today's Fun-Tier* (Blue Cross Blue Shield of Texas); *One Small Miracle*; *A Personal Affair* (Dallas Independent School District). **SLIDEFILMS:** *Great American Southwest* (Southwest Outdoor Markets, Inc.). Sales and Meeting Presentations for Hope Cottage; Union Gas System, Inc. **TV COMMERCIALS:** for Morton's Foods; Wolfbrand; State Fair (Crook Adv. Agcy.); Texas Bank & Trust Co. (Wyatt, Allen & Ryan); Lone Star Gas Co. (BBD&O); Comet Rice (Grant Adv.).

ARIZONA

AIRLAB FILMS

2405 Airline Way, Phoenix, Arizona 85034

Phone: 275-6162 A/C 602

Date of Organization: 1953

John W. Raymond, *Owner-Manager*

Virginia R. Raymond, *Office Manager*

SERVICES: Productions, consultation and supporting services for 16mm motion pictures, filmstrips, slides, A-V displays. Scripts, photography, editing, animation. Laboratory processing, 8mm and 16mm reversal printing. **FACILITIES:** Studio production equipment, office, editing, animation and laboratory.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Goddard Range and Range Rate System* (NASA Goddard Space Flight Center & Motorola Military Div.); *Apollo*, film reports (Motorola Military Div.); *The Navajo Alcoholic* (Navajo Tribe-Wellman); *Birthday* (Good Samaritan Hospital); *Bicycle Safety* (Ariz. Highway Dept.); *Effects of Delayed Lightoff of APU on BAC 1-11 Aircraft* (Airesearch Mfg. Co./Tuckers-Armstrong).



This symbol, appearing over a producer's listing, indicates that display advertising containing additional and useful reference data appears in other pages of this 14th Annual Production Review issue.

SOUTHWEST STATES:

Metropolitan Dallas



JAMIESON FILM COMPANY

3825 Bryan Street, Dallas 4, Tex.

Phone: Taylor 3-8158 A/C 214

Date of Organization: 1916

Bruce Jamieson, *President*

Hugh V. Jamieson, Jr., *Exec. Vice-President*

Jerry Dickinson, *Vice-President, Television*

Bill Stokes, *Vice-President, Sales*

Lloyd B. Abernathy, *Producer Services Dir.*

David Orr, *Producer Director*

Walter Spiro, *Secretary*

Frank R. Sloan, *Laboratory Manager*

Dan Inglis, *Creative Director*

L. G. Sims, *Art Director*

Robert Bethard, *Camera Dept. Head*

James Ferguson, *Editing Dept. Head*

Sherald Brownrigg, *Sound Dept. Head*

SERVICES: Industrial, educational, training and public relations motion pictures, 16mm and 35mm; filmed TV programs and commercials; sound recording, laboratory and printing services for industrial, educational or producer organizations. FACILITIES: 15,000 sq. ft. studio, sound stage and laboratory; complete 35mm and 16mm production equipment; RCA 16mm and 35mm sound channels; editing, printing, and processing 16mm and 35mm; color printing; 16mm Ektachrome color processing; animation, creative staff.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *All Wool, and a Yard Wide* (Haggar); *Prometheus' Gift; A Story of Flame* (Southern Union Gas); *Breaking Through with Boron* (Sunray DX); *The Dendrid Story* (Alcon Labs); *Hot Mix Rolling Techniques* (Nat'l Bituminous Concrete Assn.); *Shine Mister?* (The Baptist General Convention of Texas); *A6A Familiarization*, two films; *Tactical Employment of Air Weapons System*, three films (U. S. Navy); *KEX Walk Off Mat* (Callaway Mills, Inc.); *The Aerospace Meteorological Challenge* (U. S. Air Force). SLIDEFILMS: *Three Steps to Sales Success*, series of 3 (Dr. Pepper Co.); *The Five Sales Fundamentals*, series of 5 (Campbell Taggart Associated Bakeries, Inc.). TV COMMERCIALS: for Champlin Gas; Pearl Beer; Southern Union Gas; Borden's Milk; Rainbo Colonial Bread and Rolls; Haggar Slacks; Phillips Petroleum Co.; Frito-Lay, Inc.; Dickies Work Clothes; and others.

KEITZ & HERNDON, INC.

3601 Oak Grove, Dallas 4, Tex.

Phone: LA 6-5268 A/C 214

Date of Organization: 1950

Date of Incorporation: 1960

L. F. Herndon, *President*

R. K. Keitz, *Executive Vice-President*

Tom Young, *Vice-President, Art Director*

M. R. Young, Jr., *Producer-Director*

John Bronaugh, *Head of Photography*

Bill Bracken, *Asst. Art Director*

Monte Young, *Chief Animator*

H. L. Coats, *Office Manager*

SERVICES: 35mm and 16mm color and b&w motion picture production for sales, training, educational, government agency films and TV commercials. Complete slidefilm production services. FACILITIES: Sound stage, optical printing; animation stand; 35mm and 16mm motion picture equipment; sound facilities; editing; animation art staff; location truck equipment.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Jot* (Southern Baptist Radio & TV Commission); *Go With Enco; Meet the Customer* (Humble Oil & Refining Co.); *Physical Fitness* (Royal Crown Cola Co.). TV COMMERCIALS: for Seven-Up (J. Walter Thompson);

KEITZ & HERNDON:

Commerce Union Bank, Nashville (A. A. McDonald & Assoc.); AllState Insurance (Leo Burnett & Co.); Dr. Pepper Co. (Grant Adv.); Humble Oil & Refining; Dentler Potato Chips (McCann-Erickson, Inc.); Ashland Oil Co. (Ralph H. Jones Agcy.); Durkee's Sauce Mixes (Meldrum & Fewsmith); California Oil; Farah Slacks (White and Shuford); Holsum Bread (W. E. Long Co.); Kitty Clover Potato Chips (Allen & Reynolds); Frito-Lay Co. (Tracy Locke).

LINDA SHULER PRODUCTIONS

190 Meadows Building, Dallas 6, Texas

Phone: EMerson 1-0437; TAYlor 4-8940

Date of Organization: 1952

Mrs. Linda Shuler, *President*

Robert C. Shuler, *Vice-Pres. & Treasurer*

Dr. Robert R. Wheeler, *Associate*

SERVICES: Motion pictures, TV films, 35mm and 16mm; slidefilms and filmstrips for public relations, education, traffic safety and public affairs, industrials. Specialize in multi-purpose TV films for diversified group showings and telecasting. Research; script-to-screen production services. FACILITIES: Editing, studio or location filming, music scoring, creative and technical supervision.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The Magic of Mexico* (Humble Oil & Refining Co.); *The Enchanted Waters of San Jose Puma* (San Jose Puma); In work: *Mexico: The Hand and the Heritage* (Humble Oil & Refining Co.); 3 theatrical trailers (Business and Professional Women's Clubs).

VISUAL PRESENTATIONS, INC.

3000 Turtle Creek Plaza, Dallas 19, Texas

Phone: LA 6-5435 A/C 214

Date of Organization: May, 1961

Date of Incorporation: January, 1962

H. Pope McDonald, *President*

James M. Guthrie, *Vice-President*

Joseph B. Rodriguez, *Secretary-Treasurer*

Lary Kuehn, *Executive Producer*

Robert Dettman, *Business Manager*

SERVICES: Production of industrial, sales, service, training motion pictures, slide presentations and slidefilms, TV commercials. Scripts, direction, production of sales and convention meetings. FACILITIES: All facilities available; 16mm and 35mm live and animation.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *You'd Never Believe It* (Dallas Cty. United Fund); *Grass Into Gold* (Vit-A-Way, Inc.); *Freedom and Fairness; Protecting Freedom with Action* (Freedom in Action); *Operation Forward - Oak Cliff* (Oak Cliff C. of C.). SLIDEFILM PRESENTATIONS: 1964 *New Product; New Winter Product*, presentations; *Horizons Unlimited*, convention (World Gift Co.); *New Gas Barbeque Grill*, presentation (Falcon Mfg. Co.); *Lanpar Company on Review* (Lanpar Co.). TV COMMERCIALS: for Dallas Power & Light (Rogers & Smith); Savings & Loan Assn. (Wyatt Adv. Inc.); Dallas Cty. United Fund; Rainbo and Colonial Bakeries (Bel-Art Adv. Inc.); Dodge Dealers Assn. (BBD&O).

Facts You Need to Know for Efficient Film Procurement

☆ Concise, accurate data on film production sources throughout the world appears in these pages. The buyer is urged to preview current pictures made by listed companies; the nature of their experience is noted under Client References appearing in each company's listing data.

Metropolitan Houston



TEXAS INDUSTRIAL FILM COMPANY

2528 North Boulevard, Houston, Texas

Phone: Jackson 9-4377 A/C 713

Date of Organization: 1945

Date of Incorporation: 1956

N. Don Macon, *President*

A. P. Tyler, *Vice-President*

S. Macon, *Secretary-Treasurer*

SERVICES: Industrial training and sales promotion motion pictures, 16mm and 35mm sound, color; 35mm sound slidefilms. Science film department specializing in medical films. Sound recording, motion picture printing and processing of motion picture films. FACILITIES: 16mm and 35mm cameras, lighting equipment; air-conditioned sound stage; disc, 16mm magnetic tape and 16mm optical sound recording; picture and sound editing; printing equipment for 16mm motion pictures and 35mm slidefilms. Processing 16mm Eastman original ECO, ER, color negative and positive and all 16mm, b&w films. Animation. Personnel for writing, direction, editing and sound recording. Acme optical printing. Westrex optical sound equipment.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Dupytrens - Palmar Fascia; Pelvic Lymphography; Practical Office Urology*, and 4 other titles (Eaton Labs.); *Scoliosis Slide Production* (Dr. Paul Harrington); *Humble in Review*, 1962; *Southwest Football Conference Highlights*, 1962; *Shareholders Meeting*, 1963 (Humble Oil & Refining Co.); *Aneurysm of the Transverse Aortic Arch; Correction of Acute Dissecting Aneurysm of Aorta with Valvular Insufficiency; Total Prosthetic Replacement of the Aortic Valve*; and 7 other titles (Methodist Hospital); *Carbonate Sands, Part I & II* (Shell Develop. Co.); *Atrial Septal Defects* (E. R. Squibb); *Lest We Forget - Carla; Foam Show* (Dow Chemical Co.); *Femoral Endarterectomy* (Univ. of Ala.); *Radical Hysterectomy* (Univ. of Miami); *Miriam* (Dr. Marcus Levinson); *Space Medical Operations; Mercury Recovery Training for MA-9; Thirteenth Quarterly Report; Project Mercury Manned Orbital Flight*, animation; and 12 other titles (NASA, Manned Spacecraft Center); *Thrush* (Procter & Gamble & Univ. of Texas Dental Branch). SLIDEFILMS: *Objectives in Space* (NASA, Manned Spacecraft Center).

Other Texas Cities

FIDELITY FILM PRODUCTIONS

901 South First Street, Abilene, Texas

Mailing Address: P. O. Box 1739, Abilene, Tex.

Phone: OR 4-1342 A/C 915

Date of Organization: 1959

Branch: 3024 Fort Worth Ave., Dallas, Texas.

Phone: FEderal 7-5515 A/C 214. Duane

Ramsey, *Sales Mgr.*, Norman E. C. Naill,

Branch Mgr.

Ray McGlothlin, Jr., *President*

James W. Nichols, *Exec. Vice-President*

John E. Kirk, *Gen. Mgr.*, *Exec. Producer*

Brett Allison, *Asst. Mgr.*, *Audio Supr.*

Norman E. C. Naill, *Editorial Supr.*

David Dodge, *Dir. of Photography*

Robert Anderson, *Production Supr.*

Robert W. Holton, *Talent Director*

SERVICES: Producers of radio, motion picture, TV and sound slidefilm presentations from original research, writing, production and planning for commercial, industrial, educational, religious, public relations, sales and other purposes. FACILITIES: (Dallas): 40' x 70' sound stage, 16mm synchronous cameras and recording equipment, stage and portable lighting equipment, portable camera and sound equipment for location work,

FIDELITY FILMS:

Complete editing equipment. (Abilene, Texas): Complete audio visual and radio recording equipment in 3000 sq. ft. of production space.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Cabana Bananas*; *Progress and Profit* (Standard Fruit & Steamship); *Processing the Golden Carrot* (Semco Mfg. Co.); *Personal Evangelism*, series of 8 (Film Syndicate). SLIDEFILMS: *Golden Hand of Profit* (Standard Fruit & Steamship); *The Challenge Before Us* (Highland Church of Christ); *The Game of Life* (Great Nat'l Life Ins. Co.); *The Challenge of 100 Million* (Queens Church of Christ, World's Fair Committee); *The Pen and the Woman* (Christian Woman Magazine). TV PROGRAMS: *Herald of Truth*, series of 26 (Churches of Christ). TV COMMERCIALS: for 1st Nat'l Bank, Abilene; West Texas Utilities; Gooch Packing Co.; Meat Merchandising Co.; Affiliated Food Store; Kiwanis Club of Abilene.

MOUNTAIN STATES PRODUCERS

COLORADO



Pelican Films, Inc.

Aspen, Colorado

Dick Durance, *Vice-President, Producer*
(See complete listing under New York City)

ALEXANDER FILM COMPANY

Alexander Film Bldg., Colorado Springs, Colo.
Phone: 633-1771 A/C 303

Date of Organization: 1928

BRANCH OFFICES

NEW YORK: 500 Fifth Ave., New York 36.
Phone: LOngacre 5-1350 A/C 212.

ILLINOIS: 510 Wrigley Bldg., Chicago 11.
Phone: WHitehall 4-5980 A/C 312. Dick Lewis, *Res. Vice-President*.

MICHIGAN: 5140 Tootmoor Rd., Bloomfield Hills. Phone: MIdwest 4-1212 A/C 313. Don Ringsred, *President*.

OFFICERS AND DEPARTMENT HEADS

Cortlandt S. Dietler, *Ch. of the Board*
N. Donald Ringsred, *President*
George L. Brost, *Treasurer*
Jim Petsch, *Production Manager*
Don Alexander, Jr., *Media Director*
Vic King, *Director of Photography*

SERVICES: Producers of TV and theatre commercials, slidefilms, stripfilms, training, sales, promotion, documentary films, long-length industrial, educational and government films. Domestic and foreign distribution. Syndicated TV package on banking, bread, dairy and savings and loan. FACILITIES: Mitchell, Arriflex 16mm and 35mm cameras, zoom lens, camera crane and dolly. Mobile units, boom insert car and grip truck, portable sound equipment, two RCA equipped sound studios. 16mm and 35mm Magnasynch and 1/4" Ampex tape recorders; RCA six-channel mixer and 35mm optical recorder, Maurer 16mm optical recorder. Custom and library music; interlock screening. Lab processing, 35mm and 16mm color and b&w. Contact, reduction and optical printing. Moviola editing. Still lab for slidefilm processing; art and animation department; stop-motion and time-lapse cameras; Oxberry animation stand.

RECENT PRODUCTIONS AND SPONSORS

TV COMMERCIALS: for Chevrolet (Campbellwald); Seven-Up (J. Walter Thompson); Alberto-Culver; Quaker Oats (Compton); Pontiac MacMann; John & Adams; Mercury (Kenyon Eckhardt); Helene Curtis; Peter Pan Peanut Butter (McCam-Erickson); Rambler (Geyer, Lorey & Ballard); Plymouth (N. W. Ayer); Honda (Grey); Kelley Girl (Ross Roy).

MUNDELL PRODUCTIONS CORPORATION

P. O. Box 901, Argyle, Texas

Phone: 464-5510 A/C 517

Date of Organization: May, 1956

Date of Incorporation: October, 1960

Jimmie Mundell, *President, Prod.-Dir.*

Sharon J. Benson, *Vice-Pres., Bus. Mgr.*

Jeff Mundell, *Sec.-Treas., Prod. Mgr.*

SERVICES: Production of motion pictures and slidefilms. FACILITIES: Complete production facilities.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Concrete on Wheels* (Texas Industries, Inc.); *People to People* (Texas AFL-CIO); *Cotton Bowl Classic* (Southwest Athletic Conference); *Canyon Spectacular* (Cotton Bowl Association); *Sudden Death*, *Dallas Texans* (Dallas Texans Football Club). SLIDEFILMS: *Diamonds in the Sky* (Southwest Airmotive Eng.).

Metropolitan Denver

THOS. J. BARBRE PRODUCTIONS, INC.

2130 So. Bellaire St., Denver 22, Colo.

Phone: 756-8383 A/C 303

Date of Incorporation: August, 1963

Anita T. Barbre, *President & Bus. Mgr.*

Paul F. Emrich, *Vice-President in charge*

Operations & Sound

Paul West, *Treasurer*

Harold J. Anderson, *Production Manager*

Toshio Okano, *Director of Photography*

Gordon W. MacAlister, *Director & Chf. Ed.*

Jo Ann Shevlin, *Film Distribution*

SERVICES: Complete production of all types of business films. Sales, training, public relations, advertising, educational. Color and black and white. TV commercial and TV entertainment films. Complete animation. Producer services. Complete film distribution service. FACILITIES: 2400 sq. ft. sound stage, theater, Maurer and Arriflex cameras. 100,000 watts lighting equipment. Maurer optical recording; magnetic film recording; tape recording; editing and titling rooms; equipment and staff; full animation stand; editors, script writers.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The O.E.M.-Design for the Future*; *O.E.M.-Engineers Talk Back*; *This Is E.D.N.* (Cahners Pub. Co.); *Antelope Hunting in Big Wyoming*; *Happy Hunting Grounds* (Wy. Game & Fish Dept.); *No Second Chance*; *Fundamentals of Fusion Welding* (The Martin Co.); *Design and Fabrication of Nickel Coated Steel* (Bart Mfg. Corp.); *Winning the War on Weeds* (Great Western Sugar Co.); *Colorado Fur Trade* (Colo. State Historical Society); *Film Introduction Leader* (Redfield Gun Sight Co.). SLIDEFILMS: *E. L. & P.* (Cahners Pub. Co.). TV COMMERCIALS: for Calif. Oil Co.; Shwayder Bros.; Chevron Oil Co.; Gates Rubber Co.; Blue-Ja, Inc.; Denver-U.S. Nat'l Bank.

CINECOM—U.S.

(Cinema Communications Corp.)

3456 South Ash Street, Denver, Colorado

Phone: 756-0607 A/C 303

Date of Organization: 1962

Associate: Cinecom International

Offices in: Regina, Saskatchewan; Tokyo,

Japan; London, England.

Edward H. Hawkins, *President*

Morley Wilson, *Associate Producer*

Ben C. Harmon, *Sales Manager*

SERVICES: 16 and 35mm motion pictures for business and industry in sales, sales promotion, public relations, education and scientific fields. Personalized sales research in conjunction with film production. Film strips and sound slide



CINEMA COMMUNICATIONS:

films. FACILITIES: 30' x 40' sound stage, recording and mixing booth, editing rooms, Arriflex and Cine Kodak camera equipment, mobile generator, 30,000 watts J. R. McAlister lighting, music libraries, script writers, animation facilities.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Pentax* (Minneapolis-Honeywell); *A Business Boom Called Saskatchewan*; *Geared for Progress* (Govt. of Saskatchewan); *Perma Anti Skid* (Perma Research & Develop. Corp.). TV PROGRAMS: *In Motion*, series (Govt. of Sask.).

MARSHALL L. FABER

1310 Estes, Lakewood, Colorado 80215

Phones: 237-1501; 238-1710 A/C 303

Date of Organization: May, 1963

Marshall L. Faber, *Producer*

SERVICES: Producers of motion picture, slidefilms, TV spots. FACILITIES: Leased as required.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Like Father, Like Son* (Gates Rubber Co.); *Not Without Hope* (Colo. State Dept. Public Health); *Social Amenities* (Univ. of Idaho); *Stockholder's Report* (Nat'l Food Stores). TV COMMERCIALS: for Cheyenne Frontier Days; Green & Oliver Sausage; Max Factor; Col. Nat'l Bank; Colo. Interstate Gas Co.; Coe Interiors; Cherry Creek Inn; Matrimonics; Structural Clay Products; First Federal Savings & Loan Assn.; Desks, Inc.

RIPPEY, HENDERSON, BUCKNUM & CO.

909 Sherman Street, Denver 3, Colo.

Phone: 222-5601 A/C 303

Date of Organization: 1943

Gilbert Bucknum, *Partner, Producer*

Arthur G. Rippey, *Partner*

Clair G. Henderson, *Partner*

Harry A. Lazier, *Partner*

Robert G. Zellers, *Chief Cameraman*

Kenneth C. Osborne, *Film Editor*

Lee Yetter, *Executive Art Director*

SERVICES: Script writing and production of 16mm motion pictures, including industrial, business, sales, promotional, public relations, educational and religious subjects. Sound, b&w or color. Sound slidefilms. FACILITIES: Sound stage, editing rooms. 16mm cameras, interlock projection, four-channel sound mixing equipment, magnetic film and tape recording, complete lighting and electrical equipment, creative staff, art department.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Mountains Are for Skiing* (Adolph Coors Co.); *Miracle of the Missouri* (U. S. Bureau of Reclamation); *The Exception* (Des Moines Register & Tribune); *DDD for Nebraska* (N. W. Bell Tel.); *Talk* (Mountain States Tel.).

SONOCHROME PICTURES

2275 Glencoe Street, Denver, Colo. 80207

Phone: 322-3192

Date of Organization: 1942

Branch Office: Multichrome Laboratories, 760

Gough Street, San Francisco, Calif. Additional facilities: Studio 'B' 960 S. Birch St.,

Glendale, Colorado. Phone: 756-3615.

R. B. Hooper, *Owner-Producer*

George E. Perrin, *Director of Photography*

Herbert McKinney, *Owner, Multichrome*

Laboratories, San Francisco

SERVICES: Motion picture and television producers. Sound recording, titles, animation, slides, filmstrips (DuKane). FACILITIES: 16mm Arriflex

MOUNTAIN STATES:

SONOCHROME PICTURES:

flex and 35mm cameras, additional Magnasync 16mm recorders, portable ColorTran lighting equipment, M-R & McAllister 2kw & 5kw studio lights, Mobile power plant; animating machines and optical printers.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *Energy on the Move* (Public Service Co. of Colorado — Frye-Sills & Bridges agency); *Keep 'Em Smiling* (Gates Rubber Co.—Bennett Productions); *Ski Breckenridge* (Breckenridge Lands, Inc. — Tallant Yates Agency); *Western Space Frontier* (Sierra Power & Light Co. — Febr-Visual Communications); *Dust-Tex No. 2 Sales* (Division of American Uniform Co.); *Design Flexibility* (Gates Rubber Co. — Bennett Productions). FILMSTRIP: for Delta Sigma Phi Fraternity — Bud Hiker Productions, TV COMMERCIALS: for Colorado Crippled Children; Breckenridge-Chevron (Tallant Yates Agency); C-W Sugar; 32 Carl Akers KLZ-TV News for Denver & Rio Grande Western R.R. (Fry-Sells Bridges Agency).

SUMMIT FILMS, INC.

Vail, Colorado

Phone: 827-5601 A/C 303

Date of Organization: 1961

Date of Incorporation: 1964

Branch: Jackson, Wyoming. Barry Corbet, *Director of Photography, in charge.*

Robert C. Brown, *President*

Kenneth A. Miller, *Vice-President*

Barbara Brown, *Secretary-Treasurer*

Fletcher Manley, *General Manager, Still*

Photo Department

Robert Parker, *Writer-Director*

John Auran, *Writer*

SERVICES: 16mm sound/color film production for public relations, sales, education and TV. Subcontracting. Specializing in mountain sports photography (skiing, climbing, kayaking, fishing, hunting, wild life, parachuting, remote location work). **FACILITIES:** Offices; editing rooms; animation equipment; lighting and sound recording equipment for location work, Arriflex Cameras; Bolex for remote work. Still photography staff and facilities. Stock footage library on mountain sports.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *Ski Country, U.S.A.* (United Air Lines); *Vail, Impressions of Vail* (Vail Assoc. Ltd.); *Road to Innsbruck* (U.S. Ski Assn.); in production: films for Aspen Assoc., New Mexico Ski Area Assn. TV COMMERCIAL: for Head Ski Co.

IDAHO

PAT WELCH PICTURES

1033 Ranch Road, Boise, Idaho

Phone: 342-6965

Date of Organization: 1954

Patrick & LaMoyné E. Welch

SERVICES: Writing and production of business and industrial films. **FACILITIES:** Professional photography & editorial equipment.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *Railroading with the Rio Grande, Changing Hawaii, Enriching Indonesia, Minuteman 20th Century* (Morrison Knudsen Co.) *Me and the King* (Idaho Bean Commission).



this symbol, appearing over a producer's listing, indicates that display advertising containing additional and useful reference data appears in other pages of this 14th Annual Production Review issue.

UTAH

EVANS SIGHT AND SOUND PRODUCTIONS

Evans Bldg., 110 Social Hall,

Salt Lake City, Utah

Phone: 328-8663 A/C 801

Date of Organization — Parent Company: 1943

Emanuel A. Floor, *Gen. Mgr. & Exec. Producer*

Lorin Wiggins, *Still Photo Division*

Robert W. Davison, *Director of Photography*

Lyle K. Moss, *Cinematographer*

Darrel Bateman, *Cinematographer*

William Onyon, *Art Director*

Jack Goodman, Don LeFevre, *Script*

SERVICES: Motion pictures and slidefilms for

public relations, sales, training, education and TV, sales meetings. Production in 8mm, 16mm and 35mm with studio and location shooting. **FACILITIES:** Studios and offices, large sound stage, fully equipped kitchen, editing rooms, sound recording studios. Arriflex and Cine-Special cameras; lighting and sound equipment.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *With Music Ring; Songs at Evening* (U. S. Information Agcy.); *Last Argument of Kings* (Sperry Utah Engrg.); *Operation Glen Canyon* (U. S. Bureau of Reclamation); *New Look at Range Management; Tom Field's Magic Machine; Time to Hit the Road; The Right Connections* (U. S. Steel Corp.); *Mosai Across America* (Mosai Assoc.); *Tubes That Can Take It* (Eitel McCullough).

PACIFIC WEST COAST REGION

San Francisco and Bay Area



MARVIN BECKER FILMS

915 Howard St., San Francisco, Calif. 94103

Phone: EXbrook 2-1655 A/C 415

Date of Organization: 1952

Marvin E. Becker, *President*

Ann Becker, *Secretary-Treasurer*

Frank E. Wulzen, *Production Manager*

Jack Halter, *Studio & Striping Dept.*

Wm. C. Birdsey, *Sales Promotion*

SERVICES: Industrial, documentary, business, public relations, sports and educational motion pictures and slidefilms. TV films and commercials, newsreel coverage. Motion picture editing. Hi-speed photography. Franchised Reeves Soundcraft Magna-Striping service. **FACILITIES:** Creative staff, 16mm and 35mm production equipment and facilities. Sound recording and sound stage; multi-channel dubbing. Music and effects library; lights, set, art department, animation equipment. Editing and projection service.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Fibresix — Marketing Success; Fibrepak-Pakmaster* (Fibreboard Paper Products Corp.); *The Tynac Tracer* (Tydeman Machine Works); *Wells Fargo Country* (McCann-Erickson, Inc.). TV PROGRAMS: *S. F. Freeway Revolt; Camping in a National Park-Yosemite; Luxury Living in California's Deserts; The Old Man of the Mountain; The American Funeral; Surfing at Newport; San Francisco's Fog; Gold Discovery in California* (BBC-London, "Tonight" Show).

DAVIDSON FILMS

1757 Union St., San Francisco, Calif. 94123

Phone: TU 5-6853 A/C 415

Date of Organization: 1955

John M. Davidson, *President*

Arthur Kaye, *Production Director*

Richard Gilbert, *Producer*

Warren Zimmer, *Art Director*

Deanna Draper, *Office Manager*

Peter Smith, *Technical Director*

George Moon, *Production Assistant*

SERVICES: 16mm and 35mm motion picture production; research and writing; shooting, recording, art and animation. **FACILITIES:** Sound stage, mixing, dubbing, interlock, editing, projection, b&w processing and printing, still lab, set and construction, animation, art dept.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *A Research Problem; Inert (?) Gas Compounds* (CHEM Study, Nat'l Science Fdn.); *Virus*, series, animation and time lapse (KQED & Univ. of Calif.); *Firefighter* (San Francisco Firefighters Local 798); *Electronics, A New Dimension in Banking* (Bank of America). TV COMMERCIALS: for Folgers Coffee (Fletcher-Richards, Calkins & Holden).

FILMS FOR INDUSTRY, INC.

970 O'Brien Drive, Menlo Park, Calif.

Phone: 325-4453 A/C 415

Date of Incorporation: 1959

Paul Rich, *President*

Ralph Chandler, *Dir. of Photography*

Ruth Ross, *Secretary*

Freda Gray, *Chief Editor*

SERVICES: Single item or full production of 16mm and 35mm industrial and educational motion pictures, including 35mm filmstrips. Personnel and facilities cleared to Secret. **FACILITIES:** Mitchell, Arriflex, B & H and Cine-Special cameras; 4000 sq. ft. sound stage, animation crane, hot press, sound recording and dubbing equipment by RCA, Magnasync, Stancil-Hoffman, Ampex.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *MACS* (Philco Corp.); *Tip-Turbojet* (Hiller Aircraft Co.); *Flight Simulator II* (Carco Electronics). FILMSTRIPS: *Earth's Atmosphere; Meteorology* (Behavioral Research Labs). TV PROGRAMS: *Science in Action*, series (Calif. Academy of Sciences). TV COMMERCIALS: for BBD&O.



FRASER PRODUCTIONS

Columbus Tower, 916 Kearny Street,

San Francisco, California 94133

Phone: YUkon 2-9988 A/C 415

Studio and Production Dept.: Hotaling Place,

Jackson Square, San Francisco, Calif.

Phone: YUkon 2-9988 A/C 415

Date of Organization: 1956

Thomas H. Fraser, *President & Creative Dir.*

Frank V. Robinson, *Production Manager*

Mary Hansen, *Office Manager*

Bettie Griswold, *Traffic Manager*

Hubert Salisbury, *Chief, Photography &*

Lighting

Roy Nolan, *Chief, Editing*

Joya Firenze, *Production Coordinator*

Peter Keating, *Client Service*

SERVICES: Complete production of sales, training, educational, public relations motion pictures and filmstrips; TV spots and programs. Studio and location photography. Cartoon and industrial animation; music scoring. Consultation services and production assistance, writing, staging and supervision for client conferences, sales meetings, etc. Producer services. **FACILITIES:** Conference and screening theatre; sound stage, recording studio; editing and interlock facilities; music library, art department.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *A Tank is Lined* (Calif. Chemical Co.); *The Side That Faces Out* (Kaiser Aluminum & Chemical Corp.); *Watkins-Johnson* (Watkins-Johnson Co.); *Matson Freight Division Containers* (Matson Navigation Co.); *Neighbor-*

FRASER PRODUCTIONS:

oods (San Francisco Planning & Urban Renewal Develop.); *America's Cookout Championship* (Kaiser Foil); *FILMSTRIPS: Sheer Modesty; The Telephone Is Here to Stay* (Bank of America NT & SA); *First Quarter Presentation* (Foremost Dairies, Inc.); TV COMMERCIALS: for Folger's Coffee (Fletcher-Richards, Calkins & Holden); Cardinet U-No Bar (Herald House); Pacific Plan (Michelson Advg.).

GOLDEN STATE FILM PRODUCTIONS

1032 Mariposa Ave., Berkeley, California
Phone: 524-6251 A/C 415

Date of Organization: 1950

John L. Siegle, *Owner-Manager*

John E. Pedersen, *Production*

SERVICES: 16mm motion pictures for industry, documentary and training. FACILITIES: Production, script writing, editing and sound recording.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The Velvet Touch* (Benner-Nawman, Inc.); *This is Bishop* (Bishop, Calif. Co. of C); *Going Up Fast* (Cuckler Steel Span Co.); *The A-B-C of Pool-Care* (Pennsalt Chemicals Corp.); *Courtroom Testifying* (Calif. Peace Officers' Assn.).

IMAGINATION, INCORPORATED

222 Kearny Street, San Francisco, California
Phone: YUkon 6-6075

Date of Organization: 1950

Date of Incorporation: 1960

Robert J. Mills, *President*

Robert L. Hovorka, *Production Manager*

John Magnuson, *Creative Director*

SERVICES: Films for TV commercials, business, industry, government, education, entertainment; radio and musical production. FACILITIES: Motion picture, graphic arts equipment.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Our Diamond Jubilee* (Bank of America); *Pepe* (Standard Oil of California—International Div.); *The Great Garden Search* (Standard Oil of California); TV COMMERCIALS: for Blue Cross — Hospital Service of California; Schilling Spices.



MOTION PICTURE SERVICE COMPANY

125 Hyde St., San Francisco, Calif. 94102
Phone: ORdway 3-9162 A/C 415

Date of Incorporation: 1935

Gerald L. Karski, *President, Gen. Manager*

Harold A. Zell, *Vice-Pres. in Chge. of Prod.*

Boris I. Skopin, *Title & Trailer Dept.*

Gerald Patterson, *Mgr. Laboratory Dept.*

SERVICES: Industrial, commercial and public relations films; special announcement and advertising trailers for theatres, business. TV films, spot commercials. FACILITIES: Maurer & Cine special 16mm cameras; 3 studio 35mm cameras; 2 title 35mm cameras; 16mm & 35mm laboratory (developing, printing, reduction and enlarging); art dept., magnetic & optical recording; dubbing equipment; sound stage; editing equipment; title & animation equipment; script-to-release print service; screening room equipped for Cinema-scope, 35mm and 16mm projection.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The Junior College Story* (Jr. College Assn. of Calif. & Standard Oil Co. of Calif.); 1964 Ortho Advertising Campaign (Calif. Chem. Co.); TV COMMERCIALS: for Standard Oil Co. of Calif. (BBD&O); Tillie Lewis Foods; Andersen Soups (Beaumont, Hohman & Durstine, Inc.); Kilpatrick & Williams Breads (Reinhardt Advg.); Foamettes (Cunningham & Walsh); Sam's Hof Braus (Gerth, Brown, Clark & Elkus).

ALFRED T. PALMER PRODUCTIONS, INC.

Discovery Studios

52 Beale Street, San Francisco, Calif. 94105
Phone: YUkon 1-1620

Date of Organization: 1931

Date of Incorporation: 1960

Alfred T. Palmer, *President*

Alexa H. Palmer, *Vice-President, Treasurer*

Donald A. Palmer, *Vice-President, Associate*

Producer

Dave Parker, *Associate Producer*

Mrs. Arthur Gist, *Educational Film Director*

Thomas A. Dailey, *Cameraman-Director*

SERVICES: Industrial, educational and documentary films. Specialize in production of maritime and overseas subjects related to the promotion of human understanding through trade and travel, TV and radio commercials. Production and film consultation. FACILITIES: Production and sound studios, drive-on sound stage, two preview theatres. 35mm & 16mm, interlocked recording facilities, b&w & color printing and processing, art department; still photographs and 16mm color film library on world subjects. Camera associates abroad.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Friends of Two Cities* (City of Norwalk, California); *An American in Thailand* (Forum Films); *American Shipping Today* (Propeller Club of U. S.); TELEVISION SERIES: *Doctors at Work* (Lawren Prod. for California Medical Assn.); *Pacific Horizons*, in work.

Sonochrome Pictures

Multichrome Laboratories

(A Division of Sonochrome Pictures)

760 Cough Street, San Francisco, California

Herbert McKenney, *Owner, Multichrome Labs*

(See complete listing under Colorado)

S. P. I. TELEVISION CENTER

155 Fell Street, San Francisco, Calif.

Phone: HEmlack 1-5490

Date of Organization: 1954

Ernest E. Snazelle, Jr., *President & Exec.*

Producer

Richard Ortnier, *Vice-President & Treasurer*

Donald Arlett, *Vice-President*

Al Niggemeyer, *Exec. Vice-Pres. &*

Director of Photography

Donald M. Moore, *Vice-Pres. & Art Director*

Leonard Soforo, *Sound*

David Goldberg, *Unit Manager*

Helga Harms, *Script*

SERVICES: 16 and 35mm motion pictures; slide-films, industrial, sales and training films, tv commercials and programs. FACILITIES: Patented MVE Mobile Video Film System, 3 camera tape film for studio and remote tv production, sound stage, 75' x 35', editing rooms, sound recording, 1/4", optical & magnetic. Dubbing, mixing & interlock services. 16 and 35mm facilities. BNC Mitchell, Arriflex, Super 1200 Auricons, animation, art & titling services, set department, studio and remote lighting facilities.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *An Oil Seal* (National Oil Seal, Div. Federal Mogul, Bower Bearing); *Honeycomb Products* (Hexcel Products); *Safety on our Streets, Freeway Headache*, tv documentaries, (City of San Francisco). SLIDEFILMS: *Employee Benefits* (Crocker Anglo Bank); *Your Heritage Stations* (Erwin Wasey Advtg.). TV COMMERCIALS: for Sunsweet Prunes; Simca Cars, Chrysler Div.; TB Assn.; Mobile Homes; Laurentide Finance Corp.; General Electric; General Mills. TV SERIES: *Adventist Hour*, ABC release, 1962 63 64 (Seventh Day Adventists Council).



San Francisco and Bay Area

VISTA PRODUCTIONS, INC.

675 Howard St., San Francisco, Calif. 94105

Phone: YUkon 2-4180 A/C 415

Date of Incorporation: August, 1959

Florence Dieves Fowler, *President*

Richard M. Fowler, *Vice-President*

Joe W. Winters, *Production*

SERVICES: Communications for business, industry, education and TV through 16mm and 35mm color and b&w motion pictures, TV spots and sound slidefilms. Production services for out-of-town producers. FACILITIES: Production and sound studios, recording, projection and interlock, laboratory facilities available.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The Wonderful World of San Francisco* (San Francisco Convention & Visitors Bureau); *One Gift*, 1963 (United Bay Area Crusade); *Best in the West*, 1963 (Adv. Assn. of the West); 1964 Convention (American Soc. of Training Directors). SLIDEFILMS: *One to One* (Bank of America); *The Heart of the Internal Combustion Engine*, English & Spanish (United Engine & Machine Co.). TV COMMERCIALS: for Pacific Gas & Electric Co. (BBD&O); Foremost Dairies; Carlings Ale (Guild, Bascomb & Bonfigli); Pacific Vegetable Oil; Vano Fabric Fluffer (Garfield Hofman & Connor).



Wilding Inc.

Pier 27, San Francisco, California

Phone: DOuglas 2-7789 A/C 415

H. B. Butler, *Vice-President*

(See complete listing under Chicago area)

WALKER & GRANDEY PRODUCTIONS

(Formerly Gene K. Walker Productions)

627 Commercial Street, San Francisco, Calif.

Phone: YUkon 1-6410

Date of Organization: 1947

(new company) : 1963

Gene K. Walker, *President*

Roy Grandey, *Vice-Pres., General Manager*

SERVICES: Film production for all visual requirements. FACILITIES: Studio, live cinematography, animation creation and execution; sound recording, mixing, music scoring (live or tape library); Moviola editing equipment with 16mm & 17 1/2 mm; mobile equipment available for lightweight operation with Nagra Sync-pulse recording and lighting equipment for large location areas; 16mm color control and 35mm b&w equipment, laboratory supervision.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Sweet Sound of Power, Petroleum Century* (Standard Oil of California); *Atlantic City, Wyoming, Progress Report #2* (U. S. Steel); *How High is the Sky* (Pacific Gas & Electric Co.); *Hospital Story* (Peninsula Hospital, Burlingame, Calif.); *100 Years and Forever* (Amos Alonzo Stagg Foundation); *Hawaiian Convention Service* (Matson Navigation Co.); in production: *Golden Gateway Progress* (Perini Corp.); *Pure Water* (East Bay Municipal Utility District).



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WEST COAST

JOHN WOLFE & COMPANY

345 Sutter Street, San Francisco, Calif.

Phone: YUkon 6-5040 A/C 415

Date of Organization: 1945

John Wolfe, *Partner*

Howard Riddell, *Partner*

Bob Gleason, *Partner*

Linus Maurer, *Art Director & Sales*

Kathleen O'Shea, *Office Manager*

SERVICES: Covering the entire audio-visual field. Motion pictures, strip-films, slidefilms, musical spots for radio, TV; TV writing, casting and production. **FACILITIES:** Two modern sound stages, completely equipped for motion pictures, and sound recording. Ampex recorders, Stinson Grand, extensive sound effects, and musical library. Auricon cameras, Maurer film recorder. Stancil-Hoffman tape recorders.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *The Brand Story* (Fibreboard Products, Inc.); *Redwood the Extraordinary* (Pacific Lumber Co.); *The Golden Vineyard* (Ahmaden Vineyards); *What's a Unit* (Pac. Tel. Co.). **SLIDEFILMS:** *Full Circle Clamp Couplings* (Smith-Blair, Inc.); 1963 *Benefits* (Kaiser Aluminum & Chemical Corp.); *The 1-2-4 Method* (Palo Alto Research, Inc.). **TV COMMERCIALS:** for Chevrolet; Italian Swiss Colony Wine.

San Diego Area

ARJAN MOTION PICTURE PRODUCTIONS, INC.

1351 First Avenue, San Diego, Calif. 92101

Phones: 232-1031; 232-5559 A/C 714

Date of Organization: July, 1962

Date of Incorporation: January, 1963

D. David Bash, *President, Director of Photography*

William E. Brown, *Vice-Pres., Prod. Mgr.*

Jess Mininger, *Laboratory Manager*

SERVICES: Production of 8mm and 16mm motion pictures and 35mm slidefilms and sound filmstrips for industry, public relations, education and business sales meetings. **FACILITIES:** Laboratory facilities including b&w and color printing. Camera equipment for 16mm filming, silent and sound; optical and magnetic sound.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: 1963 *AFL Championship Game* (Boston Patriots); *Scripps's Ship "Argo"* (Lockheed Aircraft Service Co.); *California Florist Assn. Convention* (San Lorenzo Nursery); *San Diego Health 1962* (San Diego Cty.). **TV COMMERCIALS:** for Lik-Nu Car Paint (Cal Lawrance Advg.); Rainbow Patios (Chase Advg.).

D. DAVID BASH PRODUCTIONS

1351 First Avenue, San Diego, Calif. 92101

Phone: 232-5559 A/C 714

Date of Organization: 1955

D. David Bash, *Owner-Producer*

Jean A. Bash, *Secretary-Treasurer*

SERVICES: Motion pictures for TV, programs and commercials. Specialty: News film service for TV. **FACILITIES:** Bell & Howell and Auricon cameras; negative processor; editing and projection rooms.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *Porpoise Collecting*; *Darwing Inspection Tour*; *Medical Care of Dolphins* (Sea World); *Reservation Tour* (Pacific S.W. Airlines); *Dr. Mayer, Nobel Winner* (KABC); *Telephone Patrol*; *Directory Delivery*; *Emergency Phone Service Truck*; *Wheel Chair Phone Booth* (Pac. Tel. Co.); *XETV 10th Anniversary* (Bay City TV, Inc.); *Sports Interviews* (Greater Seattle, Inc.); *Science Writers Seminar* (American Cancer Soc.). **TV COMMERCIALS:** for Shelter Cover; Fireside Homes; Rancho Bernardo Clubhouse Groundbreaking (Glenbar & Assoc.); Foreign Officer Visit (Coleman-Bradley Advg.); SD Open Announcement (Barnes-Chase Advg.).

COPLEY PRODUCTIONS

(Division of The Copley Newspapers)

7776 Ivanhoe Avenue, La Jolla, California

Mailing Address: P. O. Box 1530, La Jolla, Calif.

Phone: 454-0311

Date of Organization: April, 1956

Branches: 434 Downer Place, Aurora, Ill. Mrs.

Helen Hanson, *Branch Manager*, 6 Lambert

Lane, Springfield, Ill. John L. Satterlee,

Repr. 2411 West 8th St., Los Angeles, Calif.

Mrs. Alicia V. Cox, *Repr.*

Howard Matson, *Producer-Manager*

Ray Sperry, *Writer (Free Lance)*

Frank Willey, *Film Editor*

Paul Holz, *Cameraman*

Donald Hubbard, *Cameraman*

Marlys Seder, *Film Librarian*

Sally Hill, *Secretary*

SERVICES: Free 16mm movies on newspaper operations and promotional films on all subjects of interest to the Copley Newspapers. Education filmstrips on newspaper operations and the American Way of Life are also offered. **FACILITIES:** Sound recording; sound stage, studio and editing dept. Three film libraries in Calif. and Ill.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *Operation Omigo*; *San Diego*; *Partial Page - Stereo Color* (Copley Newspapers). **SLIDEFILMS:** *Fighter for Freedom*; *Newspapers in the Classroom* (Copley Newspapers).

ROGER TILTON FILMS, INC.

5023 San Aquario, San Diego, California

Phone: BR 4-6439 A/C 714

Date of Incorporation: 1954

Roger Tilton, *President*

Miles Harvey, *Vice-President*

Robert Sherry, *Production Manager*

Patricia Tilton, *Secretary*

SERVICES: Complete motion picture and filmstrip production. Comprehensive communication programs for government and industry. **FACILITIES:** Offices, insert stage, cutting rooms; 8mm, 16mm, 35mm production equipment; animation stand, sound recording and interlock projection.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *F-105 D Aircraft - Weapons Loading and M-61 Gun Installation* (U. S. Air Force); *Texas and the Mexican War* (Encyclopaedia Britannica Films); *Measure for Profit* (Cubic Corp.). **SLIDEFILMS:** *Magic World of Music* (Mitchell Music Co.). **TV COMMERCIALS:** Series for Ford Motor Co.; Yellow Cab.

Other California Cities



Chapman 5 Productions, Inc.

1605 West Celeste Ave., Fresno, California

Phone: BA 7-0500

(see complete listing under Los Angeles)

CAPITOL FILM PRODUCTIONS

5304 Silver Strand Way, Sacramento 41, Calif.

Phone: EDgewood 2-6090 A/C 916

Date of Organization: 1963

Saul H. Jacobs, *Producer*

Charles MacCrone, *Producer*

SERVICES: Creation and production of motion pictures for business, industry, government, education, public relations and promotion, TV. **FACILITIES:** Production facilities and equipment available as required.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *No Margin for Error* (Holex, Inc.).

(New organization - formed 1963)

LOS ANGELES AREA:

ANIMATION, INC.

736 N. Seward St., Hollywood, Calif. 90038

Phone: HOLlywood 4-1117 A/C 213

Date of Organization: April, 1955

Branch: 221 North LaSalle St., Chicago I, Ill.

Phone: 372-262S. Joseph W. Edwards.

Earl Klein, *President*

Helen Hansen, *Production Manager*

Ed Barge, Bob Kurtz, *Creative Directors*

Max Ising, *Head, Camera Department*

SERVICES: Producers of animated and live action TV commercials, training and industrial films, slidefilms. **FACILITIES:** Stage, animation cameras; all live action equipment. Ampex recorder and editing equipment.

RECENT PRODUCTIONS AND SPONSORS
SLIDEFILMS: *Bankamericard* (Bank of America). **TV COMMERCIALS:** for Franco-American Spaghetti (Leo Burnett Co.); Farmer's Insurance (Honig-Cooper & Harrington); New Era Potato Chips (Post-Keyes-Gardner, Inc.); Osterizer (Baker Johnson & Dickinson); Fitch Shampoo (Gardner Advg.).



CHARLES CAHILL AND ASSOCIATES, INC.

5746 Sunset Blvd., Hollywood, Calif. 90028

Phone: HOLlywood 4-2131 A/C 213

Date of Organization: 1956

Charles H. Cahill, *President*

Homer O'Donnell, *Production Manager*

MacDonald MacPherson, *Writer*

Jeb Gholson, *Director*

Elinor Dale, *Distribution Mgr.*

Terry E. Whitehand, *Mgr., Film Lib.*

SERVICES: Industrial, educational and TV commercial film production. Distribution: traffic safety, education and law enforcement training films. **FACILITIES:** 16mm and 35mm production and editorial equipment. Motion picture studio facilities, three stages, KTTV.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *Clouds of Venus* (N A S A); *E. V. O. C.* (Calif. Highway Patrol); *Freeway Driving Tactics* (Auto Club of So. Calif. & Calif. Highway Patrol); *Highball Highway*; *Firemen - on Guard*; *Policemen - Day and Night*; *Postman - Rain or Shine*; *Community Helpers - The Sanitation Department*; *I Never Went Back*; *Maps - Where Am I*; *Defensive Driving Tactics* (no sponsor indicated). **TV COMMERCIALS:** for Bardahl Oil Co.; American Seat Belt Council.

CATE & McGLONE FILMS

1550 North Whitley, Hollywood, Calif. 90025

Phone: HOLlywood 5-1115 A/C 213

Date of Organization: 1947

E. D. McGlone, *President*

T. W. Cate, *Writer-Director*

SERVICES: Motion pictures for industrial relations, sales promotion, sales training, travelogues, TV productions and commercials. Color stock library including U. S. and Hawaiian aerial coverage. **FACILITIES:** 16mm photographic equipment, camera car, creative staff for writing, photographing, directing, editing and scoring. Portable sound and lighting equipment.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: #1 *WORLD WAY* (Dept. of Airports, City of Los Angeles); *California*, French, German, Italian, Spanish versions, *Visit U.S.A. With United*, English, Japanese versions, *Hawaii Sales Short* (United Air Lines); *Hawaii Calls* (for New York World's Fair - Hawaii Visitors Bureau); *Hawaii - Pacific in Miniature* (Hawaiian Airlines & Japan Airlines).



CHAPMAN S PRODUCTIONS, INC.

1412 West Glenoaks Blvd., Glendale 1, Calif.

Phone: CHapman 5-9111 A/C 213

Date of Organization: 1960

Date of Incorporation: 1961

Branches: 7813 Atwood St., District Heights, Md. Phone: 735-0415. Carl Fowler, Mgr. 1404 Linda Vista Lane, Birmingham 12, Ala. Phone: LYrie 2-4716. Robert G. Thomas, Mgr.

James H. Flint, *President & Gen. Mgr.*

Frank E. Guire, *Vice President & Treasurer*

Mary K. Flint, *Secretary*

Wayne Mitchell, *Director M. P. Photography*

William Garnet, *Director Still Photography*

Sted Herbert, *Director, Art & Animation*

Sid Mandel, *Director Creative Writing*

SERVICES: Complete services for audio-visual productions; writing, planning, creating, photography, editing, sound, idea development, programming, distribution for all types of motion pictures, and sound slidefilms; including documentary, educational, training, public relations, sales promotion, industrial, TV spots and commercials. Services available either complete or partial. **FACILITIES:** Fully equipped for photography, lighting and editing facilities and equipment, location sound equipment; fully staffed, Birmingham, Ala. Office: Staffed with writers, cameramen and limited production facilities and equipment.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Fire: The Parents Problem* (Interstate Engrg. Corp.); *Amp at Wescon*; *Termipoint* (AMP, Inc.); *Dynapak in Action* (General Dynamics Electro Dynamic). **FILMSTRIPS:** *A Funny Thing Happened on the Way to the Store* (W. P. Fuller & Co.); *Auto Smog* (Calif. State Motor Vehicle Pollution Control Board); *Laminated Shim* (Laminated Shim Co., Inc.). **TV PROGRAMS:** *Agri-Vision* (Agri-Vision, Inc.). **TV COMMERCIALS:** for Curry and Staff. **SPECIAL PRODUCTION ASSIGNMENTS:** for Koehring Co.; Ramsey Corp.; Hoffman Electronics Corp.; Jessup Breeders; Internal Revenue Service; Sales Develop. Services; NAAB Convention; George Collins & Assoc.; and others.

R. B. CHENOWETH FILMS

5021 East Second, Downey, California 90240

Mailing Address: P.O. Box 1061, Downey, Cal.

Phone: TOPaz 1-9909 A/C 213

Date of Organization: 1955

Robert R. Chenoweth, *Owner*

SERVICES: Motion pictures and slidefilms for public relations, sales, training and education. TV commercials; specialize in government and military contractual report films. **FACILITIES:** Editing facilities and equipment; portable lighting, sound, Arriflex and Cine-Special cameras. Use of sound stages and dubbing facilities in Hollywood area.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Seven Standards for Highest Quality*, Spanish & French versions (Weiser Co.); *Instrumentation* (Amphenol-Borg Electronics Corp.); Partial production work for Hughes Aircraft Co.; Funny Co. TV series. **TV COMMERCIALS:** for King O'Lawn Co.; Fass & Nichols Advg.

CINE-TELE PRODUCTIONS

6325 Santa Monica Blvd., Hollywood 38, Calif.

Phone: HIOllywood 5-3376

Date of Organization: 1945

Harry J. Lehman, *President*

Jacques R. Lehman, *Vice-President*

Jesse Davis, *Production Supervisor*

Clayton McKiddy, *Unit Manager*



CINE-TELE PRODUCTIONS:

SERVICES: Training, public relations, industrial, business films, TV commercials, live and animated; slidefilms, 35mm and 16mm, b&w and color. **FACILITIES:** Mitchell, Auricon 1200 and Bell & Howell cameras; Master lights, studio art, dry lab, location filming equipment, 16mm Westrex tape recorder; editing rooms and Moviola equipment; projection theatre.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Equitation*, *Morning Ride*, *San Fernando Rey* (San Fernando Rey); *Hands on the Wheel* (California Traffic Safety Foundation); *Principles of Food Sanitation* (remake).

COLUMBIA PICTURES CORPORATION

Commercial & Industrial Films Division

1435 North Gower St., Hollywood, Calif. 90025

Phone: HIOllywood 2-3111

Date of Organization: 1923

Joe Swavely, *Director, Industrial Film Div.*

Richard Kerns, *Executive Producer*

Roy Hollingsworth, *Production Manager*

Edward Rinker, *Account Executive*

Robert Bennett, *Creative Director*

Jack Daniels, Edgar Beatty, Phillip Patton,

Staff Directors

Thomas Conlon, *Editorial Director*

Robert Baldwin, *Art Director*

Janet Crumley, *Office Manager*

SERVICES: Complete production of films for public relations, sales training and promotion, TV commercials, etc. **FACILITIES:** Three production centers consisting of 23 stages; thousands of interior and exterior sets including entire village, period and city streets, swimming pool, park, roads, warehouse of props, art, casting, camera, sound, hair style, makeup departments, rear projection, blue backing and infrared matte photography. Foreign production facilities available.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The Mark of Quality* (Johnston and Murphy, Inc.); *The Long Haul* (Social Security Administration, U.S.); *The Wonderful World of Chemistry*, Corfam (E. I. du Pont de Nemours & Company); *Salute to Grocers* (Kellogg Company).

Copley Productions

2411 West 8th Street, Los Angeles, Calif.

Mrs. Alicia V. Cox, *Representative*

(See complete listing in San Diego, Cal. area)



DATA/FILMS

2626 Temple St., Los Angeles, Calif. 90026

Phone: DUnkirk 5-3911 A/C 213

Date of Organization: 1960

Charles (Cap) Palmer, *In Charge*

David Bowen, *Quality Control*

Ted (W. T.) Palmer, *General Manager*

Audrey Kaczinski, *Office Manager*

SERVICES: Sales company for release-prints of Parthenon Pictures. Production company for 8mm "Data/Films" for instruction, skills, training and sales aids. **FACILITIES:** Operates as an affiliate of Parthenon Pictures, Hollywood.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Schooled in Safety*, 8mm Driver Education subjects (American Oil Co.).



This symbol, appearing over a producer's listing, indicates that display advertising containing additional and useful reference data appears in other pages of this 14th Annual Production Review issue.

DUDLEY PICTURES CORPORATION

Cinerama & Commercial Films Division

666 North Robertson Blvd., West Hollywood, Calif.

Phone: OLYmpia 7-0501 A/C 213

Date of Organization: 1944

Carl Dudley, *President*

Kenneth Anderson, *Exc. Vice-President*

Alyce Ash, *Secretary-Treasurer*

Lee Christman, *Comptroller*

Otto Lang, *Vice-President, Production*

Mark Else, *Prod. & Sales—Eastern U.S.*

Jerry Rafferty, *Sales Development*

Ernest Flook, *Editorial Supvr.*

Herman Boxer, *Script Dept., Supr.*

Barbara Canterbury, *Negative Dept.*

Ed Warshilka, *Sound Dept.*

SERVICES: Producers of theatrical, TV, industrial and educational motion pictures and filmstrips. **FACILITIES:** Offices, editorial, camera, lighting and production equipment for studio and location work.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Come to the Fair* (TWA, SAS, KLM, Lufthansa, Braniff); *Continental Notebook* (Scandinavian Airlines); *Around the World with Qantas* (Qantas Airlines); *Friendly New Zealand* (New Zealand Govt.); *Panama—Crossroads of the World* (Govt. of Panama); *Around South America* (Braniff Airways); *The Neighbor Islands* (Aloha Airlines). **TV PROGRAMS:** *It's a Wonderful World*, 26 subjects (John Cameron Swayze); *The Land that Time Forgot* (Lowell Thomas).



Cal Dunn Studios, Inc.

1040 North Las Palmas, Hollywood, Calif. 90038

Phone: HIOllywood 9-9011 A/C 213

Alan S. Lee, *Manager*

(See complete listing under Chicago area)

Elliot, Unger & Elliot

c/o Columbia Studios, 1435 N. Gower, Hollywood, California

Phone: HIOllywood 2-3111 A/C 213

Joe Swavely, *Division Supervisor*

Richard Kerns, *Division Supervisor*

(See complete data under New York City)

E M C CORPORATION

(Film Designers Division)

1440 N. Highland Ave., Hollywood, Calif. 90025

Phone: HO 3-3282 A/C 213

Date of Organization: 1951

M. H. Halpern, *President*

W. H. Voeller, *Vice-President*

C. Bristol, *Production Manager*

R. L. Kyskell, *Animation/Art Director*

SERVICES: Motion picture and slidefilm production, consultation, script writing, photography, editing, animation and art production, motion picture scoring, with stock or original music, and sound recording services for music, narration and dubbing. **FACILITIES:** 35mm and 16mm Arriflex cameras, Moviolas, etc., writing, editing and production rooms, sound recording and shooting studios, animation production equipment.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Inherent Radar Errors* (U.S. Air Force); *The Common Ground* (American Institute for Foreign Trade); *Weapons for Limited and Unconventional Warfare* (U. S. Navy);

LOS ANGELES AREA:

E M C CORPORATION:

Mark 46 (Aerofet General Corp.). SLIDEFILMS: *Reach and Grow* (Tennessee Valley Authority); 1964 *Vacation Bible School* (Concordia Films); TV COMMERCIAL: for Whirladent (Hixson & Jorgensen Advertising).

JERRY FAIRBANKS PRODUCTIONS OF CALIFORNIA, INC.

1330 North Vine St., Hollywood, Calif. 90028
Phone: HOLlywood 2-1101 A/C 213

Date of Organization: 1929

Branches: 18930 Greenfield, Detroit 35, Mich. Phone: 273-6211 A C 313. Malcolm Dooley, Repr. 2337 Commonwealth, Chicago 14, Ill. Phone: BU 1-2645 A C 312. Stephen Kelly, Repr.

Associate: Jerry Fairbanks & Associates, 1330 N. Vine St., Hollywood 28, Cal. Phone: HO 2-1101 A C 213. Ken C. Banes, Pres.; Robert S. Scrivner, Vice-Pres. & Treas.

Jerry Fairbanks, President & Exec. Producer
Charles Salerno, Jr., Vice-President
Leo Rosencrans, Creative Director

SERVICES: Industrial, theatrical and TV motion pictures. FACILITIES: Full studio facilities; sound stage; 16-35 camera units including MultiCam process; 16mm, 35mm and magnetic sound recording and re-recording; editing; opticals; blue screen, film and music libraries; technical art, creative and music staffs.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The Invisible Force* (Insurance Institute); *We Hold These Truths* (Harding College); *Counter-Attack* (Parke Davis Co.); *The Only Difference* (General Motors Corp.); *Has This Ever Happened to You?* (Chrysler Motors Corp.).

DON FEDDERSON COMMERCIAL PRODUCTIONS

8460 West Third St., Los Angeles, Calif. 90048
Phone: OL 1-1560 A/C 213

Date of Organization: November, 1961

Jack W. Minor, President
Robert P. Chenault, Vice-Pres., Chg. Prod.
Tom B. Armistead, Vice-Pres., Exec. Prod.
William S. Watkins, Producer-Director

SERVICES: Industrial and business motion pictures for sales, public relations and educational use; TV commercials. FACILITIES: Studio and office with sound stage, insert stage, editing and projection rooms; optical dept. for 16mm and 35mm, b&w and color.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Silver Circus of Stars* (Lincoln-Mercury Div., Ford Motor Co.). TV COMMERCIALS: for Hunt's Foods; Chevrolet; Carnation Co.; Mattel Toy Co.; E. J. Gallo Winery; Falstaff Beer; Oldsmobile; Volkswagen; Bell Brand Potato Chips.

FIDELITY FILMS, INC.

1450 N. Seward St., Hollywood, Calif. 90028
Phone: HOLlywood 2-7484 A/C 213

Date of Organization: 1951

Date of Incorporation: 1958

Ed Johnston, President, Production Manager
Jacqueline V. Bulloch, Assistant Production Manager
Ernesto Cervera, Sound Technician
Libby Wright, Art Director

SERVICES: Art, animation, still and live photography. Complete production of live and animated TV commercials, business films, sound slidefilms. Equipment distributor. FACILITIES: Art, animation, editorial departments; sound insert stage, dressing rooms, sound booth with Ampex equipment; 16mm and 35mm motion picture equipment; 16mm animation crane; still photography studio and equipment.

FIDELITY FILMS, INC.:

RECENT PRODUCTIONS AND SPONSORS

SLIDEFILMS: *Your Food Service* (Mid-Atlantic Stainless Steel); *The New Look in Orange County*; *The Third Telephone* (Pacific Tel.); *The New World of Living* (Marquette Corp.). TV COMMERCIALS: for Lassen Savings; Delta Savings; Fabric-Gard; Home Savings; Hudson Self-Service Stores; Karl's Shoes.

FILMFAIR

1040 North McCadden Place, Hollywood, Calif.
Phone: HOLlywood 4-S195 A/C 213

Date of Organization: 1960

August A. Jekel, President & Exec. Prod.
Kenneth Champin, Vice-Pres. & Anim. Dir.
Dick Van Benthem, Vice-Pres. & Art Dir.
Bob Sage, Vice-Pres., Live Action Supervisor
Kay Himes, Treasurer
William D. Jekel, Secretary
Ted Goetz, Producer-Director
Joe Morrissey, Supervising Editor
Pete Grelet, Post Prod. Coordination
George Alch, Sound
Jacques Dury, Editor

SERVICES: Live action and animated films for commercial and industrial accounts. FACILITIES: Complete studio in two-story 10,000 sq. ft. building. Includes art rooms, theatre, animation crane, sound editing and transfer equipment, editing rooms and live action insert stage.

RECENT PRODUCTIONS AND SPONSORS

TV COMMERCIALS: Princess Dial (Foote, Cone & Belding); Max Factor (Carson Roberts); Bank of America (Johnson & Lewis); Ralston (Guild, Bascom & Bonfigli); Hamm's (Campbell-Mithun); Olympia Brewing Co. (Botsford, Constantine & Gardner); McCulloch Corp. (Fuller & Smith & Ross); Macleans (Kenyon & Eckhardt); Storz Brewing (Bozell & Jacobs); Northwestern Mutual (MM H & H); and others.

FLAGG FILMS, INC.

6345 Fountain Ave., Hollywood, Calif. 90028
Phone: HOLlywood 2-0902 A/C 213

Date of Organization: 1948

Don Flagg, President
Anne Schwartz, Secretary-Treasurer
Marva Robinson, Office Manager

SERVICES: TV commercials, sales, industrial films; 35mm, b&w and color. FACILITIES: Editing rooms, stage.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Chex Bowl*, 13 Million Americans (Ralston Purina); *All Round Bread* (Interstate Bakeries); *Holiday Flavor*, A Taste of France (Foremost Ice Cream).

DOUG GEORGE ASSOCIATES

1137 N. Cole Avenue, Hollywood 38, Calif.
Phone: HOLlywood 2-2450

Date of Organization: 1954

Branch: 250 Golden Gate, San Francisco. Pat Patterson, Manager

Douglas F. George, Owner, Producer
John Freeman, Art Director
Margaret McGarrigle, Photography
Bob Burbridge, Photography
Ken Gross, Titles & Visuals
Ben Sweet, Writer
Betty Billings, Scripts
Mike Davis, Sales

SERVICES: Motion pictures, slidefilms, slides, sales and meeting presentations; presentation equipment rentals. FACILITIES: Fully equipped photography, lighting, editing; Ampex tape recording; art department.

RECENT PRODUCTIONS AND SPONSORS

MEETING PROGRAMS: for Squirt Bottlers; So. California Edison Co. (Management Development Conference). SLIDEFILMS: *Egg Magic*, *Fed Magic* (Western Farmers Association); *CSEA Dues and You* (Calif. State Employees Assn.).



GRAPHIC FILMS CORPORATION

916 N. Citrus Ave., Hollywood, Calif. 90038
Phone: HOLlywood 7-2191 A/C 213

Date of Organization: 1941

Branch: Exhibits Div., Crossroads of the World, Sunset Blvd., Hollywood, Calif. Phone: HO 5-1036 A C 213

Lester Novros, President
Conrad Pederson, Vice-President
Benjamin Jackson, Vice-Pres., Exhibits Div.
Paul Novros, Treasurer
Bonnie Childs, Secretary
James Connor, Chief, Camera Dept.
J. Gordon Legg, Chief, Animation Dept.

SERVICES: Production of animated and live action films for industry and government; films and special effects for exhibits. Design and publication of booklets, brochures and visual presentations. FACILITIES: Animation and live action facilities and staff.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Voyage to America* (U.S. Pavilion, N.Y. World's Fair); *To the Moon and Beyond* (N.Y. World's Fair); *Space Rendezvous*; *Rocket Propulsion*; *Command and Control* (U.S. Air Force); *Rigid Seat Survival Kits* (U.S. Navy); *Lifting*, in production (Amer. Tel. & Tel.); *Bio-Satellite Program*, in production (NASA); *What Is a Ship?*, in production (General Dynamics Corp.).



The Jam Handy Organization, Inc.

1680 North Vine St., Hollywood, Calif. 90028
Phone: HOLlywood 3-2321 A/C 213

Service office and production.

(See complete listing under Detroit area)

HARRIS-TUCHMAN PRODUCTIONS, INC.

751 North Highland, Hollywood, Calif. 90038
Phone: WEster 6-7189 A/C 213

Date of Organization: 1950

Ralph G. Tuchman, President & Gen. Mgr.
Fran Harris, Vice-President

SERVICES: Creative writing, planning, production of motion pictures and sound slidefilms for sales, training, public relations, sales talks on film, sales meetings, TV commercials, live action or animation. FACILITIES: Staff writers and artists, fully equipped stage, complete working kitchen, all editing facilities for 35mm and 16mm, animation department, projection, music library, stock film library.

RECENT PRODUCTIONS AND SPONSORS

FILMSTRIPS: *Annim Electromatic Control System* (Annim Mfg.); *Behind the Label* (Lavis Roth); *Better Up than Sorry* (Farmers Insurance); *Designed for Profit* (Acme Mfg. Co.); *Built In For Sale* (Plywall Products).

ALFRED HIGGINS PRODUCTIONS

9100 Sunset Blvd., Hollywood, Calif. 90069
Phone: TREmont 8-0330 A/C 213

Date of Organization: 1958

Alfred H. Higgins, President
Fred Heinrich, Production Manager
Dorothy Prosser, Administration
Lyle Robertson, Senior Writer

SERVICES: Complete production service from script to screen for motion pictures and sound slidefilms; public relations, industrial, training and sales films. FACILITIES: Equipped for all phases of production; mobile lighting and location equipment.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Heritage of Splendor* (You're the Doctor (Richfield Oil Corp.); *Figure for the*

ALFRED HIGGINS PRODUCTIONS:
Future (E. K. Williams Co.); *Operation Under
 Fallout* (U. S. Air Force); *Shrike Theory of De-
 livery*; *Shrike Handling and Loading Procedures*
 (U. S. Navy).

HOLLYWOOD ANIMATORS

7401 Sunset Blvd., Hollywood, Calif. 90046
 Phone: 576-1190 A/C 213

Date of Organization: 1958
 William F. and Jean M. Selleck,
Owners & Executive Producers
 H. Eugene Burson, Jr., *Producer*
 Alan J. Levi, *Director*
 William Keene, *Sales Manager*

SERVICES: Research, writing, directing, photo-
 graphing and editing of 16mm and 35mm motion
 pictures for business, TV commercials, live action
 and animation; sound slidefilms. FACILITIES:
 Photographic, lighting and editing equipment;
 studio and location shooting; two animation
 stands; miniature revolving stage; small insert
 sound stage.

RECENT PRODUCTIONS AND SPONSORS
 MOTION PICTURES: . . . *A Better Way* (Internat'l
 Business Machines); *Ping Pong* (Loekheed-Calif.
 Corp.); *Your Financial Partner* (Security First
 Nat'l Bank); *The Sales Meeting* (Owens Corning
 Fiberglass — with Columbia Pictures). SLIDE-
 FILMS: *Big Decision on Campus* (Western Ins.
 Information Service).

TOM HOTCHKISS PRODUCTIONS

P. O. Box 4102, San Fernando, Calif.
 Phone: 367-1132

Date of Organization: 1950
 Tom Hotchkiss, *Executive Producer*
 Evelyn Hotchkiss, *Business Manager*

SERVICES: Complete 16mm production. FACIL-
 ITIES: Mobile photography and sound unit.

RECENT PRODUCTIONS AND SPONSORS
 MOTION PICTURES: *A Taste of California* (Lind-
 say Ripe Olive Co.); *One, Two, Three* (Carna-
 tion Co.); *The 415* (FMC Corp.); *River of Re-
 venge* (Oriental Missionary Society); *Valley High*
 (Sierra Success Assn.).

INTERNATIONAL PRODUCTIONS, INC.

9229 Sunset Boulevard, Los Angeles 90069
 Phone: BR 2-5292 A/C 213

Robert Brandt, *President*
 William F. Wallace, *Executive Vice-Pres.*
 Richard M. Rosenbloom, *Vice-President*

SERVICES: Creative, production; film department,
 Video Tape division, using videotape to film tech-
 niques, serving business and government; pro-
 vide television commercials and program. FACIL-
 ITIES: Studio and location equipment for films and
 videotaping. Four Marconi cameras, two Ampex
 Videotape recorders w/ Amtee and intersync;
 special effects and matting amplifier.

RECENT PRODUCTIONS AND SPONSORS
 MOTION PICTURES: *Washington Report* — 2, Jap-
 anese edition (U. S. Information Agency); *World
 of Sports* — series (ABC-TV). TV COMMERCIALS:
 for Armstrong Cork & Tile (BBD&O); Atlantic
 Refining (N. W. Ayer); Creslan (Ben Sackheim);
 Kellogg's (Leo Burnett); Rheingold (J. Walter
 Thompson).



Robert H. Klaeger Associates of California, Inc.

Paramount Studios, 5451 Marathon St.,
 Los Angeles, Calif. 90038
 Phone: HOLlywood 9-6769 A/C 213

Robert H. Klaeger, *President*
 Robert A. Drucker, *Vice-President*
 (See complete listing under New York City)

KLEIN/BAZMAN

706 North LaCienega Blvd., Los Angeles,
 California 90069
 Phone: OL 5-6565 A/C 213

Date of Organization: November, 1960
 Bob Kleio, *Partner*
 Alan Bazman, *Partner*

SERVICES: Creation and production of advertis-
 ing campaigns, commercials, specializing in hu-
 mor. Radio, TV, live action and animation, and
 print media. Also integration into marketing, pro-
 motion and merchandising. FACILITIES: Full an-
 imation and live action facilities; producing and
 recording. Also TV program production.

RECENT PRODUCTIONS AND SPONSORS
 MOTION PICTURES & VIDEOTAPE: *Klac Radio*
 (Metromedia); *Skee Ball, Road Race* (Eldon
 Toys). TV COMMERCIALS: for Mirisch Co.-United
 Artists; Filmways-MGM.

HERB KLYNN AND ASSOCIATES

4721 Laurel Canyon Blvd., North Hollywood,
 Calif. 91607

Phone: POplar 9-3610 A/C 213

Date of Organization: October, 1963

Sales Office: Paragon Productions, 2810 Penn-
 sylvania Ave., N. W., Washington 7, D. C.
 Phone: FEderal 3-3252 A/C 202. William
 B. H. Legg, Jr.

Herbert Klynn, *President*
 Henrietta Jordan, *Vice-Pres., Admin. Asst.*
 Raymond Thursby, *Production Coordinator*
 Rudy Larriva, *Director*
 Joe Siracusa, *Editorial Supervisor*

SERVICES: Producers of animated and live action
 films for TV commercials and programming, the-
 atrical shorts; feature and industrial films. FACIL-
 ITIES: Creative and production facilities.

RECENT PRODUCTIONS AND SPONSORS
 TV COMMERCIALS: for Carling Black Label; Bos-
 co; Post Cereals; 7-11 Stores; Chevron Gas; Dal-
 las Power & Light.

LUMAR FILM PRODUCTIONS, INC.

6223 Selma Avenue, Hollywood, Calif. 90025
 Phone: HOLlywood 7-5168 A/C 213

Date of Organization: 1960
 Bill Webb, *President, Director-Writer*
 Don Henderson, *Exec. Vice-Pres., Prod. Spr.*
 Glen Eaken, *Vice-Pres., Sales Manager*
 Cran Chamberlin, *Exec. Producer, Writer*
 Pat Livingstone, *Script, Research*
 Mary Morar, *Graphic Arts*
 Stanton Fox, *Lighting*
 Lewis Guion, John Winfield, *Editing*
 James Crabe, Glen Smith, *Photography*
 S. E. Ritchie, *Accountant*

SERVICES: Motion pictures for sales and commu-
 nication; films designed for public service televi-
 sion release; military, public relations, industrials,
 sales, religious, tourist attractions, commercials
 and test commercials. FACILITIES: Facilities and
 staff for all aspects of 35' 16mm production.

RECENT PRODUCTIONS AND SPONSORS
 MOTION PICTURES: *Movieland USA* (Movieland
 Wax Museum); *Come and Get It, A Family
 Builds a Mountain* (Knott's Berry Farm); *The
 Thief, The Trouble with Eunice* (Television,
 Radio and Film Commission of the Methodist
 Church); *Psalms 85, A Plea for Hope; Psalm 6,
 The Solitary Man; Psalm 102, All of His Armies;*
Psalm 112, A Prayer of Gratitude; The Redcem-
er, feature length post production (Family The-
 ater); *The Miracle at Palm Springs* (Mt. San
 Jacinto Winter Park Authority); *Big Horn of
 Death Valley* (Cal. Dept. of Fish and Game); *The
 Treasure of Granite Gorge* (New Pacific Coal
 and Oil Co., Ltd.); *The Marine Corps Builds
 Men, Leadership in Action* (U. S. Marine Corps.).
 TV COMMERCIALS: for The Carnation Co., Al-
 bers Milling Co., California Chemical Co. (Stan-
 dard Oil), American Motors, Germain, Richfield.



MASTER FILM SERVICE (Execugraf Corporation)

6741 Drexel Ave., Los Angeles, Calif. 90048
 Phone: OLive 3-5102 A/C 213
 113 N. San Vicente Blvd., Beverly Hills, Calif.
 Phone: OLive 3-3603 A/C 213

Date of Organization: 1961
 G. T. Thompson, *Partner*
 J. L. Mangini, *Partner*
 Hiro Yoshida, *Manager*

SERVICES: Filmstrip production, 35mm double
 or single frame or slides. Photography, sound,
 mastering and print service. Story planning, writ-
 ing, story-board preparation, etc. FACILITIES:
 Equipment for filmstrip or slides production;
 photographic studio and photo equipment.

RECENT PRODUCTIONS AND SPONSORS
 SLIDEFILMS: *Parco Presents* (Plastic & Rubber
 Corp.); *Glasspar Boats* (Glasspar Boat Co.); *#5
 Crossbar* (Pacific Telephone & Telegraph Co.);
Telecomputing & Narmco (Telecomputing
 Corp.); *C-5 Mission* (North American Aviation).

Mode-Art Pictures, Inc.

1904 Preuss Road, Los Angeles 34, Calif.
 J. L. Baker
 (See complete listing under Pittsburgh, Pa.)



MPO Productions, Inc.

800 North Seward St., Hollywood, Calif.
 Phone: HOLlywood 6-3341 A/C 213

Mel Dellar, *Vice-President*
 (See complete listing under New York City)



Fred A. Niles Communications Centers, Inc.
 650 North Bronson, Hollywood, Calif. 90004
 Phone: HOLlywood 3-8154 A/C 213

Lionel Grover, *Vice-President*
 Marion Whaley, *Admin. Editing*
 (See complete listing under Chicago area)



PARTHENON PICTURES Hollywood

2625 Temple Street, Hollywood, Calif. 90026
 Phone: DUnkirk 5-3911 A/C 213

Date of Organization: 1954

Charles (Cap) Palmer, *In Charge*
 John E. R. McDougall, *Producer-Director*
 David Bowen, *Producer-Director*
 Don Livingston, *Assoc. Prod., Director*
 Guy Aderis, *Assoc. Prod., Director*
 Ron Hagerthy, *Assoc. Prod., Director*
 Ted (W. T.) Palmer, *General Manager*
 Sam Farnsworth, *Production Manager*
 James Newcom, *Asst. Production Mgr.*
 Charles Henderson, *Music Director*
 Marge Benson, *Casting Director*
 Glen Hulse, *Art Director*

SERVICES: Films for business and TV documen-
 taries. Datafilms Division makes 8mm short films
 for individual instruction. Parthenon-Reel/3 is
 animation and design affiliate, with separate
 studio and own equipment. FACILITIES: Sound
 stage with offices, craft rooms, and projection
 theatre adjoining. Usual full professional equip-
 ment in camera, lighting, sound, editorial and
 projection; 35mm, 16mm and 8mm. Access to all
 Hollywood resources. (listing continues—)

LOS ANGELES AREA:

PARTHENON PICTURES:

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *Opinion Makers* (Amer. Med. Political Action Com.); *Driver Education*, 8 subjects, 8mm instructional package (American Oil Co.); *May I Help You?* (Amer. Tel. & Tel.); *First Impression* (Bank of America); *The Cicco Caper* (Ford Motor Co.); *In Touch with the Future* (Gen. Tel. & Electronics, includ. Sylvania); *With Care & Concern* (The Upjohn Co.); *Everybody Has Two Jobs* (U. S. Independent Tel. Assoc.); *And Then There Were Four*, reissue (self-owned).



PARTHENON-REEL/3 (Formerly Reel/3)

8439 Melrose Ave., West Hollywood 69, Calif.
 Phone: OLive 3-0630 A/C 213

Date of Organization: 1963

Richard Earle Spies, *Executive Producer*
 Charles (Cap) Palmer, *Associate*
 David Bowen, *Parthenon Liaison*
 Anthony Lee Gorsline, *Writer-Director*

SERVICES: All services from concept to delivery, of animated motion pictures; technical, instructional and theatrical. Animation integrated with live-action are produced in collaboration with Parthenon Pictures' talent and facilities. **FACILITIES:** Professional creative art, editorial and camera equipment for animation work.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *Saturn S-IV B Report* #1; *Delta Report* #8; *Delta Report* #9 (Douglas Aircraft Co.); *Lasers* (Princeton Report, Inc.); *MACS, Med. Altitude Communication Satellite* (Philco-WDL through Films for Industry); *Project 157, Driver Education* (Parthenon Pictures).

PICTURES FOR BUSINESS

Box 2309, Hollywood, Calif. 90025
 1260 North Wilcox Ave., Hollywood 38, Calif.
 Phone: 467-7009 A/C 213

Date of Organization: 1951

Bill Deming, *Executive Producer*
 Ann Deming, *Slidefilm Producer*
 A. H. Holywell, *Administration*
 Sanford Strother, *Art Director*

SERVICES: Motion pictures and slidefilms for business and government, TV program production and packaging (live and film). Animated and live TV spot production. Consultation and creative planning services. **FACILITIES:** Studio and location equipment; animation department, complete from planning through photography.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *Yearly Report* (Hollywood Museum); *The Common Denominator* (Proto Tools); *Breast Examination*; *Pelvic Examination*; *Chest Examination* (A. V. Scientific Aids); *F-104 Weapon System*, script (Lockheed-Calif.); *Operation Roundhouse*, script (Signal Oil). **FILM-STRIPS:** *A Very Personal Invitation* (Certified Business Service); *Drapery Care* (AAA Drapery Service); *Profit Sharing Plan* (Amer. Cement Co.); four for Pacific Telephone; four for Wynn Oil Co. **TV COMMERCIALS:** for Jerant Co.; Pro-Tan-3 (Screenboard).

Client References: Measure of Experience

☆ Title and sponsor data provided exclusively in these listing pages is the film buyer's measure of the prospective supplier's experience. These references, voluntarily provided by listed companies, make this Production Review a "blue book" of the specializing sources listed.

PLAYHOUSE PICTURES

1401 North La Brea Ave., Hollywood, Calif.
 90025

Phone: HOLlywood 5-2193 A/C 213

Date of Organization: 1952

Date of Incorporation: 1957

Adrian Woolery, *President*
 Bill Melendez, *Vice-Pres., Director*
 Mary Matthews, *Secretary-Treasurer*
 H. A. Halderson, *Business Manager*
 George W. Woolery, *Public Relations Dir.*
 Irene Wyman, *Production Supervisor*
 Bernard Gruver, *Creative Story Director*
 Hugh Kelley, *Film Editor*
 Alan Childs, *Head Cameraman*

SERVICES: Animation specialists in business, public relations, entertainment, educational films and TV commercials. **FACILITIES:** Complete creative staff and facilities for production of color and b&w films from story through camera, including three 16mm and 35mm crane cameras, three Moviolas, ink and paint, projection theatre, editing, etc.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Move Over Darling* promotional film (20th Century Fox-Carson Roberts); trailer (Screen Gems). Main titles for *It's a Mad, Mad, Mad, Mad World* (Stanley Kramer Productions-Panavision). **TV COMMERCIALS:** for Ford Motor Co. (J. Walter Thompson); Folgers Coffee (Campbell-Ewald); Ballantines Beer; Prestone (William Esty); General Mills; Falstaff Beer (Dancer-Fitzgerald-Sample); Rescue Soap Pads; Western Airlines; Pacific Telephone Co. (BBD&O); Roman Meal Bread; Blue Seal Bread; Farmer's Insurance; Weber's Bread (Honig-Cooper & Harrington); Lovera Cigars; Quaker Oats (Compton Advertising); Sinclair Paints (Sherman Company); Home Oil; Pink Seal Salmon (Cockfield, Brown & Co.); Holloway Milk Duds (Don Kemper Co.).

QUARTET FILMS, INC.

5631 Hollywood Blvd., Hollywood, Calif.
 90028

Phone: HOLlywood 4-9225 A/C 213

Date of Organization: July, 1956

Arnold B. Gillespie, *President*
 Stanley L. Walsh, *Vice-Pres. & Secretary*
 Michael R. Lah, *Vice-Pres. & Treasurer*

SERVICES: Production of animation television and live action television spots. **FACILITIES:** For production of spots including track.

RECENT PRODUCTIONS AND SPONSORS

TV COMMERCIALS: for Chevrolet (Campbell-Ewald Co.); Kellogg's, Green Giant, Allstate Insurance (Leo Burnett Co., Inc.); Budweiser Beer (D'Arcy Agency).



RAMPART STUDIOS

2625 Temple St., Los Angeles, Calif. 90026
 Phone: DUncirk 5-3911 A/C 213

Date of Organization: 1955

Ted (W. T.) Palmer, *In Charge*

SERVICES: Operates as service producer on sub-contract for primary producers, specializing in "photoplay" studio-type work. **FACILITIES:** Sound stage with scene dock and 2-way sike; insert stage; "Spectroflex" black-light stage; optical room; dressing rooms; projection theatre and offices.

RECENT PRODUCTIONS AND SPONSORS

Partial Productions for: Parthenon Pictures; Bay State Film Productions; Video Film; Canadian Broadcasting Corp.; and others.

For the BEST in Film Production Sources
 — Refer to These Review Pages in 1964

ROLAND REED PRODUCTIONS, INC.

650 North Bronson Ave., Hollywood, Calif.
 90004

Phone: HOLlywood 9-1625 A/C 213

Date of Organization: 1936

Date of Incorporation: 1947

Roland D. Reed, *President*
 Duke Goldstone, *Vice-President*
 James Fay, *Secretary-Treasurer*

SERVICES: Producers of feature motion pictures, TV film series, industrial, education and public relations films, TV commercials in 16mm and 35mm, b&w and color. **FACILITIES:** Based at Producer's Studio, Hollywood, Calif.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The Man Nobody Likes*; *In or Out* (U. S. Navy); *The Million Club* (Amer. Cancer Society); *Dear Participant* (U. S. State Dept.); *The Private Pilot* (Federal Aviation Agency). **TV COMMERCIALS:** for Bayer Aspirin; Carling's Beer; Durkee's Mayonnaise; Exide Batteries; Ford Tractor; Miller Tires; Playtex; Seiberling Rubber Co.; Willard Batteries.

STUART REYNOLDS PRODUCTIONS

195 So. Beverly Drive, Beverly Hills, Calif.
 Phone: CRestview 4-7563

Date of Organization: 1949

Stuart Reynolds, *President*
 Beverly Reynolds, *Secretary-Treasurer*

SERVICES: Production of industrial, educational, public relations and training films. **FACILITIES:** No data provided.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The Eye of the Beholder*; *Bikshan and the Thief* (General Electric Co.); *Citizen Chang*; *Monkey's Paw* (Hamilton Watch); *Farewell to Birdie McKeever* (International Silver).

BEN RINALDO COMPANY

6917 Melrose Avenue, Hollywood, Calif. 90038
 Phone: WEbster 8-5541 A/C 213

Date of Organization: 1946

Ben Rinaldo, *Producer*
 Fred Irwin, *Associate Producer*
 Saki, *Art Director*
 Geri Stone, *Office Manager*

SERVICES: Motion pictures and sound slidefilms for business, sales training, TV; commercials and programming, live action or animation. **FACILITIES:** Staff including writing, art and layout, production planning, studio or location and all facilities.

RECENT PRODUCTIONS AND SPONSORS

SLIDEFILMS: *To Ski or Not to Ski* (Far West Ski Assn.); *The Only Good Debt* (Petrilane Gas Service Co.); *Your Insurance* (James Scott Ins. Co.); *The Table Mountain Story* (Table Mountain); *Hi Folks* (Carnation Co.).

RIVIERA PRODUCTIONS

6610 Selma Ave., Hollywood, Calif. 90025
 Phone: 462-5555 A/C 213

Date of Organization: 1947

Branches: 3304 Rumson Road, Cleveland, Ohio. Phone: REDwood 1-6076. Pat Rancati, *Eastern Repr.* 340 Westmoor Blvd., Brookfield (Milwaukee), Wis. Phone: SUNset 2-8815. Robert Zens, *Midwest Repr.*

F. W. Zens, *Executive Producer*
 Leif Rise, *Associate Producer*
 Cliff Bertrand, *Production Manager*
 A. Kirsanoff, *Animation*

SERVICES: Complete motion picture production from script to final prints for industrial, educational, public relations, advertising, sales, religious, technical, theatrical motion pictures. TV programs and spots. **FACILITIES:** Executive of-

RIVIERA PRODUCTIONS:

lice; studios; editing rooms; projection room; sound recording and mixing. Location equipment, musical and sound effects library, complete departments for film production.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *Fishermen's Fiesta* (1963 Fishermen's Fiesta); *The Dominican Story* (Dominican Sisters); *Sound Learning Through Living Sound* (Rheem Califorme); *Figure 8 Auto Racing* (Race Drivers Assn.); *The Starfighters*; *Wings of Gold* (self-sponsored).



ROCKET PICTURES, INC.

6108 Santa Monica Blvd., Hollywood, Calif. 90035

Phone: HOLlywood 7-7131 A/C 213

Date of Incorporation: 1943

Dick Westen, *President*

Don Bartelli, *Vice-President, in Charge of Production*

Kay Shaffer, *Secretary-Treasurer*

SERVICES: Producers of ready-made and custom-made audio-visual films and complete programs in the areas of sales training, personnel recruiting, indoctrination, management development and consumer selling — for business and industry. Programs for sales promotions (including booklets, manuals, sound slidefilms); complete meetings; training easels, charts. Single-step services from ideas to results. **FACILITIES:** Shooting stage, sound recording, art and animation, creative writing staff, camera dept., editing.

RECENT PRODUCTIONS AND SPONSORS
SLIDEFILMS: *Charge! Four Out of Five*; *How Can You Sell More? Talk Tires* (Union Oil Co.); *Your Share of America*; *Income Replacement* (Farmers Ins. Group); *Human Needs Series*, 7 titles (Better Selling Bureau).



F. K. ROCKETT PRODUCTIONS

6003 Sunset Blvd., Hollywood, Calif. 90028

Phone: HOLlywood 4-3183 A/C 213

Date of Organization: November, 1926

Arthur J. Sowers, *President*

Stanton Webb, *Vice-President*

John J. Hennessy, *Executive Producer*

Joseph P. Denove, *Prod. Coordinator*

Ed Norton, *Music Director*

Jerome Lipari, *Stage Manager*

Iona Guyer, *Office Manager*

SERVICES: Creative writing and production of 16mm and 35mm motion pictures and filmstrips; TV commercials. **FACILITIES:** Sound stage, 85' x 55'; scene dock; carpenter shop; three dressing rooms, camera and lighting equipment; three editing rooms; theatre; camera truck; art and animation equipment; client office facilities.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *Helium* (Cities Service Helix, Inc.); *On the Way* (U. S. Navy); *Material Failure Induced by Maintenance Error* (U. S. Air Force); *Design for Modern Living* (Trailer Coach Assn.); *Symbols of Freedom* (Pasadena Tourn. of Roses Assn.).

SOLTYS PRODUCTIONS

1550 Cross Roads of the World,

Hollywood, California 90025

Phone: 464-4642 A/C 213

Date of Organization: 1960

Richard J. Soltys, *Owner*

SERVICES: Complete and supplemental motion picture services, 16mm and 35mm. Emphasis on public relations, advertising, training and documentation films. **FACILITIES:** Production offices, projection, camera and editorial equipment.

SOLTYS PRODUCTIONS:

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Communications Tour*, *Defense Network*, *Peacetime Network*, *Telstar* (Pacific Telephone). **SLIDEFILMS:** *The History of Sugar in Hawaii*, *Growing & Milling Sugar Cane in Hawaii* (Hawaiian Sugar Planters Assn.).

SONAFILM PRODUCTIONS CORPORATION

1040 N. Las Palmas, Los Angeles, Calif. 90035

Phone: WE 3-7900 A/C 213

Date of Organization: 1958

C. T. Fetterly, *President*

Philip Stuart, *First Vice-Pres., Exec. Producer*

D. L. Dosch, *Treasurer*

J. B. MacSwain, *Account Executive*

SERVICES: Creation and production of communication programs on film; motivational research, market analysis. **FACILITIES:** Self contained from research and script department to photographic studios and art department.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Yellowstone: A World Apart* (Continental Oil Co.); *An American Heritage* (American Educational League); *Beyond the Shadows* (Fleetway Corp.). **SLIDEFILMS:** *The Picture of Health* (Alta Dena Dairies Corp.); *Progress Through Service* (American Sign & Indicator Corp.), etc.

JOHN SUTHERLAND PRODUCTIONS, INC.

201 No. Occidental Blvd., Los Angeles,

California 90026

Phone: 213-385-5121

Date of Incorporation: 1943

Branch: 44 East 67th St., New York, N. Y.

Phone: UN 1-2000.

John E. Sutherland, *President*

Melvin Getzler, *Executive Vice-President*

Ross M. Sutherland, *Vice-President*

Sue Muffler, *Corporate Secretary*

Carl Urbano, *Director, Animation*

George Gordon, *Director, Animation*

SERVICES: Complete production of live-action and animation films from research and script development through release printing. Industrial, documentary, public relations, sales promotion and educational films. **FACILITIES:** Motion picture studio. Completely staffed animation department, fully equipped including two animation cameras and cranes. Live-action stage with electrical, grip and sound equipment. Set inventory, mill, paint shop, etc. Editorial department equipped with 35mm and 16mm. Projection theatre equipped for 35mm and 16mm.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Tommy Looks at Tires* (B. F. Goodrich Co.); *Safe Handling of Light Ends* (E. I. du Pont de Nemours & Co.); *Missile Named Mac* (AT&T); *The Famous Family* (U. S. Steel Corp.); *Romance of Cheese* (Kraft Foods).

TECHNICAL COMMUNICATIONS, INC.

10340 Santa Monica Blvd., Los Angeles,

California 90025

Phones: CR 3-1440; TR 8-1440 A/C 213

Date of Incorporation: April, 1955

Leon Vickman, *Pres. & Prod. Supr.*

Fred E. Miller, *Vice-President, Art Director*

SERVICES: 16mm and 35mm motion pictures, sound filmstrips and slide presentations for business and industry, with specialization in technical engineering films and military briefing aids; animation. **FACILITIES:** Complete creative and production facilities including 5000 sq. ft. building; stage; complete animation and art dept. including animation crane; motion picture scripts.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Hazards of Weapons Delivery*; *Highway Morality* (U. S. Air Force); *Power for Space* — *Brayton Cycle* (Garrett Corp.); *Hold That Time-Storage Tubes* (Hughes Aircraft Co.); *Chelate Lasers* (Elec-Opt. Systems, Xerox).



TOWER TWELVE, INC.

6290 Sunset Blvd., Hollywood, Calif. 90025

Phone: HO 6-3392 A/C 213

Date of Organization: 1963; Inc., 1964

Charles M. (Chuck) Jones, *Creative Director*

Walter Bien, *President*

Sonny Klein, *Vice-President*

Maurice Noble, *Director of Design*

Les Goldman, *In Charge, Production*

Michael Maltese, *Story Department*

Eugene Poddany, *Composer*

SERVICES: Motion picture animation; theatrical shorts; information and educational films; motion pictures for industry and corporate exhibits; TV programming. **FACILITIES:** Staff; story, script, design, direction, animation, layout, background, camera, editing, scoring, print service, live action, sound and picture stages, tape chain, etc.

RECENT PRODUCTIONS AND SPONSORS

ANIMATION: *Pent House Mouse*, *Tom and Jerry* (MGM); *NBC Program Title* (NBC); *Sing-Along-Sharpie*; *Mardi Gras-Sharpie* (Gillette).

UNIT/ONE FILM PRODUCTIONS

3421 West Calhoun Blvd., Hollywood,

Calif. 90025

Phones: HO 2-2422; HO 6-1331 A/C 213

Date of Organization: 1959

J. C. Frandsen, *Producer-Director*

Hank Ludwin, *Producer-Director*

Larry DeSota, *Supervising Editor*

Phil Rosenberg, *Editor*

Leroy Robbins, *Recording*

SERVICES: Motion picture production, script, photography, recording, editing, dubbing, release print services. **FACILITIES:** 35mm, 16mm Reflex cameras; pulse sync recorders; insert stage, 35mm, 16mm editing.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Creative Masonry* (General Concrete Products, Inc.); *Kodel* (Eastman); *A Mile a Day* (Chevron, Polymer Div.); *Polaroid Color* (Polaroid); *Diquat*; *Aquatic Weed Control*; *Paraquat*; *Weed-B-Gone Bar*; *Garbage Can Spray*; *Cinch Bug Spray*; *Liquid Tomato Food*; *Greenol*; *Weed-B-Gone Bomb*; *Upstart*; *Whirlybird*; *Pecan Spray* (Calif. Chem., Standard Oil); *Ocean Pipeline* (Alum. Co. of Amer.); *Garden & Home* (Show, Inc.); *The Biggest Day*, theatrical short (no sponsor indicated). **TV COMMERCIALS:** for Alcoa, McCulloch Outboard; Renault (Fuller & Smith & Ross); Bubble Up; Dymo; Von's Markets (Honig-Cooper & Harrington); Cinch Corn Bread; Challenge Milk & Butter; Day & Night Air Conditioner; Richfield Oil Co. (Hixson & Jorgensen); Kellogg's (Leo Burnett Co.); Matell Toys (Carson/Roberts).

United Film & Recording Studios, Inc.

390 South Hauser, Los Angeles, Calif.

(See complete listing under Chicago area)

JOHN URIE & ASSOCIATES

5531 Sunset Blvd., Los Angeles, Calif. 90025

Phone: HO 6-7701 A/C 213

John Urie, *Producer*

Harry Dorsey, *Producer*

Edward Martin, *Cinematographer*

Robert Curtis, *Art Director*

SERVICES: Animation, live action, stop motion production. **FACILITIES:** Studio and sound stage set up for animation, live action and stop motion.

RECENT PRODUCTIONS AND SPONSORS

TV COMMERCIALS: for Hawaiian Punch (Ather-ton-Privett); Laura Scudder (Doyle, Dane & Bernbach); Alberto Culver (Compton Advertising); Goodyear (Young & Rubicam); Del Monte (McCann Erickson).

LOS ANGELES AREA:

Van Praag Productions, Inc.

6269 Selma Ave., Hollywood, Calif. 90028
Phone: HO 2-2341 (TWX: 213/468-1104)
Jean Vallier, *General Manager*
(See complete listing under New York City)

JERRY WARNER & ASSOCIATES

1040 N. Las Palmas Ave., Hollywood, Calif. 90038
Phone: HO 9-9011 A/C 213

Date of Organization: 1953

Branches: Creative Services, 6200 — 2nd Ave., Detroit 2, Mich. Phone: 871-2209 A C 313.
Richard S. Shannon, *Vice-Pres., Sales*. 400 West Madison St., Chicago 6, Ill. Phone: 372-6966 A/C 312. Robert Bruce Hicks.

Jerry Warner, *President, Exec. Prod-Dir.*
V. M. Warner, *Vice-President, Treasurer*
Leon Barsha, *Assoc. Producer-Director*
Albert Duffy, *Creative Head*

SERVICES: Producers of TV commercials, sales meeting designers; industrial and public relations films; 35mm and 16mm. Production consultation, art direction, editing lab and film library services; subcontracting. FACILITIES: Studios, prop dept., camera and lighting, location, transportation, special effects, rerecording and dubbing, editing.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Shock for Stan* (United Delco Div.); *Scuse & Nonsense* (Chevrolet Div.); *Love and Marriage* (Colgate Palmolive). SLIDEFILMS: *Looking Beyond* (Foster & Kleister); *Quality Control* (Vendorlator).

W C D, Inc.

1041 N. Formosa Ave., Hollywood, Cal. 90046
Phone: HOLLYWOOD 3-3113 A/C 213
Robert Carlisle, Jr., *Supervisor*
(See complete listing under New York City)

WEXLER FILM PRODUCTIONS, INC.

801 N. Seward St., Los Angeles, Calif. 90038
Phone: HOLLYWOOD 2-6671 A/C 213
Date of Incorporation: 1961

Sy Wexler, *President & Exec. Producer*

SERVICES: Educational and medical-educational motion pictures. Specialized services of 16mm and 35mm production, color printing, animation and equipment design. FACILITIES: Offices, art dept., animation camera, editing, projection room, 55' x 45' stage.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Bromine: Element From the Sea*; *Acid-Base Indicators*; *Electric Interactions in Chemistry* (CHEM Study Project); *Proctomoidoscopy — A Part of the Physical Examination* (Amer. Cancer Society, Oregon Div.); *Translabrynthine Approach — Acoustic Neurinoma*; *Stapedectomy Prefabricated Wire Loop & Gel-foam Technique* (Los Angeles Fdn. of Otolaryngology); *Why Physical Education?*; *One and Two and Three* (self-sponsored).



Wilding Inc.

832 North Lillian Way, Hollywood, Calif.
Phone: HOLLYWOOD 9-5338 A/C 213
Robert Rosencrans, *Manager*
(See complete listing under Chicago area)



this symbol, appearing over a producer's listing, indicates that display advertising containing additional and useful reference data appears in other pages of this 14th Annual Production Review issue.

RAPHAEL G. WOLFF STUDIOS, INC.

1714 North Wilton Place, Hollywood,
Calif. 90028

Phone: HOLLYWOOD 7-6126 A/C 213

Date of Organization: 1931

William S. Gerrie, *President*
Raphael G. Wolff, *Executive Producer*
MacDonald MacPherson, *Senior Writer*
Hoyt Curtin, *Music Director*
Donald Rea, *Production Manager*
David Lurie, *Senior Editor*

SERVICES: Sales promotion, industrial, business, technical, training and institutional motion pictures; TV programs and TV commercials. PHOTOGRAPHICS INTERNATIONAL, a division of Raphael G. Wolff Studios, Inc. Cameramen in 72 foreign countries and U. S. Film requirements photographed on assignment throughout the world. Complete library of foreign and domestic film. Extensive musical library. FACILITIES: Stages and complete production facilities; lighting equipment, generators, camera equipment. Mobile units for nationwide production; staff of editing, animation, animation, music and creative personnel. Stereo motion picture cameras, 16mm and 35mm for 3-dimensional films. Available for rental. Cleared for complete security for all types of classified production work for national defense.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Atomic Power* (Westinghouse Electric Corp.); *Rendezvous in Space* (Martin Marietta Corp.); *Angels Zero*; *Safety in Athletics*; *Airlifting of Dangerous Cargo*; *Acceptance of Dangerous Cargo*; *Propellants* (U. S. Air Force).

NORMAN WRIGHT PRODUCTIONS, INC.

1836 Hyperion Ave., Hollywood, Calif. 90027
Phone: NO 5-1191 A/C 213

Date of Organization: 1945

Date of Incorporation: 1951

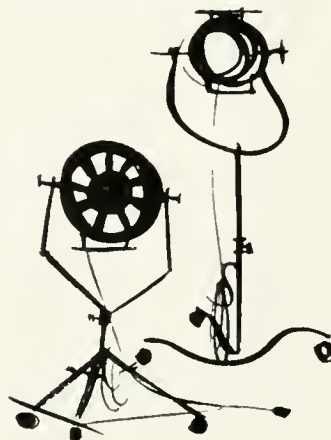
Norman H. Wright, *President*
Michael M. Wright, *Vice-President*
Peter Wright, *Vice-President*
Gilbert Wright, *Writer-Director*

SERVICES: Production of industrial live action or animation films, public relations corporate image, slidefilms, training and educational films. FACILITIES: Both sound stage and location facilities for all types of live action and animation motion picture production.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Conventional Ordnance Delivery* (U. S. Navy); *Progress in Puerto Rico*; *The Power of Puerto Rico* (Govt. Develop. Bank for Puerto Rico); *Air to Air Gunnery* (U. S. Air Force); *This Is Your Tax Staff* (Research Institute of America).

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a Copyrighted Business Screen Feature



PACIFIC NORTHWEST

OREGON

DON HORTER PRODUCTIONS, INC.

925 Northwest 19th Ave., Portland 9, Oregon
Phone: 503-227-0601

Date of Organization: 1958

Branch: Don Horter Productions (Canada) Ltd., 2327 Wilson St., Montreal, Canada.

Don Horter, *President*
Eric Horter, *Secretary-Treasurer*
Edward Rathbun, *Director*
Duane Nielsen, *Director/Cameraman*
Harold Laney, *Director/Cameraman*

SERVICES: Creative production in 35mm and 16mm, b&w and color. Specializing in documentary, progress report, sales, training, public relations, travelogue, educational, adventure, wildlife, natural history and advertising motion pictures. FACILITIES: Camera, lighting and sound crews available for worldwide assignments. Fully equipped editing rooms and interlock projection; 35mm and 16mm studio theatre and business offices.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Chelan County* (Chelan County — P.U.D.); *Progress Report-Gardner* (International Paper Co.); *C 500A* (Hyster Co.); *Trees Forever* (Crown Zellerbach Co.); *The Pendleton Story* (Pendleton Woolen Mills); *United Fund* (CBS News); *Oriental Venus* (General Steamship Co.); *The Salvage Chief* (Devine Diving & Salvage); *Dry-Flow Meter* (Industrial Powertronix, Inc.); *LD 400 & LD 350* (Mixermobile Manufacturers); *Kahala* (Hilton Hotels Intl.).

NORTHWESTERN INCORPORATED MOTION PICTURES & RECORDING

2828 S. W. Front Ave., Portland, Ore.
Phone: CApol 3-4107 A/C 503

Date of Organization: 1953

Robert M. Lindahl, *President*
Sheldon Goldstein, *Vice-President*
William H. Sturdevant, *Production Supvr.*
John Schaaf, *Director*
Fred Miller, *Director*
Edward Tramill, *Director*
Karen Linn, *Office Manager*

SERVICES: Public relations, sales, industrial and training motion pictures. Medical photography, TV commercials and programs, sound slidefilms, scripting, artwork, animation, titling, scoring. Complete production service from script to screen. FACILITIES: 22,000 sq. ft. sound stages for 16mm and 35mm b&w and color photography, remote trucks, lighting and generators, Westrex editors, cutting rooms, animation camera and stand. Music and sound effects library, interlock projection, 16mm and 35mm theatre projection, hot press titles. Recording for motion pictures and radio, still photography, and darkrooms; motion picture and radio recording.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Formula for Progress* (Sabre Steel Building); *Sounds of Freedom* (Oregon Banking Assn.); *The Full Circle* (Pacific Supply Cooperative); *Breaking Point* (United Good Neighbors); *Operation Whip* (Western Forestry Pest Action Council & Wash. State Dept. of Natural Resources); *Antelope*; *Alaska Caribou*; *Artificial Spawning* (Dept. of Interior, Bur. Sports, Fisheries & Wildlife); *Vacuum Handling Demonstration* (Hyster Co.); *Open Heart Surgery*, series of 7 (Oregon Medical School). SLIDEFILMS: *Make Mine Columbia* (Columbia Castings Co.); *Titanium Castings in Corrosive Applications* (Oremet). TV COMMERCIALS: Series for Blitz-Weinhard Co. (Johnson & Lewis Adv.); Georgia Pacific Co.; Pacific Power & Light (McCann-Erickson); Northwest Natural Gas Co. (Cole & Weber, Inc.); Multnomah Kennel Club (Richard Montgomery & Assoc.); B. P. John Furniture Co. (Clenaghan Adv. Agcy.); Spot Oil Mfg. Co.

WASHINGTON

Metropolitan Seattle



CAMERON FILM PRODUCTIONS

(Formerly Forde Motion Picture Prods.)

314 Fairview Avenue, North, Seattle, Wash.
98109

Phone: MAin 3-4103 A/C 206

Date of Organization: 1955

Richard W. Cameron, *Owner and Producer*
Fred deArmond, *Writer-Director*
Ludwig Zwilgmeyer, *Director-Chief Editor*
Donald Egerstrom, *Chief Cameraman*
Buela Armstrong, *Film Librarian*

SERVICES: 16mm and 35mm motion picture and slidefilm production. FACILITIES: Sound studio, 40' x 60' shooting stage; 16mm sound recording and mixing, music library; animation art and camera.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Seattle by the Sound* (Seattle Convention & Tourist Bureau); *Boeing Minute-mizer*; *Boeing-Today and Tomorrow*; *Boeing 727*; *Dimensions of Tomorrow* (The Boeing Co.); *Space Needle Story* (Space Needle Corp.); *President Kennedy Speaks at Hanford* (Wash. Public Power Supply System); *Intensive Rehabilitation* (Wash. State Dept. of Labor & Industries). TV COMMERCIALS: for Peoples National Bank (Burke & Thomas); Siegler Heaters; McCullough Chain Saws (Romig Fuller).

LOUIS R. HUBER PRODUCTIONS

(Affiliate: Northern Films)

Box 98 — Main Office Station, Seattle,
Wash. 98111

Phone: ATwater 2-6362 A/C 206

Date of Organization: 1952

Louis R. Huber, *President*
Hazel I. Huber, *Vice-President*
Helen Bertram, *Secretary*

SERVICES: Educational, promotional and public relations motion pictures, 16mm color and b&w; qualified and equipped for Alaskan and field production; film researching, planning, editing, script writing and animation. FACILITIES: Bell & Howell, Cine Special II motion picture cameras; Bolex, Hasselblad, Roliflex and Cootax still cameras. Lenses and attachments for all cameras; camera and equipment truck for field work. Magnasyn Model X-400 magnetic-film recorder; two-channel sound editing; hi-fidelity field magnetic-tape recorder; two studio transfer tape recorders; music and sound effects libraries; extensive stock film library.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *They Said It With Wood*; *49th of our United States*; *Occupations of the North*; *What's With Glaciers*; *Poikilothermous Dinosaurs* (Northern Films).



RARIG'S, INC.

(Film Production Division)

5510 University Way, Seattle, Wash. 98105

Phone: LAkeview 2-0707 A/C 206

Date of Incorporation: 1946

Associates: Griffon-Graphics, Inc., 2100 North 45th St., Seattle 3, Wash. Phone: ME 3-3878. B. C. Films, Ltd., 1403 The Burrard Bldg., 1030 West Georgia St., Vancouver 5, B. C., Canada. Phone: MU 5-8521.

Max H. Rarig, *President*
Edith A. Rarig, *Vice-President, Treasurer*
Carolyn Dickson, *Secretary*
James H. Lawless, *Dir. of Contract Prod.*



RARIG'S, INC.

Joe F. Nelson, *Dir. of Production Services*
John H. Dubuque, *Sound Engineer*

SERVICES: Public relations, sales promotion, industrial and training films, TV programs and commercials. Complete productions from idea to prints. Special services include: writing, directing, editing, recording, studio facilities, animation, mixing and original music. FACILITIES: 16mm and 35mm Arriflex and Bell & Howell cameras, blimp, Westrex 16mm magnetic recording, sound stage, lighting equipment. Full permanent staff.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Hezekiah's Water Tunnel* (Griffon Graphics); *They Ask for So Little* (Boeing Good Neighbor Fund); *Bridge of Hands* (United Good Neighbor Fund); *Preserving a Heritage* (Metro); *End of Era* (Rayonier, Inc.); *French Recitations* (Romantic Languages, University of Washington); *Operation Kerala* (Seattle Junior Chamber of Commerce); *Kidney Center* (Dr. Schribner, University of Washington); *A New Twist to the Pitch* (Edex Teaching Machine); *Flowering Bulbs of Western Washington* (Bulb Growers of Western Washington).

Spokane, Washington

EMPIRE FILMS CORPORATION

Suite 703, Radio Central Bldg., Spokane,
Wash. 99204

Phone: MA 4-5570 A/C 509

Date of Incorporation: 1952

C. H. Talbot, *President*
A. R. Godfrey, *Vice-President*
M. O. Talbot, *Secretary-Treasurer*

SERVICES: Motion pictures and other audio-visual materials for business, industry, TV and the professions. Studio and location filming and sound. Consultation, research, script, production and directorial services for both cinematography and sound recording. FACILITIES: Filming and recording facility for lip-sync or wild sound; post recording; interlock projection; film and sound editorial depts.; narration, dialogue, dramatic sequences, special music. Camera, lighting, editing and recording operations. No laboratory.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Hawaiian Contest* (Husky Oil Co.); *Gift of Life*; *Blood Factory* (Tacoma-Piece City Blood Bank); *Palouse Winter* (Evans Assoc.); *The New Gonzaga* (Gonzaga Univ.); and others.

HAWAII

CINÉ-PIC HAWAII

1847 Pacific Heights Road, Honolulu 13,
Hawaii

Phone: 50-2677

Date of Organization: 1947

George Tahara, *Owner-Producer*
Maurice Myers, *Art and Animation*
Larry Grant, *Narrator*
Spence Brady, *Writer*

SERVICES: Complete 16mm production for motion pictures and TV. FACILITIES: Maurer, Arriflex and Auricon cameras, Westrex and Magnasyn magnetic recorders, Magnasyn dubbers, Maurer optical recorder and mixers; library, animation and stock shots.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Dances of Ancient Hawaii* (Culture Committee, State of Hawaii); *Kaanapali* (American Factors, Ltd.); *Polynesian Culture Center* (Church of the Latter Day Saints, Inf. Dept.); TV COMMERCIALS: Series for Matson Steamship Co. (D.S. & F. Agcy.); Brylcreem (Len Carey, Inc.); Holsum Bread (Leffingwell & Assoc.).

SECTION TWO:

Sources for Production in CANADA

Specializing Producers
of Audio-Visual Media
from Coast-to-Coast . . .

ALBERTA

Cinecom International

211 Westmount Road, Calgary, Alberta
Phone: 283-2184

Emil Roll, *Western Repr.*

(See complete listing under Regina, Sask.)

MASTER FILM STUDIOS LIMITED

511A — 17th Avenue S. W., Calgary, Alberta
Phone: CH 4-2008

Date of Organization: May, 1955

Robert E. Willis, *President*
A. Bruce McLean, *Vice-President*
Walter Howard, *Secretary-Treasurer*
Gus Jorg, *Director of Photography*

SERVICES: Motion pictures for industry, education, TV, sales meetings, etc., TV commercials; live-action and animated. Services to independent producers. Slide and halop artwork, etc. FACILITIES: Auricon Super 1200, double-system only. Arriflex, Cine Special cameras; O.K.O. and Mole-Richardson portable lighting, 65,000 watts; Magnasyn recording and dubbing; complete editing, cutting, etc.; animation and art dept.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The Road to Recovery* (Alberta Workmen's Compensation Board); *The Fine Art of Ice-making* (Alberta Curling Assn.); *That Men Might Find Oil* (United Canso Oil & Gas Co. Ltd.); *Tomorrow Belongs to Jimmy* (Calgary Power Ltd.).

BRITISH COLUMBIA



B. C. Films, Ltd.

1403 The Burrard Bldg., 1030 West Georgia
St., Vancouver 5, British Columbia
Phone: MU 5-S521

Date of Incorporation: 1953

(See complete listing under Rarig's Inc.,
Seattle, Wash.)



Chetwynd Films Limited

1118 Melville St., Vancouver 5, B. C.
Phone: MUtal 5-0027

A. P. Gardner, *Manager*

(See complete listing under Toronto, Ont.)



ONTARIO



CRAWLEY FILMS LIMITED

19 Fairmont Avenue, Ottawa 3, Ontario
Phone: 728-3513

Date of Organization: 1939

Branch Offices: 181 Eglinton Avenue E., Toronto, Ontario. Phone: 485-0325. William C. Kennedy, *Mgr.* 1 Place Ville Marie, Suite 1503, Montreal 2, Que. Phone: S61-9449. Henry Strub, *Mgr.*

Subsidiary: Graphic Films Limited, 19 Fairmont Ave., Ottawa 3, Ont., Phone: 728-3513.

Associate Dubbing Company: Synchro-Quebec, 1315 St. Catherine Street W., Montreal. Quebec. Phone: S66-8136.

OFFICERS AND DEPARTMENT HEADS

F. R. Crawley, C. A., *President*
Graeme Fraser, *Vice-President*
Charles Everett, *Vice-President*
William C. Kennedy, *Manager, Toronto Office*
Henry Strub, *Manager, Montreal Office*
Thomas Glynn, *Production Manager*
William O'Farrell, *Laboratory Manager and Quality Control*
Glenn Robb, *Asst. Laboratory Mgr.*
Peter Cock, Rene Bonniere, Tom Farley, James Turpie, Lou Lemkow, *Senior Producers*
A. E. Ayre, *Comptroller*
Sally MacDonald, *Producer's Services Div.*
Alex Murray, *Office Manager*
Mary Whalen, *Purchasing Agent*
Rod Sparks, *Chief Engineer*
Dave Cochrane, *Sound Department Head*
Larry Crosley, *Director of Music*
Stan Brede, *Camera Department Head*
John Patcair, *Lighting Department Head*
Vic Atkinson, *Animation Department Head*
Judith Crawley, *Script Department Head*

SERVICES: Motion pictures and slidefilms for Canadian and United States industry, Government, education and television; plus recording, editing, animation and extensive laboratory services for producers, independent cameramen, ten provincial governments and other organizations from coast to coast. FACILITIES: 42,000 sq. ft. studio buildings, 40-acre studio lot, two sound stages and two recording studios, 17 cameras: Mitchells, Maurers, Bell & Howells, Arriflexes, Cine-Specials and Newman-Sinclair; blimps, dollies, 375,000 watts of lighting equipment with two generators and transformer station; RCA 35mm and Maurer 16mm re-recording theatres with 8 and 4 mixing consoles. Stancil-Hoffman 35mm and 16mm magnetic recording, 8 magnetic recorders — Rangertone, Ampex, Stellavox, Magnecorder and Tapak, disc recorder; animation department with Saltzman stands; engineering development facilities; 35mm and 16mm laboratory; casting files; music library; fleet of 16 trucks and trailers. Electronic service dept.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Les Annanacks*; *The False Faces*; *Les Faux Visage* (Canadian Broadcasting Corp.); *Repeat Performance*; *Exploit Renouveau* (House of Seagram); *Prevention de L'Invalidite Dans L'Arthrite Rhumatoide* (Canadian Arthritis & Rheumatism Society); *Brampton Builds a Car, Auto . . . Definitions* (American Motors); *Stand By for Life* (Ontario Hospital Assn.); *Le N.P.D.* (Atomic Energy of Canada); *L'Histoire de la Viande au Canada* (Swilt); *Boreal Forest*; *The Prairie*; *Conservation & Balance in Nature* (Internat'l Film Bureau of Chicago); *These Names Live On* (Canadian Friends of the Hebrew Univ.); *Professional Pump Island Service*; *Service*

CRAWLEY FILMS LIMITED:

Expert Aux Pompes (Texaco); *Voyageur Country*; *Holiday Corner* (Ont. Dept. of Travel & Publicity); and many others. TV COMMERCIALS: for Canadian Welfare Council; St. John Ambulance; Westminster Paper; Rhodes Real Estate; Kellogg's; B. A. Oil; Procter & Gamble; and many others.



GRAPHIC FILMS LIMITED

(A Subsidiary of Crawley Films Limited)

19 Fairmont Avenue, Ottawa 3, Ontario
Phone: 728-3513

SERVICES: Laboratory and producers services division of Crawley Films Limited. Canada's largest color laboratory. FACILITIES: 16mm and 35mm negative-positive developing, 16mm Bell & Howell, 35mm and 16mm printers; 16mm Union Step printer; Moy 36mm and 16mm edge numbering machines; negative cutting department, sensitometric control. Ultrasonic cleaning.

Metropolitan Toronto

Academy TV Film Productions of Canada

433 Jarvis Street, Toronto 2, Ontario

Mickey Schwarz, *Owner, Producer-Director*
Julius Edelman, *Vice-President, Producer-Director*
Tim Foster, *Sales, Production Mgr.*
(See complete data under Mickey Schwarz Productions listing, New York City)



CHETWYND FILMS LIMITED

21 Grenville Street, Toronto 5, Ontario
Phone: 924-4493

Date of Incorporation: Ontario — 1950
British Columbia — 1960

Branch: 1118 Melville St., Vancouver 5, B. C.
Phone: MUtual 5-0027. A. P. Gardner, *Mgr.*
Arthur Chetwynd, *President & Gen. Mgr.*
Marjory Chetwynd, *Vice-President & Secretary-Treasurer*
Robert S. Wilson, *Sales Manager*
Robert Brooks, C.S.C., *Cinematography & Equipment Rentals*
William Street, *Sound & Direction*
Ross McConnell, *Editing & Direction*

SERVICES: 16mm and 35mm motion picture production, color and b&w, for education, sport, travel, industry, advertising, public relations, television, industrial stills; projection service; research, writing, editing, scripting, sound recording, artwork and titling, animation, printing and processing. FACILITIES: Auricon, Arriflex, Kodak, Bell & Howell 16mm and 35mm motion picture cameras; 16mm & 35mm editing and negative cutting equipment. Sound: Stancil-Hoffman 16mm sprocket; Ampex 1/4" tape; 1/4" sync pulse recording and playback equipment; 3 Magnasync 16mm dubbers, six-channel custom mixing panel; voice recording studio; sound cutting facilities; small sound stage, screening rooms.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Scotch Cup* 1963; *A Wee Dram* (Scotch Whisky Assn.); *From Black to House* (Dow Brewery Ltd. & Curl-Master Brooms Ltd.); *Player's 200 — 1963* (Imperial Tobacco Co.); *Canadian Schenley Football* (Canadian Schenley Ltd.); *Safe Boating Is Fun*; *Grey Cup Festival* 1963; *Stanley Cup Finals* 1963 (Molson's Brewery); *The Tunnelling Mole* (Robert McAlpine Ltd.); *Hunting & Wildlife* (Govt. of Ontario, Dept. of Travel & Publicity).

JACK CHISHOLM FILM PRODUCTIONS LTD.

4 New Street, Toronto 5, Ontario
Phone: WAlnut 5-2281

Date of Organization: June, 1956

John J. Chisholm, B.S.A., *President*
M. di Tursi, B.A., M.A., *Secretary-Treasurer*
Don Hutchison, *Executive Producer*

SERVICES: Producers of industrial, educational, sales training motion pictures and slidefilms. Specializing in construction, industrial and engineering films. FACILITIES: Motion picture production equipment for 16mm and 35mm. Extensive 16mm Ektachrome stock shot library, Canadian scenic, wildlife, industrial.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Flames in the Forest*; *C.N.E. Air Show* (Ontario Dept. of Lands and Forests); *The Road Back* (Ontario Dept. of Health); *Re-Birth of a Church* (The Anglican Congress); *Four Portraits* (The Salvation Army); *History of the Order of St. Joseph* (Sisters of St. Joseph); *Arctic Ordeal* (General Motors); *Hot Strip Mill* (The Algoma Steel Corp., Ltd.); *Opening Ceremonies* (Lothian Mews Ltd.); *The Royal Mines of Mexico* (Associated Arcadia).



Crawley Films Limited

181 Eglinton Avenue E., Toronto, Ontario
Phone: 485-0325

William C. Kennedy, *Manager*
(See complete listing under Ottawa, Ont.)

GROUP PRODUCTIONS OF CANADA LTD.

105 Yorkville, Toronto, Ontario
Phone: 921-2216

Date of Incorporation: November, 1961

William J. Pearce, *President*
Tully F. Reitor, *Vice-President*
D. B. Young, *Treasurer*
Terry Sheeran, *Executive Producer*
Michael Brown, *Executive Producer*

SERVICES: Motion picture and TV commercial producers. FACILITIES: Complete live action motion picture and animation production facilities.

RECENT PRODUCTIONS AND SPONSORS

TV COMMERCIALS: for Nabisco; Rose Brand Pickles (J. Walter Thompson Co.); Alean Aluminum (Cockfield, Brown); Old Dutch (Goodis, Goldberg & Soren); B. A. Oil (James Lovick & Co.); Dettol (Young & Rubicam); Westinghouse (McCann-Erickson); and others.



The Jam Handy Organization, Inc.

103 Queen Street, East, Toronto 1, Canada
Phone: EMpire 3-S556

William Dalley, *in charge*
(See complete listing under Detroit area)

ROBERT LAWRENCE PRODUCTIONS (CANADA) LTD.

3S Yorkville Avenue, Toronto, Ontario
Phone: 925-5561

Date of Organization: April, 1955

Branch: 2100 Drummond St., Montreal, Quebec.

John T. Ross, *President*
Donald F. Hall, *Vice-President, Exec. Prod.*
Marilyn Stonehouse, *Vice-Pres., Client Serv.*
Robert Rose, *Vice-President, Director*
John Grinsky, *Comptroller*
Douglas Cowan, *Director*
Gerald J. Keeley, *Director of Sales*
John Winter, *Director of Video Develop.*
Fritz Spiess, *Director of Photography*
Hehnut Englehardt, *Director of Art*
Barry Bittle, *Supervising Editor*

LAWRENCE PRODUCTIONS LTD.

J. Peter Elliott, *Exec. Prod., Videotape Div.*
 Mary Adams, John Griffiths, Sheila Sone,
 Dorothy MacKay, *Producers*

SERVICES: Motion picture production services, on film and videotape for TV, industry, education and theatres. **FACILITIES:** Three sound stages, separate recording studios with Westrex system, 2 mobile VTR vans, 35mm and 16mm BNC Mitchell, NC Mitchell and Arriflex cameras, 9 TV cameras, 5 VTR units, GE switching facilities with telechrome special effects generator, telecine chain and audio facilities; Marconi TV recorder and tape-to-film transfer.

RECENT PRODUCTIONS AND SPONSORS

TV COMMERCIALS: for Canadian Tobacofina Ltd.; Gillette Safety Razor Co.; Harding Carpets Ltd.; Household Cleaners Ltd.; J. B. Jackson Ltd.; Procter & Gamble Co. of Canada; Chesebrough-Ponds; Greb Shoes; Thomas J. Lipton Ltd.; O'Keefe Brewing Co.; Sterling Drug Co.; General Foods; Beechmont Life Savers; Philips Industries; Carling Breweries; Christie's Bread; Westminster Paper Co.; American Motors; Arnold Bakers Ltd.; Imperial Oil; Lever Bros. Ltd.; Kraft Foods Ltd.; General Motors Products of Canada Ltd.; and others.

LESSER STUDIO LIMITED

55 Charles St., West, Toronto 5, Ontario
 Phone: 924-6611

Date of Organization: 1947

Mort Lesser, *President*
 Bruce Walker, *Creative Director*
 Lock Haight, *Production Manager*
 Terry Cake, *Sales Representative*

SERVICES: 35 and 16mm film production — live, animated and Dynafilm; tv commercials; industrial, sales training and public relations films; slides and slidefilms; script and storyboard services. **FACILITIES:** Two studios, 30' x 15'; sync studio 60' x 80'; 35mm Mitchell NC, Fearless dolly, Worrell head, zoom lens; Osberry electronic animation stand with 35mm — 16mm Osberry camera; still photography, animation and art departments, including hot press titling.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *New, New New* (CIL); *The Basic Media* (Business Newspapers Assn.). **SLIDEFILMS & SLIDE PRESENTATIONS:** *How to Sell Paint* (Canadian Tire Corp.); *Industrial Products* (General Tire); *A Star is Put Together* (Lightening Fastener); and others. **TV COMMERCIALS:** for Alcan; Alka-Seltzer; American Motors; Bissell; Kraft; Lever Bros.; Union Carbide and others.

MINISTAR FILM PRODUCTIONS LTD.

159 Jane Street, Toronto 9, Ontario
 Phone: RO 7-5477

Date of Organization: October, 1955

Ernest Corley, *President*
 Anthony Corley, *Vice-President Sales*
 Teresa Corley, *Secretary-Treasurer*

SERVICES: Motion picture production and slidefilms for TV, education, public relations, sales, etc. **FACILITIES:** Offices, 27' x 25' sound stage; editing rooms, workshops, 35mm Arriflex cameras; lighting and sound equipment.

RECENT PRODUCTIONS AND SPONSORS

TV COMMERCIALS: for Canada Bread Ltd.; Star Weekly & Daily; Greb Shoes; General Foods Ltd.; Canadian Cannery Ltd.

MORELAND-LATCHFORD PRODUCTIONS

7-9 Pleasant Blvd., Toronto, Ontario, Canada
 Phone: 925-5929

Date of Organization: 1955

Hugh Moreland, *President*
 Frank Latchford, *Vice-President*
 Godfray De Lisle, *General Manager*
 Svend Blangsted, *Chief Writer*

SERVICES: Producers of films, sound slidefilms,

MORELAND-LATCHFORD:

filmstrips, slides, television and radio programs for industry, government, education, religion and public service. **FACILITIES:** Full production services and facilities.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Great Tomato Harvest* (H. J. Heinz Co. Ltd.); *Champion* (All Canada Insurance Fed.); *Gift of Hope* (United Appeal of Metro. Toronto); *T.B. Christmas Seals* (Canadian TB Assn.); *Convention Winners* (Internat'l Business Machines); *Light to Freedom* (Salvation Army); *Field Event* (Royal Canadian Legion).

MOTION PICTURE CENTRE LIMITED

577 Jarvis Street, Toronto 5, Ontario
 Phone: 924-8329

Date of Incorporation: 1953

G. S. Kedey, *President*
 David A. Smith, *Writer-Director*
 Margaret Harris, *Office Manager*

SERVICES: Motion pictures and slidefilms for TV, industry, sales promotion, staff training, religious, travelogues and public relations use. **FACILITIES:** Auricon, Arriflex cameras, Magnasync recording equipment, editing, writing, screening facilities.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Carnival Country* (Ont. Dept. of Highways); *Science off the Shelf*, series of 3 (Imperial Oil Ltd.); *The List that Makes the World Go 'Round* (Swift Canadian Co. Ltd.); *Anniversary Film* (Canadian Bible Society); untitled (Canadian Veterinary Assn.). **SLIDEFILMS:** *Mostly Children*; *More Precious Than Gold* (Anglican Church of Canada, MSCC Dept.).

**MPO Productions, Inc.**

19 Melinda St., Suite 100, Toronto, Ontario
 Phone: 363-0138

(See complete listing under New York City)

POLARIS FILMS LTD.

Suite 100, 19 Melinda St., Toronto 1, Ont.
 Phone: 363-0138-9

Date of Organization: September, 1960

Gordon W. Bain, *President*
 Denis E. Morton, *Vice-President*
 E. S. H. Ray, *Secretary*
 E. Bakony, *Executive Producer*

SERVICES: Sound slidefilms for sales, training public relations, education. Producers aid and laboratory services for industrial audio-visual depts. Complete film-equipment packaging. **FACILITIES:** Production and laboratory equipment.

RECENT PRODUCTIONS AND SPONSORS

SLIDEFILMS: *Cole, Crazy Summer*; *Girls Were Made For Cole of California* (Cole of Calif. Canada) Ltd.); *It's Your Business and Your Duty* (Metro Custom Brokers); *20 Questions*; *Canadian Investments* (J. R. Harrison Ltd.).

THATCHER FILM PRODUCTIONS

571 O'Connor Drive, Toronto 16, Ontario
 Phone: PLymouth 9-2711

Date of Organization: 1940

Leslie P. Thatcher, *Owner & Producer*

SERVICES: 16mm commercials, industrial, educational, medical motion pictures; TV programs and commercials on film. **FACILITIES:** All equipment, facilities and personnel necessary for all types of 16mm motion picture productions.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Free Will, I Need Thee*, *The Day the Hamster Died*, *Go Fly a Kite*, *A Guarding Hand*, *Bernard of Clairvaux*, *Proving Ground* (seven television programs for The Salvation Army).

**WESTMINSTER FILMS LTD.**

5 Balmuto Street, Toronto 5, Ontario
 Phone: WAhmut 1-3138

Date of Organization: January, 1959

Don Haldane, *President*
 Miss Lee Gordon, *Producer-Director*
 Malcolm Cobley, *Producer-Director*
 Peter Alford, *Supervising Editor*
 Margaret Beadle, *Production Manager*

SERVICES: 16mm and 35mm films for business, industry, public relations and training. TV spots and sound slidefilms; TV and theatrical productions. **FACILITIES:** All facilities including fully equipped editing rooms, theatre, camera equipment, Moviola, etc.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The Inner Mind of Milton Whitty* (Construction Safety Assn. of Ontario); *On the Right Track* (Aluminum Co. of Canada Ltd.); *The Prospector*, *The Unending Search* (Noranda Mines Ltd.); *Boys' Club* (Boys' Club of Canada). **SLIDEFILMS:** *Understanding Alcohol* (Alcohol & Drug Addiction Research Fdn.).

QUEBEC**Cinecom International**

9014 Jeanne Mance St., Montreal 11, Que.
 Phone: DUpont 9-6072

Harold H. Morishita, *Eastern Repr.*
 (See complete listing under Regina, Sask.)

**Crawley Films Limited**

1 Place Ville Marie, Suite 1503
 Montreal 2, Quebec
 Phone: S61-9449

Henry Strub, *Manager*
 (See complete listing under Ottawa, Ont.)

Don Horter Productions (Canada) Ltd.

2327 Wilson Street, Montreal, Quebec
 (See listing under Portland, Oregon)

Robert Lawrence Productions (Canada) Ltd.

2100 Drummond Street, Montreal, Quebec
 John T. Ross, *President*
 Claude Barnwell, *Manager*
 (See complete listing under Toronto, Ont.)

**Synchro-Quebec**

1318 St. Catherine Street West,
 Montreal, Quebec
 Phone: S66-S136

Yvon Charette, *President*
 Andre Seguin, *Vice-President*

SERVICES: Dubbing of sponsored films and TV series from English into French and from French into English. Exclusive sales agents Crawley Films Limited. (See Crawley Films complete listing under Ottawa, Ontario.)

Cinecom International

46 High Street, East, Moose Jaw, Sask.
 Phone: 692-2311

J. R. Meikle, *Midwest Sales Office*
 (See complete listing under Regina, Sask.)

CANADIAN PRODUCERS

SASKATCHEWAN

CINECOM INTERNATIONAL

4821 Castle Road, Regina, Saskatchewan

Phone: 536-3205 (306)

Date of Organization: 1963

Branches: 9014 Jeanne Mance St., Montreal 11, Que. Phone: DUpont 9-6072. Harold H. Morishita, *Eastern Repr.*

2111 Westmount Road, Calgary, Alberta. Phone: 283-2184. Emil Roll, *Western Repr.*

46 High Street East, Moose Jaw, Sask. Phone: 692-2311. J. B. Meikle, *Midwest Sales.*

Cinecom-Japan, 9-2 Chome, Sendagaya, Shibuya, Tokyo, Japan. Cable: Fukunaga. T. Fukunaga, *Far East Repr.*

Cinecom-U.S. 3456 South Ash St., Denver, Colorado, USA. Phone: 756-0607.

J. R. Meikle, *President*

Morley Wilson, *Producer*

Edward H. Hawkins, *Associate Producer*

SERVICES: 16mm and 35mm motion pictures for business, industry and government; sales research. **FACILITIES:** Studio and sound recording facilities; Auricon, Arriflex, Cine-Kodak Special cameras; music libraries, script writers and editing rooms.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *White Pipe* (White Pipe Corp.); *Growing Pains*; *Urbanization*; *Small Business*; *Vocational Training* (Govt. of Saskatchewan).

PUERTO RICO

VIGUIE FILM PRODUCTIONS, INC.

Roosevelt Ext., Hato Rey, Puerto Rico

Phones: 766-0235; 766-1258

Date of Organization: 1950

James E. Viguie, Jr., *President*

Manuel R. Navas, *Vice-President*

Salvador Tio, *Vice-President*

SERVICES: 16 and 35mm b&w and color commercial spots; documentary films for government and private organizations; TV and theater newsreels; Kinescope facilities; editing; single and double-system photography; b&w laboratory facilities; animated commercials. **FACILITIES:** Two sound studios (50' x 50' and 34' x 20'); cutting rooms: 35mm and 16mm b&w laboratory; processing, printing; music library.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Pay Day* (Income Tax Dept., PR); *Mercedes Benz* (Mercedes Benz of P.R.); *Miramar Charter House* (Publicidad Antillas). **TV, THEATER SPOTS:** Corona Beer, animation & live (Young & Rubicam P.R. Inc.); Galletas Sultana (Tino y Tana) (Publicidad Badillo); Coca-Cola (McCann-Erickson); Stokely's, Opel Kadett, Alcoholado Superior 70 (Publicidad Badillo, Inc.).

Worldwide Resources to Serve You

☆ On this page and in the eight others which follow, film sponsors and advertising agents are provided with details about specializing film production companies throughout the world. The 14th Production Review is literally a "cross-roads" of the worldwide community of factual, business and TV filmmakers. ☐



LATIN-AMERICA

AUDIOVICENTRO

Ave. Cuauhtemoc 226, Mexico 7, D. F., Mexico

Phones: 10-25-13; 10-30-29

Cable: AUDIOVICENTRO

Date of Organization: 1956

Dr. David Grajeda, *President, Director*

SERVICES: Filmstrip production. Dubbing into Spanish for TV shows; Spanish versions of foreign films. Optical and magnetic sound recording; animation; documentary, scientific and educational film production. Audio-Vexsystem (slides and records). TV commercials; titling; distribution of Spanish language films. **FACILITIES:** Sound studios; Arriflex, Bolex, Cine-Kodak Special cameras; Ampex, Magnasync, RCA sound; Moviola equipment; Vi-Mex title system.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Biology*, series of 10 (Univ. of Colorado); *All my Babies* (Univ. of Columbia); *Community Mental Health* (Mental Health Filmboard). **SLIDEFILMS:** *Design for Home and School Cooperation*, series (Eye Gate); *Infant Care and Cooking*, series of 14 (McGraw-Hill).



Potomac Productions

La Paz, Bolivia

Phone: Casilla 1255

Kenneth Wasson, *Representative*

(See complete listing in Washington, D. C.)

ESTUDIOS CINEMATOGRAFICOS ROSELLO

P. O. Box 3116, Lima, Peru

Phone: 30-553

Date of Organization: 1952

Jose Maria Rosello, *President-Treasurer*

R. De Nardo, *Vice-President*

Jose Maria Rosello, Jr., *Production Manager*

SERVICES: Production of b&w, color films, 35mm and 16mm: travel, newsreel, TV commercials, documentary, etc. **FACILITIES:** 35mm and 16mm cameras, lighting, sound truck, magnetic and optical sound, 35mm and 16mm developing labs, b&w. All services.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Panorama Peruano* (Ministry of Public Health). **NEWSREELS:** *Noticario Inca*, series of 58 (self-sponsored). **TV & CINEMA COMMERCIALS:** more than 200 for various clients.



Gilbert Altschul Productions, Inc.

Anenidas Olimpo y Acacias, Caracas,

Venezuela

Manuel de la Pedrosa, *in charge*

(See complete listing in Chicago, Ill.)

EUROPE: BELGIUM

SOFEDI - FILMS

147, Avenue de l'Hippodrome, Brussels 5

Phones: 47-10-03; 47-28-77

Date of Incorporation: 1948

G. A. Magnel, *President, chge. Production*

J. Botermans, *Excc. Producer, Animation Head*

J. P. Liefbrig, *Distribution Dept. Head*

SERVICES: Production of live and animated 16mm and 35mm films. Non-theatrical distribution of sponsored films. Member of INFORFILM. **FACILITIES:** Arriflex, Bell & Howell cameras; location lighting; 30' x 15' lt. studio, four editing rooms; picture and sound, Steenbeck table; 35mm & 16mm viewing theatre; Animation stand with Debré camera; electronic inspection equipment.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: Untitled for Ministry of Public Works; Philips (Eindhoven); Compagnie Maritime Belge; Entreprises Francoises; Societe Air et Chaleur; Societe Electro-Navale & Industrielle; Fulton Marine Engrg.; Ateliers de Constructions L.; Leemans & Fils; Entreprises Van Rymenant; Societe Auxeltra Electrification & Travaux Speciaux; Applications Mecaniques & Thermiques; Whitbread Ltd., London.

ENGLAND

ANVIL FILMS LIMITED

Beaconsfield Studios, Beaconsfield, Bucks

Phone: BEAconsfield 557

Date of Incorporation: July, 1952

TV Commercial Dept.: 93, Wardour Street, London W. I. Michael Hankinson, *General Manager*.

Ken Cameron, O. B. E., B. Sc., *Director*

R. K. T. Scrivener, *Director*

Ralph N. May, B. Sc., *Director*

R. I. C. H. Warren, *Director*

SERVICES: Production of entertainment, educational, instructional films. **FACILITIES:** 35mm and 16mm production facilities; music scoring, stage.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Production Control* (British Productivity Council); *Lancashire* (Educational Foundation for Visual Aids); Untitled training films (British Admiralty and War Office).

ARMADA PRODUCTIONS

86 Wardour Street, London

Phone: GERrard 9309

Date of Organization: 1947

John Dooley, *Director*

H. G. Hurrell, *Chairman*

John Huish, *Cameraman*

SERVICES: Producers of industrial, entertainment, training films. **FACILITIES:** Studio sound stage 40' x 20'; sound recording studio; location lighting; 35mm and 16mm cameras, sound and silent.

SPECIALIZING FILM PRODUCERS IN ENGLAND

ARMADA PRODUCTIONS:

RECENT PRODUCTIONS AND SPONSORS
 MOTION PICTURES: *Inns of England* (Trust House Hotels Ltd.); *A Date in the Sun* (Margate Corp.); *The Hedgerow* (Educational Foundation for Visual Aids); *The Resorts that Have Everything* (Great Yarmouth, Gorleston-on-Sea); *Devons Golden Playground* (Paignton Publicity Committee).

AUGUSTA PRODUCTIONS LTD.

33 Bruton Street, London W. 1.
 Phone: HYD 4526

Date of Organization: 1958

Branch: Via Visconti di Modrone 32, Milan, Italy. Phone: Milan 792172. Ezio Levi, *Managing Director*.

Joseph Janni, Jack Lee, Constance Inglis, Patrick Jackson, *Directors*

Charles Hammond, Edw. Beaumont, *Prod. Mgrs.*

SERVICES: Theater, television commercials; documentary films.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Shopping Day* (J. Sainsbury Ltd.); *The Launching* (Stock Exchange). TV SERIES: *English by Television* (British Broadcasting Corp.). TV COMMERCIALS: for Oxo (J. Walter Thompson Co.); Bri-Nylon (Notley Adv. Ltd.).

BIRMINGHAM COMMERCIAL FILMS, LTD.

28 Sutton Street, Birmingham 6
 Phone: ASTX 4294

Date of Organization: 1938

Harold Juggins, *Chairman*
 Godfrey Davies, *Managing Director*
 Roger M. Jones, *Secretary*
 John A. Hatton, *Sales Director*

SERVICES: 16mm and 35mm film production for industry, commerce, TV. **FACILITIES:** Equipment hire; editorial service; film presentation. Small stage; animation camera; 16mm, 35mm neg film processing; 16mm b&w film printing; PerfecTone sound recording; dubbing; lifting.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Electro-Glydo System* (W. Canning & Co. Ltd.); *Zoo Magazine '63* (Dudley Zoological Society Ltd.); *Mold Master* (Pneulee Ltd.); *Pylon Fence Posts* (Barnards Ltd.); *Spotlight on Precision* (Jones & Shipman Ltd.).

JOHN BYRD PRODUCTIONS

61, Arthur Road, Wimbledon, London S.W. 19
 Phone: WINbledon 2183

Date of Organization: 1916

John Byrd, *Producer-Director*
 Bettine Braham, *Film Editor*
 Marian Ludin, *Production Associate*
 Henry Hall, *Lighting Cameraman*

SERVICES: Documentary, travel, TV and entertainment films; specializing in world-wide assignments. **FACILITIES:** Studio, theatre, cutting rooms, recording; Magnasyn & TR 50 sound system; Arriflex camera equipment; 16mm and 35mm facilities.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Jungle to Steel Town*; *Steelworks in Action* (Davy-Ashmore Ltd.); *Auckland Harbour Bridge* (Dorman, Long Ltd.); *Dreamland Story* (Easipower Appliances); *St. Colombe Loom*; *Needle Insertion Looms* (Wilson & Longbottom Ltd.).

CAMPBELL FILMS LTD.

358 Strand, London W.C. 2

Phone: TEMple 7036-7

Date of Organization: 1959

John Hann-Campbell, *Managing Director*
 Joan Hall-Guy, *Secretary*
 Martin D. Romain, *P. A. to Director*
 Sam Hindley, *Director*
 E. Herbe, *Assistant Editor*

SERVICES: 16mm and 35mm producers, live action narrative and dialogue; 35mm and 16mm editing and comprehensive post production services. **FACILITIES:** 16mm and 35mm projection room and sound effects film library; 35mm and 16mm Aemioia mag opt editors; 2 cutting rooms, transfer room, production offices and library.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Eastern Sisters* (Ben Line Steamers Ltd.); *Supermarket Story* (Lintas); *Golden Canaries* (B.U.A. & Union Castle); 1963 *Golf Champions* (Teacher Whiskey). TV & CINEMA COMMERCIALS: for various clients.

CARRICKFORD PRODUCTIONS LTD.

115 Fleet Street, London E.C. 4

Phone: FLEet 4484

Date of Organization: 1957

Richard Carrickford, *Director-Producer*
 Sheila Carrickford, *Producer-Writer*
 Lilian Carrickford, *Writer*

SERVICES: Producers of 35mm and 16mm color and b&w documentary, industrial, educational, training, recruiting, public relations, sales promotion films. **FACILITIES:** 35mm and 16mm production equipment; editing, writing, etc.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Pescadores*; *Springtime in Portugal*; *A Pattern of Portugal* (Casa de Portugal); *The Link* (Thomas Borthwick & Sons Ltd.); *Visible Flow* (QVF Ltd.).

CYGNET FILMS LIMITED

295 Northolt Road, South Harrow, Middlesex

Phone: BYRon 7277-8

Cable Address: Cygnetfilm Harrow

Date of Incorporation: 1951

R. Evans, *Managing Director*
 J. W. Reeve, *Director*
 D. W. Grainger, *Director*

SERVICES: Production of 35, 16 & 8 mm business films and filmstrips. Editing and completion. **FACILITIES:** Two studios, 100 x 144 sq. ft. 35mm and 16mm Arriflex; C. K. S. and Bolex cameras; Siemens magnetic sound system; 16mm and 35mm cutting room, Moviola; theatre.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Dual Carriage* (Ford Motor Co. Ltd.); *New Look* (Ford Tractor Group); *Seaway to the Niger* (Richard Costain Ltd.); *Early Warning* (Miles Labs Ltd.); *Thunderchief - Watch on the Rhine* (Republic Aircraft Corp.).

DRAYTON FILM PRODUCTIONS LTD.

14, Abingdon Road, Kensington, London W. 8

Phone: WEStern 4547 8

Date of Organization: 1952

K. W. Daley, *Director*
 J. R. Ward, *Director*

SERVICES: 16mm film producers for complete productions or finalising customers own material. **FACILITIES:** 16mm magnetic film interlocked forward and reverse with picture for recording live commentary or from discs or tape at 18, 24 or 25 f.p.s. 16mm dubbing facilities. 16mm Arriflex camera equipment. Editing and master cutting.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Dressed for the Job* (Sketch-

BUSINESS SCREEN INTERNATIONAL

Worldwide Production

Facilities: in Europe,
the Middle-East, Africa,
Australia, and Japan



For the BEST in Film Production Sources
 — Refer to These Review Pages in 1964

PRODUCTION ENGLAND:

DRAYTON FILM PRODUCTIONS:

ley Ltd.); *Whacker Shows the Way* (Gillette Safety Razor Co.); *Concrete Garage Driveway* (Cement & Concrete Assn.); *Methane Pipe under the Thames* (M. B. Dredging Co. Ltd.); *Materials Handling by Loadump* (Road Machines Sales Ltd.).

Deutsche Dokumentar und Werbefilm GmbH

29, Abbey Road, London N. W. 5

Phone: MALda Vale 66-03

Mrs. Ruth Wolf, *Representative*

(See complete listing in Berlin, Germany)

FIDELITY FILMS LTD.

34-36 Oak End Way, Gerrards Cross,

Bucks, England

Phone: GERrards Cross 4646

Date of Organization: 1958

Ivor J. Congdon, *Production Manager*

SERVICES: 16mm and 8mm productions for industry. FACILITIES: Viewing theatre, recording, dubbing, editing, etc.; titles, matching of master prints.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Modern Methods in Floor Maintenance* (Floor Treatments Ltd.); *The Inside Story* (Aeropreen Ltd.).



THE FILM PRODUCERS GUILD LTD.

Guild House, Upper St. Martin's

Lane, London W. C. 2

Phone: TEMple Bar 5420

Cable & Telegraphic Address:

Filmicity, Lesquare, London

Date of Incorporation: 1944

Associate London Companies:

Films of Today, Ltd.; Greenpark Productions Ltd.; Guild Animation Ltd.; Guild Television Service Ltd.; Interfilm Ltd.; The Larkins Studio; Merton Park Productions Ltd.; Merton Park Studios Ltd.; Publicity Films; R. H. R. Productions Ltd.; Sound-Services Ltd.; Talkiestrips Ltd.; Technical & Scientific Films Ltd.; Verity Films Ltd.

K. Lockhart Smith, *Chairman, Joint Managing Director*

A. T. Burlinson, *Joint Managing Director*

E. W. Becket, H. S. Hind, H. G. Jessop,

D.P.L. Matthews, E. S. Morden, *Directors*

SERVICES: Production and non-theatrical distribution of 35mm and 16mm documentary, industrial, educational, scientific, advertising and national propaganda films; TV and cinema advertising films; sound filmstrips; Cartoon, puppets & technical diagram animation, feature films for theatrical distribution. FACILITIES: Two sound stages and insert stage at Merton Park, London; mobile location units. Cutting rooms, recording and preview theatres; Westrex recording. Cartoon and animated diagram studios. Casting dept. Film library and non-theatrical distribution organization.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Service for East Africa* (Barclays Bank D.C.O.); *New Penicillins* (Beecham Research Lab Ltd.); *The Sure Thing* (British Insurance Assn.); *Listen to Steel* (British Iron & Steel Federation); *European Community* (E.E.C.); *The Pharmacology of Fluothane* (Imperial Chemical Industries Ltd.); *Virginian Venture* (Imperial Tobacco Co. G.B. Ltd.); *Meet the Midland* (Midland Bank Ltd.); *Chemistry for the Nuclear Age* (United Kingdom Atomic Energy Authority); *Association of Ideas* (Whitbread & Co. Ltd.).

GATEWAY FILM PRODUCTIONS LTD.

470 Green Lanes, London N. 13

Phones: Palmers Green 1003 & 7440

Date of Organization: 1946

W. H. Baddeley, *Managing Director*

C. W. Bending, *Educational Director*

G. L. Smart, *Sponsored Production Mgr.*

Josef Leszczynski, *Chief Sound Recordist*

Robert Webb, *Education Division Dir.*

SERVICES: Production of motion pictures for industry; public relations, sales, training, education, religion, TV. Distributors of educational films (Coronet and Indiana University films). FACILITIES: Sound stage 40' x 20'; sound recording; editing rooms; animation.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Right Down the Line* (Standard Telephones & Cables Ltd.); *The Helping Hand* (The Salvation Army); *The Medway Bridge* (Kier-Christiani Neilson); *Kenya Mountain* (Methodist Missionary Society); *The Nile in Egypt* (self-sponsored).



GUILD TELEVISION SERVICE LTD.

(Associate of the Film Producers Guild Ltd.)

Exchange Court, Strand, London W. C. 2

Phone: COVent Garden 2733

Cable: Filmicity, London

Date of Organization: 1955

K. Lockhart Smith, *Chairman*

D.P.L. Matthews, *Managing Director*

A. T. Burlinson, *Company Director*

J. J. Henderson, *Company Director, Gen. Mgr.*

D.C.R. Macdonald, *Company Director,*

Sr. Prod.

SERVICES: Production of motion pictures and TV commercials from consultation through script and storyboard to finished film. B/W and color. FACILITIES: Sound studios for live-action film production. Location filming resources. Equipment for special animation, trick, model and photo-animation. Commentary and effects, recording studio, sound library, 6 cutting rooms, etc.

RECENT PRODUCTIONS AND SPONSORS

TV & CINEMA COMMERCIALS: for Gillette Razors and Blades; Omo (S. H. Benson Ltd.); Gallahers Cigarettes (Service Adv. Co. Ltd.); Dunlop Tyres (Charles F. Higham Ltd.); Alka-Seltzer (London Press Exchange); Peter Stuyvesant (Greenlys Ltd.); Piccadilly Cigarettes (McCann-Erickson Adv. G. Ltd.); and many others.

HALAS & BATCHELOR CARTOONS FILMS LTD.

Lysbeth House, 10A Soho Square, London, W. 1

Phone: GERrard 7681-2

Date of Organization: 1941

Branches: Overseas Broadcast Services Ltd.

230 Park Ave., New York 17, N.Y. Phone:

OREgon 9-0560. Associate: Louis de Roche-

mont Associates Inc., 18 East 48th St.,

New York 17, N. Y. Phone: PLaza 5-9710.

Lumina Propaganda, Dusseldorfer Strasse 1,

Frankfurt (Main), West Germany. Phone:

33-45-26. Erich Viehweg, *Repr.*

John Halas, *Director*

Joy Batchelor, *Director*

S. Eckman, Jr., C. B. E. (U. S. A.), *Director*

Jack King, *Chief Editor*

Bernard Gitter, *Sales Manager*

SERVICES: Staff of 40 for animated film production for advertising and entertainment for TV and cinema. Industrial, public relations and educational films. FACILITIES: Studio for both celluloid animation and 3-dimensional puppet, model animation. Five animation cameras, including an Oxberry; 3 model camera setups. Editorial and projection equipment for 35mm and 16mm.

HALAS & BATCHELOR:

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Is There Intelligent Life on Earth* (Living Screen Inc.); *Pulmonary Function* (Boehringer Ingelheim Ltd.); *Automania 2000* (British Lion Films Ltd.). COMMERCIALS: Series of cartoons for Princes Food Products Ltd.; Michelin Tyre Co. Ltd.; Ilegemann, Dusseldorf.

KINOCRAT FILMS LIMITED

55, Cromwell Road, London S. W. 7

Phone: FRObisher 2242-3-4

Date of Organization: 1937

Associate Companies (Contact through head office): Photographic Illustration Ltd.; Sixteen Services Ltd.; Telecameras; Kinocrat Films — Audio-Visual Division.

Gerald Cookson, *FIBP, Managing Director*

D. Brian Gibson, *FIBP, Technical Director*

Innes Watson, *Sales Director*

John B. Talbot, *Production Manager*

SERVICES: Production of 16mm technical, industrial, sales, TV and all other films for specialized purposes. Audio-visual division covers equipment sales, filmstrip and sound slide production; associate companies cover still photography, closed-circuit TV color and b&w installations; production facilities for external units. FACILITIES: Sound stages and silent insert studio; 16mm editing facilities, script dept., sound recording, dubbing and post-synching, preview theatre, titling, animation; full technical facilities, location services, permanent staff and crew. Script to screen service. Represented in Europe, South Africa, Canada and Australia.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Please Shut the Door* (William Newman & Sons); *Look — No Wings* (Castrol Ltd.); *Selling from the Service Station* (Regent Oil Co.); *Diamonds in the West* (Diamond Corp., West Africa); *Cooking a Million* (J. Heinz & Co.).

Les Cineastes Associes

34 South Molton Street, London W. 2

Timothy Grey, *in charge*

(See complete listing in Paris, France)

LITTLETON PARK FILM PRODUCTIONS LTD.

Shepperton Studios, Shepperton, Middlesex

Phone: CHIErtsey 2611

Date of Organization: 1961

Ronald Spencer, *Managing Director*

Roy Boulting, *Director*

Sidney Gilliat, *Director*

SERVICES: Specialized film production company of British Lion Films; producers of feature, documentaries, sponsored and advertising films, training films, TV commercials, etc. FACILITIES: All the facilities of Shepperton Studios.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Daan Rendezvous* (Ford Motor Co.).

Marathan International Productions Ltd.

Publicity House, Bell Street, London N. W. 1

Maurice Ford, *in charge*

(See listing in New York City)

MOTTERSHAW COMMERCIAL FILMS

Union Road, Sheffield 11

Phones: 52696; 50791

Date of Organization: 1929

Associates: Sheffield Photo Co. Ltd., Photo Finishers (Sheffield) Ltd.

H. Mottershaw, *Chairman*

E. R. Mottershaw, *Managing Director*

J. R. Mottershaw, *Director*

A. Dalby, *Production Manager*

SERVICES: 16mm film production for commerce and industry and associated sources. Retail photo

At last a slide projector...



...smooth enough to sell with



This new KODAK CAROUSEL Projector, Model AV-580, should never get in the way of a sales presentation. Slides don't jam, because they're gravity-fed, not pushed, into the projector. No pause to change trays, because one tray holds 80 slides! No delays to replace or remove a slide, because the top-mounted tray permits instant editing and selective slide viewing. Slide changes are always in step with the script, because there's a full-control remote control, automatically timed changing, and now a color-coded control board. On this new audiovisual model there's even provision for adding a switch to turn the lamp off by remote control during a pause in slide showing. In addition, there's a 3-wire grounded power cord and an automatic lamp safety switch to protect slides when the projector is being used as a repeater in trade show displays. For sound-slide shows, a KODAK CAROUSEL Programmer, which synchronizes the projector with a tape recorder, is available.

SLIDES, SOUND, MOVIES—THERE'S A KODAK AV PRODUCT FOR EACH



© EASTMAN KODAK COMPANY 1964

New EASTMAN Sound Recording Tapes

New DUROL base has great strength, yet breaks clean without stretching in case of equipment failure. New sound clarity, new back-printing. Choice of low-print tape with high output, highest output tape with low noise.

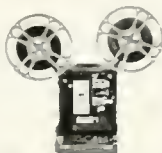


KODAK Cameras and Film

Slides, movies, color or black-and-white, there's a combination of Kodak camera and Kodak film perfect for your purpose. New KODAK INSTAMATIC Cameras feature instant loading—no threading.

KODAK PAGEANT Projectors

Complete line of 16mm sound projectors, all simple to thread and use. Brilliant screening of sound and silent films, with edge-to-edge sharpness. Choose models with regular optical sound, magnetic-optical sound, or new instant-warmup transistorized sound.



EASTMAN KODAK COMPANY, Rochester, N. Y. 14650

Please send information on these Kodak audiovisual products:

- ☐ KODAK CAROUSEL Projectors ☐ KODAK PAGEANT Projectors
☐ EASTMAN Tapes ☐ KODAK Cameras and Film

NAME _____

TITLE _____ COMPANY _____

ADDRESS _____

CITY _____ STATE _____ ZIP CODE _____

2-47

PRODUCTION: ENGLAND

MOTTERSHAW COMMERCIAL FILMS:

and recording-projection sound equipment and materials sales and service. Photo printing and processing, color and b&w; still photography. FACILITIES: Recording 1/4" and 16mm tape transfers, etc. All aspects of production except printing.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *Engineers to the World* (The Ruston Group); *The Day the Taps Ran Dry*; *Elvington Pipeline* (City of Sheffield, Water Dept.); *Drive with Clare* (The Jack Clare School of Motoring); *A Good Investment* (British Investment Castors Technical Assn.).

RHR PRODUCTIONS LIMITED

Guild House, Upper St. Martin's Lane,
London W.C. 2

Phone: TEMple Bar 5420

Cable: Filmicity, London

Ronald H. Riley, *Managing Director & Exec. Producer*

K. Lockhart Smith, *Chairman*

A. T. Burlinson, *Director*

SERVICES: Producers of industrial and government sponsored motion pictures. FACILITIES: Full studio, location, distribution and film library facilities available through associated companies of the Film Producers Guild Ltd.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *Living with Aircraft* (Admiralty); *Hole in the Ground*; *Advice to Householders* (Home Office); *Fireplanning in Nuclear War* (War Office); *Tribute to Stirling Moss* (British Petroleum); *Business Connections* (General Post Office); *Room for Improvement* (Gas Council); and others.

STEWART FILMS LIMITED

2 Orchard Road, Malvern, Worcestershire

Phone: MALvern 4975

John R. F. Stewart, *Managing Director*

Richard J. Need, *Director*

Michael A. Seligman, *Director*

R. K. Hardy, *Director*

SERVICES: 35mm and 16mm motion picture production; scripting, editing. FACILITIES: Editing and sound recording; insert and model stage; Arriflex, Mitchell, Newman-Sinclair 35mm cameras; Arriflex, Bolex, Filmo 16mm cameras.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *Make a Signal*; *Radar Reporter* (Admiralty); *These Are Your Children* (Institute of Notre Dame de Namur); *Spinning* (Air Ministry); series on optics and electronics (Esso Petroleum Co. Ltd.).

SWIFT FILM PRODUCTIONS

1 Wool Road, London S. W. 20, England

Phone: WIMbledon 2040

Date of Organization: 1963

T. Peter Hadingham, M.B.K.S., *Director*

SERVICES: 16mm b&w and color film production, specializing in documentary and industrial subjects: live dialogue, foreign versions and all stages of part-production. Sound recordings for films, filmstrips and exhibitions. FACILITIES: 16mm cameras, lighting and recording equipment, cutting room.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *Packed for Impact* (The Reed Paper Corp.); *Luck of the Devil* (The Distillers Co. Ltd.); *The Hidden Links*, revised (The Beecham Corp.); *Peter Alliss and the Eastern Model* (Slazengers); *Arctic Nomads* (Educational Foundation for Visual Aids).

TELEVISION LIMITED

Film House, 142 Wardour St., London W. 1
Phone: GERard 3381

Date of Organization: 1959

Anthony J. O'Leary, *Executive Director*

Leslie J. Nntt, *Production Chief*

John W. Morrice, *Camera Chief*

Roger C. S. Wooburn, *Animation and*

Construction Chief

Ian N. H. Purves, *Art Director-Designer*

SERVICES: Model animation and special effects filming. Matte inserts, stop frame and close-up cinematography. FACILITIES: Animation and special effects, studios, model-making shop, Erwin Rostrum with Bell & Howell camera, Newall camera and 35mm Arriflex.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Jaywalking* (Central Office of Information). TV COMMERCIALS: for Hornby Trains (Meccano); Manns Breweries; Gales Honey; Birds Garmi.

TURNER'S FILM PRODUCTIONS

Pink Lane, Newcastle-upon-Tyne

Phone: NEweastle 2-5391

Date of Organization: 1945

E. Binns, *Managing Director*

F. B. Nicol, *Film Prod. Chief*

SERVICES: Producers of 16mm industrial and commercial films. FACILITIES: 16mm cameras; lighting; recorder; studio, cutting rooms; two preview theatres; 16mm neg and reversal film processing; titles, animated diagrams.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Northern Star* (Shaw Savill Line); *Total Excursion* (Welwyn Electric Ltd.); *Introducing Jobling Opalware* (James A. Jobling & Co. Ltd.); *Supergrid Crosses the Water* (Central Electricity Generating Board); *Vaux Encourage Sport* — 1963 (Vaux & Associated Breweries Ltd.); *Radicon Speed Reducers* (David Brown Industries Ltd.).

T. V. CARTOONS LIMITED

36-38 Dean Street, London W. 1, England

Phone: GERard 9385

Date of Organization: 1957

John Coates, *Business Manager*

George Dunning, *Managing Director*

SERVICES: Producers of cartoon films for TV and industry. FACILITIES: Fully equipped cutting room and Rostrum camera. 35mm and 16mm production.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Discovery — Penicillin* (Central Office of Information); *Coal Board Safety* (National Coal Board); *All Round Comfort* (Gas Council); *Golden Wonder Crisp* (Golden Wonder Crisp Co.); *Mother's Pride*, series (British Bakeries Ltd.).

WORLD WIDE ANIMATION LTD.

34 Cursitor Street, London E. C. 4

Phone: HOLborn 7666

Date of Organization: 1955

Hindle Edgar, *Managing Director*

James Carr, *Director*

V. L. Price, *Director*

SERVICES: Animated cartoon films, film credits and titles. FACILITIES: See World Wide Pictures Ltd.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Radiation*, Part I & II; *Transistors* (Philips, Eindhoven); *Eye for Isotopes*, animation (United Kingdom Atomic Energy Authority); *Your Digestion* (Unilever Ltd.).

For the BEST in Film Production Sources
— Refer to These Review Pages in 1964

WORLD WIDE PICTURES LTD.

34 Cursitor Street, London E. C. 4

Phone: HOLborn 7666

Date of Organization: 1942

James Carr, *Managing Director*

Hindle Edgar, V. L. Price, D. H. Kentish,
C. T. Parris, *Directors*

SERVICES: 35mm and 16mm sponsored public relations, documentary, training and sales films for industry and Government depts. TV programs. FACILITIES: Theatre and cutting rooms; 85' x 45' studio with full equipment and ancillary facilities. Western Electric recording theatre.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The Calculated Risk* (British Petroleum Co. Ltd.); *Mind Over Metal* (Guest Keen and Nettlefold); *People Productivity and Change* (British Productivity Council); *The Controllers* (Central Office of Information).

WORLD WIDE TELEVISION

FILM SERVICES LTD.

34 Cursitor Street, London E. C. 4

Phone: HOLborn 7666

Date of Organization: 1957

Douglas Kentish, *Managing Director*

James Carr, Hindle Edgar, V. L. Price,
Directors

SERVICES: All types of TV and cinema advertising films. FACILITIES: See World Wide Pictures Ltd.

RECENT PRODUCTIONS AND SPONSORS

TV COMMERCIALS: Serving major clients in London and also projects for U.S.A. and Italy.

FRANCE

LES ANALYSES

CINEMATOGRAPHIQUES

15 Avenue de Segur, Paris 7eme, France

Phone: 705-84-20

Date of Organization: 1947

George Roze, *General Manager*

Jean Vincent, *Edition & Equipment Mgr.*

Robert Arquer, *Production Manager*

Gerald Baigneres, *Sales Manager*

Yvette Boze, *Office Manager*

SERVICES & FACILITIES: Department Production and Realization: Documentaries, industrial and sales promotion films, 16mm and 35mm and filmstrips. Department Ultra-Ralenti: Studios with high speed Kodak camera. Department Film: Editing, titles, effects, synchronization, dubbing (cutting rooms, projection rooms). Department Equipment: Authorized dealer for Bell & Howell. Department Edition: Diffusion and sale of sales-training films.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *La Pierre . . . Aujourd'hui*; *Le Nouvel Age de Pierre* (Syndicat des Maîtres Carriers); 200,000 par an (Arthur Martin); *Vari-lux* (Ste. des Lunetiers); *C'est Dela que vous Attendez!* (Syndicat Banques Populaires); *Madagascar* (Air France); *Cinquantenaire C.G.E.E.* (C.G.E.E.).

LES CINEASTES ASSOCIES

25 Chemin de Presles, Saint-Maurice, Paris

Phone: Ent 68-50

Date of Organization: 1953

Branches: 34 South Molton St., London W.2.

Timothy Grey, *in charge*. Via Lovanio 10.

Milan, Italy. Philippe Goeminne, *in charge*.

Jacques Forgeot, *President*

Graham Vine Clutterbuck, *Commercial Director*

Daniel Rondeleaux, *Production Director*

Serge Vincent-Vidal, *Company Secretary*

SERVICES: Bilingual staff in French, English, German, Italian. Cartoon dept., stop motion; live

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FRENCH PRODUCERS

LES CINEASTES ASSOCIES:

action; photo animation; marionettes; music; design. FACILITIES: Six stages, laboratory, projection cinema, dressing rooms, restaurant, sound studios adjacent.

RECENT PRODUCTIONS AND SPONSORS
TV COMMERCIALS: for Wills Cigars and Cigarettes (S. H. Benson); Bowater Paper Co. (J. Walter Thompson); Esso Petroleum (Sodico); Noxzema (Sullivan Stauffer); Colgate Dental Cream (Colman Prentis Varley).

LES FILMS PIERRE BOYER

29 rue Vernet, Paris, France
Phone: Balzac 45-77

Date of Organization: 1948
Pierre Boyer, *President*
Michel Boyer, *Associate Director*
Paul Seguin, *Technical Director*

SERVICES: Scientific and technical films. FACILITIES: For production of 35mm and 16mm films.
RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: Series for Nestle; Simca.

CINEMA ET PUBLICITE

24 Avenue Marceau, Paris 5, France
Phone: Balzac 21-25

Date of Organization: 1939
Jacques Meynot, *President*
Jacques Zadok, *General Manager*
Charles Peiffert, *Manager*
Pierre Picherit, *Public Relations*

SERVICES: Advertising films, 35mm Eastmancolor and black and white for commercial TV and cinema. FACILITIES: Exhibition of advertising films in cinemas; exclusive screening rights in 1420 cinemas in France, 510 in North Africa, 150 in West Africa, 65 in Madagascar, 52 in French Caribbean Islands and Polynesia.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: series of films for: Martini (International); Renault; Compagnie Francaise de Distribution Total; Paic (Cadum-Palmolive); 3 films for Compagnie General Transatlantique.

OFFICE DE DOCUMENTATION PAR LE FILM

31 rue du General Delestraint, Paris 16
Phone: AUTEuil 33-05; 33-06

Date of Organization: 1945
Jacques Mandereau, *Managing Director*
Jean Ruault, *Commercial Manager*
Ralph Safra, *Sales Manager*

SERVICES: Production of short films, informational and public relations films; filmstrips; slides.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *The Battle Horse* (French Savings Bank); *Marriage of Convenience* (Agricultural Mutual Insurance); *Workers on Trains* (The Comity for the Promotion of Sea Fishes in Human Meals); *A Story of Bretagne*; *The Life of Abel Gance*; *The Work of Gustave Moreau*; *The Work of Rudolph Bredin*; *Football* (no sponsors).

FRANCE - ECRANS

9 rue Ampere, Paris 17, France
Phone: WAGram 71-01

Date of Organization: 1931
Henri Chaplais, *President, General Manager*
Jean Rosset, *Asst. General Manager*
Jean Goua, *Commercial Manager*
Albert Daniel, *Admin. Manager*
Roger Large, *Art Director*
Lucien Pillon, *Production Manager*

FRANCE—ECRANS:

SERVICES: Industrial and public relations films, TV and cinema commercials; all techniques. FACILITIES: Distribution through 750 cinemas. Stock library of several hundred films.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: Untitled for Cognac Martell; Grundig; Sierra Radio; Caltex; Van Dyke Carpets.



Filmex, Inc.

36, Quai Louis Bleriot, Paris 16, France
Phone: AUTEuil 72-66

Everett Hart, *Executive in charge*
(See complete listing under New York City)

FILMS ROGER LEENHARDT

22 rue du 4 Septembre, Paris 2
Phone: RIChelieu 46-22

Date of Organization: 1934
Roger Leenhardt, *President*
Sidney Jezequel

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *Portrait d'une Autre* (R.T.F.); and others. TV COMMERCIALS: Chooz (Franiatome).

COMPAGNIE LYONNAISE de CINEMA

71 rue de la Republique, Lyon (Rhone)
Phone: Lyon 37-SS-92

Date of Organization: 1935
Henri Giraud, *President*
Victor Kandelaft, *Administrator, Director-General*
Andre Jalibert, *Sales Director*

SERVICES: Production of short and feature films, industrial films and TV commercials. FACILITIES: Production equipment, laboratories and viewing theatre.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *Continent of Contrasts*; *Dive in the Unknown*; *Green Africa*; *Don't Play with Death*; *Discoveries* (no sponsors indicated).

FILMS MONTSOURIS S. A.

25 Avenue Reille, Paris 14, France
Phone: POIRt Royal 59-25

Date of Organization: 1950
Affiliate: Helivision Corp. of America, 667 Madison Ave., New York, N.Y. Phone: PLaza 8-0980. Gabriel Desdoits, *President*.

Albert LaMorisse, *President*
SERVICES: Specialized production of films from helicopters. FACILITIES: Helivision anti-vibration, gyro stabilizer with 35mm-16mm camera and electric powered zoom lens.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *The Greatest Story Ever Told* (George Stevens Productions); *Goldfinger* (Emotion Pictures for U.A.); *Nils Olgersen* (Nordisk Tonefilm); Untitled (Phillips Corp.); Untitled for Ford (Wilding Inc.).

Vavin, Inc.

(Video and Visual Information Films)
72 Boulevard Raspail, Paris VI, France
Phone: LITtre 99-61

Mme. Yvonne Oberlin, *Manager*
(See complete listing under New York City)

PRODUCTION: EUROPE

GERMANY

BOEHNER — FILM, Fritz Boehner KG

Hochhaus 1, Feldstr. Hamburg 4, Deutschland
Phone: 43 33 51/53; Teletype 02-11125

Date of Organization: 1926
Ludwig Boehner, *President*
Erna Boehner, *Vice President*
Gunther Heuck, *Executive Producer*
Regine Mittasch, *Executive Producer*
Randolf Heller, *Technical Manager*
Sebastian Lorrff, *Advertising Manager*

SERVICES: Motion picture production for industry, advertising, tourist-traffic, education, culture and TV. FACILITIES: Full studio and sound equipment and facilities.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *Vom Flugschein zum Luftfrachtbrief*, (Deutsche Lufthansa AG); *Schwarzwald — Erlebnis einer Landschaft* (Badischer Fremdenverkehrsverband); *Helix-Coil — gewalztes Muttergewinde*, (Heli-Coil Bollhoff & Co.); *Beruhmt und begehrt*, (Gebr. Marklin & Cie, Goppingen); *Begegnung mit einem Sanger*, (Nordwestdeutsche Werbefernsehen GmbH).

DEUTSCHE DOKUMENTAR und WERBEFILM GmbH

Kurfurstendamm 182-183, 1 Berlin 15
Phone: 90-01-21; Cable: Dewerfilm

Date of Organization: 1954
Representatives: Reembroden 6, 2 Hamburg, H.U.; Phone: 0411 - 50-35-11; Eckehard von Eckhard, *Repr.* 29, Abbey Road, London N. W. 8, England; Phone: MALda Vale 66-03; Mrs. Roth Wolf, *Repr.* 65-16 Boelsen Crescent, Forrest Hills 74, New York, USA.; Phone: IL 9-3187; Henry Hart, *Repr.*

Hello Weber, *President*
Hubertus von Weyrauch, *Sales Manager*
Gerhard Frank, *Production Manager*

SERVICES: Production of industrial and advertising films, cinema and TV. FACILITIES: Studios for live action, animation, cartoons.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *Report I* (IBM, Paris); films for Black & White Whiskey (Henkel); Rot-Weib, Brucke (Cigaretten Brinkmann AG); Berlin Impressions, Berlin Senate; Berlin West (no sponsor indicated). SLIDEFILMS: for Cinzano, Rot, Weib Vermouth (Fr. Cinzano).

FILMSTUDIO KURT PIT MULLER

Eidechsenweg 8-10, Bensberg-Frankenforst
Phone: Bensberg 64175

Kurt Pit Muller, *President*
SERVICES: Industrial and educational films, features, advertising films for cinema and TV; cartoon animation. FACILITIES: Normal and trick cameras; micro and macro film apparatus for scientific work; two trick tables, rear-projection; optical printer, cutting room, sound recording, studio, auditorium.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *Makrolon* (Bayer Works); *Craftsmen in Chemical Factories* (Society to Prevent accidents in chemical industry); *Young People at a Loss* (Union of the Employers Assns. of Chemical Industry); *The Winter, the Salt and the Road* (German Solvay Works); *The Fairy Tale of "Drops"* (TV Company of Northern Germany).

Where to Find the Best in Film Production Resources Around the World

☆ At the service of film sponsors, trade groups and agencies in the U. S. and in other lands are these specializing film production companies whose facilities are available for complete films or location sequences in their areas. ☐

GERMAN PRODUCERS

GONG-FILM BODO MENCK

Hofweg 53, Hamburg 22
Phone: 22-35-17

Date of Organization: September, 1956

Branch: Bamberger Strabe 2, Berlin-Wilmersdorf

Bodo Menck, *President*

SERVICES: Production of sponsored films; synchronizing and distribution of sponsored films for non-commercial use in Western Germany, Austria, etc. FACILITIES: Studio, camera equipment, playback, etc.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Bridge of Friendship* (Ministry of Federal Property); *Berlin - Germany's Capital* (Ministry of Marshall Plan Aid); *Navy's SOS Service* (Ministry of Defence); *Point for Point* (Vereinigte Glanzstoff-Fabriken AG); *Perlon-zeit* (Perlon-Warenzeichenverband e.V.)

Halas & Batchelor Cartoon Films Ltd.

Lumina Propaganda, Dusseldorfer Strasse 1, Frankfurt (Main)

Phone: 33-45-26

Erich Viehweg, *Representative*

(See listing under London, England)

INDOC INDUSTRIE-UND FERNSEHFILM GMBH

Waldhornstrasse 4, Munchen-Obermenzing
Bundesrepublik, Deutschland
Phone: 57 33 10

Date of Organization: April, 1962

Volkmar R. Kahlert, *President*

SERVICES: Industrial, documentary and television films. FACILITIES: Filming and Editing.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: 35mm color - *Mannesmann-woche im Ausland*, (Mannesmann A. G., Dusseldorf); *Entsabung von LD-Konverten*, (Fried. Krupp Industriebank); *Hier spricht die Kamera*, and *Satellitenbodenfunkstation Raisting*, (Deutsche Bundespost); *MAN - Lastwagen*, television spots (Maschinenfabrik Augsburg-Nurnberg).

INSEL-FILM GmbH & Co.

Karlsplatz 19-20, Munich, Germany
Phone: 59-28-76

Date of Organization: 1947

Norbert Handwerk, *President*

Dr. Herbert Fischer, *Director*

SERVICES: Production of industrial, commercial, documentary films. FACILITIES: Film studios for motion picture production.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Geschwindigkeit* (no sponsor indicated); *Das Lichtbild* (Perutz Fotoverke); *Die* (Deutscher Normenausschub); *Eine Zeitung Entsteht* (Suddeutscher Verlag).

LEONARIS-FILM DR. GEORG MUNCK KG

Bobligen-Tannenber, Germany
Phone: 21641

Dr. Georg Munck, *President*

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Entzundung - Bild und Therapie* (E. Merck AG); *Herzinfarkt* (Byk-Gulden); *Verkürzte Wege* (Volkswagen); *Aktuelle Landwirtschaftliche Filmschau* 26 and 27 (Folge).



Potomac Films, Inc.

Martiusstrasse 8, Munich, Germany

Dr. Norman Pen Schenker, *Representative*

(See listing under Washington, D. C.)

HOLLAND

CARILLON FILMS N. V.

Koninginnelaan 45, Rijswijk-ZH, Holland
Phone: K70-986765

Cable: Carillon Films The Hague

Date of Organization: 1949

Ted de Wit; Gerald J. Rancamp, *Managing*

Directors/Executive Producers

Emmanuel Hamer, *Production Manager*

Ruud van der Wal, *Script Dept. Head*

John van der Steen, *Narration Dept. Head*

Ronny Erends, *Senior Producer*

Prosper Dekeukeleire, *Camera Dept. Head*

Nico van Baarle, *Art Director*

Peter Konings, *Sound Dept. Head & Foreign*

Version Dubbing Service

Eva van Beverwijk, *Editing Dept. Head*

Lien Lindeman, *Animation Dept. Head*

H. H. Bloemen, *Administration Dept. Head*

SERVICES: From script to screen in 35 and 16mm color, live-action, animation and soundslides. Public relations, tourist and sales promotional films; TV commercials and spots. Distribution arrangements for sponsored films. Foreign versions dubbing services. Foreign narrations in: French, German, Spanish, Portuguese, Brazilian, Dutch, Danish, Swedish, Norwegian, Italian, Arabic. FACILITIES: Shooting stage; Newman Sinclair, Arriflexes, Bell & Howell, 16 and 35mm cameras; blimps, dollies, booms; 100,000 watt lighting equipment; sound with Philips 4 channel 17½mm, 4 channel 35mm and 4 channel twin or triple track 35mm stereophonic sound; Leevers-Rich sound recording system with synchro-pulse; fully automatic 35mm Crass-Berlin animation camera and stand; 40-seat screening theatre for 35mm and 16mm and double-head magnetic soundtracks; script dept. with research library; casting files, sound effects and music library; cutting room facilities with 35mm Steenbeck (Cinemascope) for magnetic tracks in 17½mm and 35mm; 35mm Acmiola; 16mm, 17½mm and 35mm Moviola with soundtracks.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Symphony in M* (Cooperative Condensed Milk Factories); *Skywide Philips* (Philips); *Power for Holland* (South Holland Electricity Board); *A Good Shot* (Assn. of Mfrs. of Domestic Electrical Appliances); *Cablewise* (Netherlands Cable Factory).

ITALY



Gilbert Altschul Productions, Inc.

Via Aristide Leonari 67, Rome, Italy

Rodolfo Besesti, *in charge*

(See listing under Chicago, Illinois)

AMERICAN FILM SERVICE

Salita San Nicola da Tolentino, 13, Rome

Phones: 464783; 389774; Cable: AFILM, Rome

Date of Organization: August, 1961

Warren Kiefer, *Producer*

Paul Maslansky, *Producer*

Beuzo Lucidi, *Chief, Editorial*

Fritz Muller, *Production Supervisor*

SERVICES: 35mm and 16mm motion pictures; location shooting throughout Europe, Africa and Middle East with multi-lingual European crews. Scripts, editing, dubbing. FACILITIES: Cutting and screening rooms, animation and special effects.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Hector* (Walt Disney Studios); *Markets for Oil* (Standard Oil Co., N.J.); *Le Congo Vice* (Republic of Congo Govt.); *The Empty Canvas* (Carla Ponti-Levine); *The Long Ships* (Columbia).

Augusta Productions Italiana s.r.l.

Via Visconti di Modrone 32, Milan, Italy

Phone: Milan 792472

Ezio Levi, *Managing Director*

(See complete listing in London, England)

Les Cineastes Associes

Via Lovanio 10, Milan, Italy

Philippe Goemine, *in charge*

(See complete listing in Paris, France)

Marathon International Productions, Inc.

Piazzale Biancamano E, Milano, Italy

Fern Field, *in charge*

(See listing under New York City)

IN SCANDINAVIA

DENMARK

ARNO STUDIO A/S

Meldahlsgrde 1, Copenhagen 5, Denmark

Phone: Minerva 3080

Date of Organization: 1950

Arved Tholle, *President*

Ilse Schultz, *Secretary*

Knud Johansen, *Treasurer*

Carl Otto Petersen, *Production Manager*

Per Bressendorf, *Asst. Photographer*

Kare Bennike, *Sales Manager*

Axel Pless, *Chief Sound Engineer*

Jorgen Thomsen, *Sound Engineer*

Ole Orsted, *Asst. Sound Engineer*

Borge Madsen, *Studio Manager*

SERVICES: Production of motion pictures for government, industry, education and TV. Recording, editing and dubbing into various languages. FACILITIES: Approx. 2,200 sq. ft. of studio space; mixing studio; narration studio. 8 cameras (Arriflex, Debrie, Bell & Howell) soundproof and silent. 120,000 watts of lighting equipment; 35 and 16mm optical recorders; 6 channel mixing console. Gramophone recording; music and sound effects library. Electronics service dept. Engineering research dept. 3 projection rooms. 2 trucks.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Experiments in Elements*, English and Danish (Irma Supermarket); *A Good Advice* (The Danish Oilmills); *Gardening* (Information Office of the Agriculture Society); *Up to Date*, series (Ford Motor Co.); *Nivea* (Nivea Cream Co.).

NORDISK FILM (Group)

Mosedalvej, Copenhagen, Denmark

Phone: (01) 30-10-33; Telex: 5006

Date of Organization: 1906

GROUP

A/S Nordisk Films Kompagni

Erik Balling, *President*

A/S Nordisk Films Teknik

Ove Sevel, *President*

A/S Nordisk Film Jr.

Ove Sevel, *President*

A/S Nordisk Kortfilm

Mrs. Tove Hebo, *President*

A/S Nordisk Tegnefilm

Ib Steina, *President*

A/S Nordisk Reklamefilm

Erik Dibbern, *President*

SERVICES: Group of specialized firms produces features, documentaries for government, industry, TV; animated films; commercials and advertising films. FACILITIES: Complete studio facilities with full equipment; sound stages; complete laboratory. 35mm and 16mm Eastman color and b&w; Ektachrome 16mm developing and print-

ARRIFLEX at work — ONE OF A SERIES *



ARRIFLEX® choice of "shoestring movie-makers"

On a "shoestring" budget and under conditions that allowed no margin for error, Ralph and Bri Brooke, husband-&-wife producing team, created "The Magic Tide," a 32-minute theatrical color film which has met great success. The Brookes wrote, directed, photographed and edited the film, made in San Felipe, a small fishing village in Baja California, Mexico. Following the maxim that "the best is the most economical in the long run," they rented an Arriflex 16, and with only "crash" instructions in its operation, Bri Brooke—shooting in color for the first time—filmed a charming story of childhood adventure. Original footage was blown up to 35mm for theatrical release. Filming was done outdoors under unusually difficult conditions:

searing 120° heat, sifting, penetrating dust and a native cast. Many of the shots were now-or-never, with no chance of retakes, but Arriflex came through for the Brookes, "...a great piece of camera craftsmanship that has never let us down." The interesting story of the filming was reported in the December 1962 American Cinematographer Magazine.

Successful "shoestring" movie-makers and top budgeted film producers in industry, science and the motion picture capitals of the world, share the same satisfaction with Arriflex's production economy, performance and dependability. From missiles to microbes, in studio or on location, you can depend on Arriflex.



From the microscope to the missile range... from spot locations to sound stages... Arriflex professional motion picture cameras are the dominant choice of filmmakers in science, industry, and entertainment. They're lightweight, rugged, tremendously versatile — uniquely suited to a range of applications virtually without limits. Here are some of the features that give Arriflex cameras their remarkable capabilities:

- MIRROR-SHUTTER REFLEX VIEWFINDER • REGISTRATION-PIN FILM MOVEMENT • 21°-DIVERGENCE 3-LENS TURRET • CONTOUR HAND GRIP • FRAMES-PER-SECOND TACHOMETER • COMPLETE ACCESSORY SYSTEM... lenses, standard and special-purpose electric drives, power supplies, time-lapse equipment, film magazines, sound blimps, tripods.



WRITE FOR NEW CATALOG.

*YOU ARE INVITED to send us a description of your special use of Arriflex equipment.

ARRIFLEX CORPORATION
OF AMERICA

257 PARK AVENUE SOUTH, NEW YORK 10, N. Y.

PRODUCTION: EUROPE

NORDISK FILM GROUP:

ing; sound studio; projection rooms; cutting rooms; stages; dubbing.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *Blacksmiths Anniversary* (Blacksmith Union); *Brown Movements; Christmas Stamps; Mysore* (Government); *Grass* (Agricultural Information Office); *He-She-and the Money* (Savings Bank Assn.); *3 Girls in Paris; Whose Girl Are You?* (self-sponsored). Dubbing for Walt Disney Prods.; Nat'l Film Board of Canada; and others; approximately 20 advertising films for various Danish advertising agencies.

ORION FILM INC.

Middelfartvej 121, Odense, Denmark
Phone: (09) 12-75-18

Date of Organization: 1947

Tage Larsen, *President*

Ebbe Larsen, *Director*

Lionel Chisnall, *Sound Engineer*

Kristian Seeberg, *Script*

SERVICES: Production of 16mm and 35mm documentary, industrial, educational and TV films. **FACILITIES:** Camera, light and sound unit. 16mm and 35mm cinema.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Electrical Motors* (Thomas B. Thirge); *The Island of Bornholm* (B P Gas); *The System of Sana* (Eysen Sackekompagni); *Fairy-Tale and Reality* (The Tourist Assn. of Odense). TV FILM: *A Corner of Greenland* (no sponsor indicated).

FINLAND

OY CENTRA-FILM AB

Merimiehenkatu 31, Helsinki, Finland
Phone: 53146

Date of Organization: 1960

Associated Companies: Centrafilm A S, Copenhagen, Denmark. Centrafilm G.m.b.H., Hamburg, Germany. Centrafilm A S, Oslo, Norway. AB Centrafilm, Stockholm, Sweden.

Mrs. Singa Sandelin, *Managing Director*

SERVICES: Motion pictures and slidefilms for government, business and industry (live action and cartoon). **FACILITIES:** Film and recording studios with full equipment.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Omo* (Lintas); *Van Houten Cacao* (Liikemaintonta); *Upo Washing Machine* (Sek); *Halex Toothbrush* (Finn-Ad); *Philips Radio* (Philips).

NORWAY

CENTRALFILM A/S

Akebergveien 56, Oslo, Norway
Phone: 67-63-93; Telex: 1926

Date of Organization: 1953

Associated Companies: Centrafilm A S, Copenhagen, Denmark. OY Centra-Film AB, Helsinki, Finland. Centrafilm GmbH, Hamburg, Germany. AB Centrafilm, Stockholm, Sweden.

Knut-Jorgen Erichsen, *Managing Director*
Kjell Austad, *Assistant Manager*

SERVICES: Production of all types of sponsored films and slidefilms. **FACILITIES:** Studio with 200 KW; 35mm and 16mm cameras; recording and cutting equipment; theatre.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Banking and the Community*

CENTRALFILM A/S:

(Commercial Banks of Norway); *How to Make Good Coffee* (Norwegian Coffee Committee); *Room for a Car* (Oslo Municipality). SLIDEFILMS: *Weeklies as Advertising Medium* (Assn. of Weeklies in Norway); *How to Lay a Table* (group of sponsors); *Untitled for Norwegian Unilever Assoc.*; Philips; Garrard; General Motors; and many others.

SVEKON FILM

Seiersbjerget 7, Bergen, Norway
Phone: 14688-14650

Date of Organization: 1950

Haakon Sandberg; Sverre Sandberg, *Owners/Managing Directors*

SERVICES: 16mm and 35mm film production of documentary, educational, public relations films. **FACILITIES:** 16mm cameras; 35mm Arriflex, 16mm single and double system recording; sound studio with 16mm magnetic recording.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Two Boys With Carrier Pigeon Lucky* (Norw. For. Dept., Norw. Seamen's Churches); *Fana Kommune* (Fana Kommune); *Bergen Anno 1963* (Bergens Privatbank); *Pyjamas* (Lepsoe Fabrikker); *Naturparker i Vesten* (self-sponsored).

SWEDEN

AB CENTRALFILM

Kaknaes, Stockholm NO, Sweden
Phone: 63-14-30

Date of Organization: 1947

Associated Companies: Centrafilm A S, Copenhagen, Denmark. OY Centra-film AB, Helsinki, Finland; Centrafilm GmbH, Hamburg, Germany. Centrafilm A S, Oslo, Norway.

Per Olaf Nuhuma, *President*

SERVICES: Production of all types of sponsored films and slidefilms. **FACILITIES:** Studios, cameras, cameramen, recording, cutting equipment, laboratories, etc.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Why Asea?* (Asea); *Untitled* (AB Astra). SLIDEFILMS: *Sources of Power* (Stal-Laval). **COMMERCIALS:** for Pepsodent (Lintas); cars (SAAB).

SVENSKA AB NORDISK TONEFILM

Apelbergsgatan 55, Stockholm, Sweden
Phone: 23-71-60

Date of Organization: 1929

P. G. Linden, *Managing Director*

Fred Terselius, *Sales Manager*

Lars Werner, *Production Manager*

SERVICES: Production services in 35 and 16mm for documentary, education, PR, advertising and training films, spots and slides. Distribution of sponsored films for non-theatrical screening. **FACILITIES:** Special A. V. department. Stage and sound studios. Editing.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Norrkoping* (City Authorities); *Ferrum* (LKAB Mining Co.); *Atoms in Everyday Life* (State Power Board & Atomic Energy Commission); *The Skanstull Building* (Folksam Insurance Co.); *A Growing World* (Swedish Metal Workers Union).

SPAIN



Potomac Films, Inc.

Joaquin Maria Lopez 68, Madrid, Spain

Hugo Serra Hamilton, *Representative*

(See complete listing in Washington, D.C.)

SWITZERLAND

Interlingual Television, Inc.

Engadinstr. 6, Chur, Switzerland

H. Hats, *General Manager*

(See complete listing in Tokyo, Japan)

Vavin, Inc.

(Video and Visual Information Films)

31 Grande Rue, Geneva, Switzerland

Phone: 26-21-27

N. Z. Moreno, *Vice President & Manager*

(See listing under New York City)

TURKISH PRODUCER

BAYSAL FILM

Taksim Sarayi, Istanbul, Turkey

Phone: 44 77 78; 44 77 79

Date of Organization: 1949

Kemal Baysal, *President, Executive Producer*

Sami Guner, *Director of Production*

Turgut Oren, Ali Ugur, Sumer Vatan, *Cameramen*

SERVICES: Specialists, color motion picture production. 35mm correspondent for CBS, ABC, New York; BCINA, London. Public relations, theatrical, television shorts in color or black & white. **FACILITIES:** Complete color laboratory facilities; two 35mm Arriflex, two 16mm Paillard Bolex cameras. 16mm and 35mm zoom lenses; CinemaScope lens; 35mm widescreen; ColorTrau lighting equipment.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *En Fazla* (Turkish Istanbul Bank); *Nectetin Ciftligi* (Turkish Ziraat Bank); *Cam Sanayimiz* (Turkish Glass Mfg. Corp.); *Mobilol 1963 Ekonomik Oto Yarisi* (Mobilol Co. of Turkey); *Eregli Steel Construction* (Koppers Co. U.S.A.).

AFRICA

FACTUAL FILMS LIMITED

P. O. Box 8290, Nairobi, Kenya

Phone: Nairobi 27704

Date of Organization: 1958

John C. Gee, *Managing Director*

Luke Broadley, *Technical Director*

SERVICES: 35mm and 16mm production of advertising, public relations, industrial and educational films. Personnel equipment, transport, preview theatre and studio rental. Courier-cameraman service for photographic assignments. **FACILITIES:** 35mm and 16mm cameras; Magnasync recording and dubbing equipment; Kellar Cinette sound sync editing; 16mm preview theatre.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Dudumaki* (Twiga Chemical Industries Ltd.); *Tusker Pamoja* (Kenya Breweries Ltd.); *Banco Beds* (Kenya Bolts & Nuts Mfg. Co. Ltd.); *Gossage Shirts* (Commercial & Industrial Combine Ltd.); *Antipar* (Burroughs Wellcome & Co., East Africa).

Late Listings Appear in Supplement

☆ Additional listings of overseas production companies, received too late to be included in these pages, will be published in the First Production Review Supplement, scheduled to appear shortly after midyear. Write for listing data. □

STUDIOS: AUSTRALIA

ARTRANS PARK TELEVISION PTY. LTD.

Warringah Road, French's Forest,
Sydney, New South Wales
Phone: JY 9311; Cable: Artfilm Sydney
Date of Organization: 1956

Branches: 218 High Street, Kew, Victoria, Melbourne, P. Britnell, in Charge, 229 West 43rd Street, New York 36, N.Y., H. Hughes, International Representative.

J. H. M. Oswin, General Manager
L. Becker, Manager
S. Higginson, Assistant Manager, Admin.
R. A. Becker, General Sales Manager
J. Pegus, Sales Manager
A. Ezard, Senior Producer-Director
A. R. Litchfield, Mgr., Documentary Devel.
G. Lowry, Mgr., Prod. Facilities
E. Taylor, Director, Photography
C. Pike, Animation Director
C. Woolveridge, Art Director
R. Moore, Recording Director

SERVICES: Feature production, TV program production, TV commercials and theatrical advertising films, documentary, training and industrial films. Equipped to handle film, videotape, animation production. FACILITIES: 35 and 16mm film production equipment. Mitchell BNC, Arriflex cameras; Osberry optical printer and animation camera; Westrex, Magnasyn sound equipment. Sound stages, lighting, etc. Videotape installation - 3 Ampex recorders with selective editing.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *Queensland Spectacular* (Ansett Transport Industries); *Garbag Story* (Australian Paper Mills.); *A Bird's Eye View* (Gordon Edgell & Sons Ltd.); *Corrosion Control* (Dunlop Rubber Co.). TV SERIES: for various sponsors.

AUDIO VISUAL PROMOTIONS PTY. LTD.

572 Princes Highway, Rockdale, New South Wales
Phones: 59 7108; 59 7103
Date of Organization: 1961

James Finnegan, President, Exec. Producer
Shirley Finnegan, Treasurer
Ronald Sheward, Writer-Director
Tony Eden, Art Director
Ron Clark, Marguerita Sheward, Artists

SERVICES: Sound slidefilms, motion pictures for public relations, sales promotion, dealer and sales training, education, sales meetings and technical training and selling. Fairchild 400 Rear View Projector distributor. FACILITIES: Linhof and Nikon; A. V. P. copy stand; lighting for studio and location photography; studios, dark rooms.

RECENT PRODUCTIONS AND SPONSORS
SLIDEFILMS: *Getting It in the Neck* (Hytest Axe & Tool Co.); *Success Story* (Primus); *Gask-O-Seal* (Parker Hannifin Corp., Aust. Asbestos); *Led-Plate* (Armitage Labs, Aust. Asbestos); *A Family of Tapes* (3M Co.); *The Golden Value Story* (Simmons Bedding Co.); *Philips Tape Records* (Philips Electrical Industries); *Simply Beautiful* (Arthur G. Wilson Pty. Ltd.); *Lockheed Brakes* (British Automotive Industries); *Weed Control in Wheat*; *Weed Control in Carrots*; *Domatol* (Geigy Asia).

CAMBRIDGE FILM AND TV PRODUCTIONS PTY. LTD.

221 Pelham St., Carlton N. 3, Melbourne, Victoria
Phones: 34-2166-7-S; Cable: CANFTEL
Date of Organization: 1949
W. V. Morgan, Chairman
George Morcom, Manager
Andrew Swanson, Director
Edmunds Gailis, Secretary

CAMBRIDGE FILM AND TV:

Em Dawson, Editor
Reg Morell, Documentary Promotion
Kevin Franz, Editor
Ken Boudrie, Grip
Diane Mooney, Cutter
Lynette Chandler, Reception

SERVICES: Producers of cinema and TV commercials, business and documentary films, slidefilms, etc. FACILITIES: 35mm and 16mm Arriflex cameras, 35mm Mitchell; studio crane, mixing console, interlock facilities, animation tables, preview theatre, optical effects.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *Blueprint to Progress* (Comzone Riotinto of Australia Ltd.); *The Grosvenor Story* (Myttons Ltd.). TV COMMERCIALS: for B.A.L.M. Paints; Cadbury-Fry-Pascal P.L.; Trans-Australia Airlines; Nugget Pty. Ltd.; Kodak (Asia) Pty. Ltd.; Road Safety Council; Nicholas Pty. Ltd.; Philip Morris (Aust.) Pty. Ltd.; Macapan Coffee; Astor Products Pty. Ltd.; Radio Corp. Pty. Ltd.; Monier Besser (Besser Bricks) Pty. Ltd.; Sterling Clothing Co. Pty. Ltd.; Allen's Pty. Ltd.

LEX HALLIDAY PRODUCTIONS

39 Pitt Street, Sydney, New South Wales
Phone: 27-6557. Cable: Austfilm
Date of Organization: 1951

Lex Halliday; Jean Halliday, Directors

SERVICES: 16 and 35mm industrial and documentary productions in association with Australian Instructional Films Pty. Ltd. Liaison with international feature film producers. FACILITIES: 35mm and 16mm equipment and facilities.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *Sydney Cove* (A.M.P. Society); *Meat with Care*, revised (State Meat Board); *Surgey Assistance Ned Kelly* (U.K. Feature.). TV SERIES: *Crowded Years*, script-production supervision (no sponsor indicated).

PERIER FILMS PTY. LTD.

PERIER PRODUCTIONS PTY. LTD.

24 Jamison St., Sydney, New South Wales
Phones: 27-6527; 27-4049

Date of Organization: 1947

Reg. Perier, Managing Dir., Exec. Prod. Dir.
Mildred Flynn, Director/Exec. Producer
Ronald Collins, Film Editor
Lana Nicholson, Colour Transparencies

SERVICES: Producers of 16mm documentary, education, business and TV films; 35mm color filmstrips; 35mm color still photography; 35mm color transparency library; commercial and industrial photography. FACILITIES: Sound studio and editing facilities. 16mm Cine Kodak Specials; 16mm magnetic sound recording equipment; time-lapse equipment; 35mm still cameras and 5" x 4" equipment.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: C.W. 60 (A.R.C. Engrg. NSW Pty. Ltd.); *Don't Be a Fall Guy*; *Don't Start Off with an Accident* (Dept. of Labour and Industry); *Design for Expansion* (Smith, Kline & French Lab. Pty. Ltd.); *Atoms for Everyday* (Aust. Atomic Energy Commission). TV COMMERCIALS: Series for Sunbeam Corp. Ltd.; and others.

SENIOR FILM PRODUCTIONS PTY. LTD.

85 Acland Street, St. Kilda, Melbourne, Vict.
Phone: 94-2427; Telex: SENFIL
Date of Organization: 1960
David Bilcock, Co. Chairman/Producer-Director
Nigel Tulloh, Managing Director/Secretary
Nick Vastchenko, Co. Director/chge. Slides Productions

PRODUCTION: PACIFIC

SENIOR FILM PRODUCTIONS:

Keith Homslow, Co. Director/Producer-Director
Len Heitman, Co. Director Lighting Director,
Chief Cameraman
Bruce McNaughton, Documentary Cameraman
Robin Copping, Live & Spec. Effects Cameraman
David Bilcock, Jr., Film Editor

SERVICES: 35mm motion pictures, audio-visual 8mm films for Fairchild Projectors; slidefilms for advertising, public relations, sales training, education and TV; documentaries for industry. Specialized color and b&w still photography. TV slides. FACILITIES: 50' x 50' sound stage sound-proofed for lip-synce filming; cyclorama; 35mm N. C. Mitchell with blimp, two 35mm Arriflex cameras with zoom and macro lenses; single frame stop motion motors for Arriflex and Mitchell cameras; Baby dolly, Mole-Richardson sound boom; full lighting and sound recording; 35mm Moviola; 16mm and 35mm projectors with double heads.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *To Our Mutual Benefit* (Ford Motor Co. Aust.); *Sight Salary and Survival* (Optical Prescription Spectical Maker); *The Keyword is Quality* (Aust. Wool Bureau); Untitled (Japanese Wool Textile Industry).

JAPAN

Cinecom-Japan

9-2 Chome, Sendagaya, Shibuya, Tokyo, Japan
Cable: Fukunaga

T. Fukunaga, Far East Representative
(See complete listing under Cinecom International Regina, Sask., Canada)

EDUCATIONAL FILM EXCHANGE, INC.

3 Ginza Nishi 6-chome, Chuo-Ku, Tokyo
Phone: 571-9351; Cable: Educafilms Tokyo
Date of Organization: 1919

E. Kanazashi, President
S. Kubota, Sales and Office Manager
I. Hirao, Studio Manager
S. Torii, Kansai Branch Manager
M. Imaizumi, Chubu Branch Manager
Y. Yabe, Kyushu Branch Manager

SERVICES: Production and distribution (also renting film libraries) of educational and cultural films; children's films (drama and animation); TV films and commercials. FACILITIES: 21,648 sq. ft. studio; four stages, 4,592 sq. ft.; other buildings, 3,963 sq. ft.; 600,000 watts power supply; 600,000 watts lighting.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *Country and Production Series* (Iwanami); *The Kingdom of the Nile* and *The Sun* (Industrial Film Center); *The Weather of the Four Seasons* (Hikari Hodo); *Future Full of Hope*; *Independence* (Nippon Eizo); *One Cannot Be Too Careful* (Shunju Eiga); *A Rabbit and a Wolf*; *Watch the Signal*; *A Slip Twixt the Cup and the Lip* (Chuo Puppet Film).

INTERLINGUAL TELEVISION K.K.

36-1 Akasaka Hitotsugicho, Minatoku
Tokyo, Japan
Phone: 481-7450

Date of Incorporation: 1952

Affiliates: Interlingual TV-Film GmbH, Pienzenauerstr. 4, Muenchen 27, Germany, E. Burneister, Mgr. Interlingual TV, Engadinstr. 6, Chur, Switzerland; H. Hats, Gen. Mgr. Interlingual TV, Inc., New York 36, N.Y., U.S.A.

Alexander Shirokov, President
L. H. Segerstad, Director
M. Sarnhashi, Sales Manager
M. Okada, Office Manager

(Continued)

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PRODUCTION: JAPAN

INTERLINGUAL TELEVISION:

SERVICES: 16mm and 35mm motion pictures for business and TV; animated and live, b&w and color for TV; stop-motion work; rotoscoping; sound-color filmstrips; foreign language film dubbing. FACILITIES: Oxberry animation equipment; animation artists; sound recording on tape, film, magnetic film, Ampex and Magnasynce equipment.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *The Light of Our Home* (Mobil Oil). TV COMMERCIALS: for Kity; Pepin; Avestruz; Robustan; animated commercials for Young and Rubicam-Noble SA, Mexico.

IWANAMI PRODUCTIONS INC.

22, Kanda Misaki-Cho, 2-chome, Chiyoda-Ku
Tokyo, Japan

Phone: Tokyo (301) 3551

Date of Organization: 1950

Isamu Kobayashi, *Managing Director*
Teizo Oguni, *Executive Director*
Keiji Yoshino, *Executive Director*
Nobuhiro Kawakami, *Executive Director*
Yujiro Iwanami, *Director*
Seiji Soshizaki, *Director*
Yuzo Kitahara, *Director*

SERVICES: Production and sales of documentary, educational, public relations, TV films, slides and photographs. FACILITIES: 16 and 35mm cine cameras; animation stands; 35 and 16mm projectors; editing equipment; stages.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Steel — For Progress* (Kawasaki Steel Corp.); *An Assistant Engine Driver* (Japan National Railways); *The Suntory Land* (Suntory Ltd.); *New Town in the Sky* (Japan Housing Corp.); *Breath of Fresh Life — Students in Hosei University* (Hosei University).

SHU TAGUCHI PRODUCTIONS, INC.

2, 5-chome, Shiba-Tamuracho, Minato-ku,

Tokyo, Japan

Phone: Tokyo (431) 0461; (431) 4741

Date of Organization: 1948

Takeshi Kawai, *President-Producer*
Yasushi Taguchi, *Director-Producer*

SERVICES: 16mm and 35mm films, color or b/w for business and industry; sales promotion, public relations, educational, medical, scientific and travelog films. FACILITIES: 35mm N. C. Mitchell, Arriflex, Eyemo cameras; 16mm Cine Kodak Special, Bell & Howell film cameras; 100 kw. lighting equipment; editing room with all necessary equipment.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Youthful Journey in Rural Japan* (Japan National Tourist Assn.); *Mitsubishi Heavy-Industries* (Mitsubishi Heavy-Industries, Ltd.); *Mitsubishi Oerikon Lathe* (Mitsubishi Shipbuilding and Engineering, Ltd.); *Electrolyte Solution* (Morishita Pharm. Co., Ltd.); *The Grouching Sun-Star* (Sun-Star Dentifrice Co. Ltd.).

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Annual Production Review

A Guide to Film Writers



ARMINGTON & MEISTER

220 East 54th St., New York, N. Y. 10022

Phone: MU 5-3909 A/C 212

Date of Organization: 1960

H. F. Armington, *Writer*

I. W. Meister, *Industrial P. R. Consultant*

RECENT SCRIPTS, PRODUCERS & SPONSORS

MOTION PICTURES: *Pershing Missile Programmer Test Station*, *Pershing Missile Components Test Station*, *Pershing Guidance and Control System* (Redstone Arsenal); classified title (U. S. Joint Chiefs of Staff); *Gas Turbine Power Plant* (U. S. Army); *Banyakaroli* (White Fathers Missionary Society); SLIDEFILMS: *Oceus Marking Procedures* (U. S. Army Transportation Corps); *Bangalore Torpedo*; *Handling of Explosives* (U. S. Army Corps of Engineers).



HOWARD W. BAILEY

2305 Surrey Lane, Falls Church, Virginia

Phone: 532-2743 A/C 703

Howard W. Bailey, *Writer, Director*

RECENT SCRIPTS, PRODUCERS & SPONSORS

MOTION PICTURES: U. S. Government; sponsored films by Byron Motion Picture Studios; Norwood Studios; Rainbow Pictures, Inc.; Wilding, Inc.

JOHN C. BANCROFT

5715 North Campbell, Chicago, Ill. 60645

Phone: ARdmore 1-7747 A/C 312

John C. Bancroft, *Writer*

RECENT SCRIPTS, PRODUCERS & SPONSORS

MOTION PICTURES: *Saw Cutting* (Pilot Prods for Alloy Steels, Inc.); *New Dimensions in Lithography* (Pilot Prods for Wagner Litho Machinery); *The Big Noise about the Quiet Home* (Douglas Film Industries for Insulation Board Institute); *No Business Like No Business* (Interlock Prods for Maremont); SLIDEFILMS: Three films (Atlas Film Corp. for Frigidaire); *Prepare for Action*; *Fit for a Queen* (Frigidaire); *All About Dolls* (Atlas Film Corp. for ElKay Mfg. Co.); *The Two Worlds of Leeco*, *The Leeco Product Line*; *Servicing Leeco Equipment* (Pilot Prods for Laboratory Equipment Co.); *Youth and You*, *Hootenanny* (Interlock Prods. for Internat'l Walther League); two films (Pilot Prods for DuKane).

LESTER S. BECKER

5 Bayberry Lane, Westport, Conn.

Phone: 259-6580 A/C 203

Lester Becker, *Writer-Director*

RECENT SCRIPTS, PRODUCERS & SPONSORS

MOTION PICTURES: for Grey-Rock Brake Linings; Gabriel Shock Absorbers; Royal Crown Cola; Gould-National Batteries; Falstaff Beer; Pure Oil Company.

WILLIAM BERNAL

40 Titus Ave., Carle Place, Long Island, N.Y.

Phones: ED 3-6464; ED 3-0090 A/C 516

William Bernal, *Writer-Producer*

RECENT SCRIPTS, PRODUCERS & SPONSORS

MOTION PICTURES: *Arca of Action* (Film Enterprises, Inc. for IBM-World Trade Corp.); *Spot Radio Today* (written & produced for Katz Agency); *The Womansphere* (McCall's Magazine & Mazin-Wycoff, Inc.).



SPENCER BOSTWICK'S PLANFILM, INC.

1647 Wisconsin Ave., N. W., Washington,

D.C.

Phone: CO 5-4161 A/C 301

Date of Organization: 1958

Spencer Bostwick, *Owner - Head, Script*

Production and Storyboard Services

Barbara Ross, *Editorial Assistant*

Sara Bostwick, *Head, Music Services*

RECENT SCRIPTS, PRODUCERS & SPONSORS

MOTION PICTURES: *Fabrication of Brazed Piping* (series of scripts and storyboards for U. S. Navy); *Polaris Weapons System, Variable Depth Sonar* (U. S. Navy); *Jezebel Weapons System*; Historical Series (Jam Handy Organization); *Muppet TV Spots* (Public Service announcement series for the Federal Housing Administration); SLIDEFILM: *To the Children, with Love* (U. S. Public Health Service); LIVE SHOW: *Research and Development Progress Report* (Federal Aviation Agency); FILM TREATMENTS: *Manufacturing Development*, *Stop for Profit* (General Motors Corp.).

RICHARD W. BRUNER

197 Bradley Avenue, Bergenfield, N. J.

Phone: DU 5-3751 A/C 201

Date of Organization: 1963

Richard W. Bruner, *Writer, Producer*

Rosemary H. Bruner, *Secretary*

RECENT SCRIPTS, PRODUCERS & SPONSORS

MOTION PICTURES: *M & T Chemicals* (M & T Chemical Corp.); *Freedom Ride* (Congress of Racial Equality).



COE-PEACOCK, INC.

Governor's House, 8400 Wisconsin Ave.

Washington 14, D. C.

Phone: 656-5240 A/C 301

Date of Organization: 1961

Lowry N. Coe, Jr., *Partner*

Clifford L. Peacock, *Partner*

SERVICES: Scripts for motion pictures, slidefilms, meeting programs and presentations. FACILITIES: Writing, film viewing, Moviola, rewinds.

RECENT SCRIPTS, PRODUCERS & SPONSORS

MOTION PICTURES: *Higher and Wider* (Matteo Assoc. for Ex-Cell-O Corp.); *Jamboree at Marathon*; *Wyoming Snapshot* (Matteo Assoc. for Paramount); 1963 Buick Open Golf Tournament; *Buicktown 1964 - 1964 Buick Announcement* (G.M. Photo for Buick); *Embassy Marines, Marines and Missiles* (U. S. Marine Corps); *Go GM Automatic - All the Way* (G.M. Photo for United Motor Service); *Images of American Life* =2 (U.S.I.A. - Internat'l TV); *Magnetic Tapes* (IBM); *Smooth Sailing* (G.M. Photo for Pontiac); *Consumer Products Power Forum Presentation* (Westinghouse); *Newsreel of New Products* (General Electric); *Paris Air Show*; *A Traveler Meets Air Traffic Control* (Federal Aviation Agency); *Anatomy of a Landslide* (G.M. Photo for Chevrolet); *Kitchens Around the World* (G.M. Photo for Frigidaire); SLIDEFILMS: *Dixie Home Products - 1964* (Dixie Cup); and many others.

CREATIVE IMAGES

115 West 71st Street, New York, N. Y. 10023

Phone: SU 7-2626 A/C 212

Date of Organization: 1957

Harvey Yale Gross, *Writer*

RECENT SCRIPTS, PRODUCERS & SPONSORS

MOTION PICTURES: *City of Opportunity*, *New York*; 1964, 8,000,000 *Masters* (New York City-World's Fair Production); *In Your Hands* (Western Electric); *Inside Yankee* (Westinghouse AEC); *Odds & Ends* (U.S. Dept. of State-MD); *The Promise of Empire* (New York State; 360° Theatrama Production, New York World's Fair); *The Service Beyond* (National Board of Fire Underwriters Centennial Film); *Zero to Infinity*, *The Story of Flight*, *The Story of NASA* (N.A.S.A.).

RICHARD P. CREYKE

2019 Grove Street, Glenview, Illinois

Phone: 724-4071 A/C 312

Date of Organization: 1956

Richard P. Creyke, *Writer*

RECENT SCRIPTS, PRODUCERS & SPONSORS

MOTION PICTURES: *Acipo Ceram-Spun Steel Tubing* (American Cast Iron Pipe Co.); *Youth Physical Fitness* (Douglas Film Industries for President's Council on Youth Fitness & Field Enterprises Education Corp.); *New World of K* (Empire Photosound for Internat'l Minerals & Chemical Corp.); *Big Mountain of Fun* (Empire Photosound for Great Northern Railroad); *It's All in the Wall* (Reid H. Ray Film Industries for Zonolite Div., W. B. Grace & Co.); educational films (Cenco Educational Films and John Colburn Associates); *Wild Kingdom*, series (Don Meyer Prods for NBC-TV); SLIDEFILMS: *Beeline to Success* (John Colburn Associates for Beeline Fashions, Inc.); *Anatomy of an Error*; *Bankers All!* (Reid H. Ray Film Industries for Financial Public Relations Assn.); *Key to Customer Service* (Reid H. Ray Film Industries for Consumer Finance Assn.).

EDITORIAL SERVICES, INC.

1276 West Third Street, Cleveland, Ohio 44113

Phone: TOwer 1-4577 A/C 216

Date of Incorporation: 1952

William D. Ellis, *President*

RECENT SCRIPTS, PRODUCERS & SPONSORS

MOTION PICTURES: *Selling*; *Enjoy It!* (General Pictures, Inc.); *5 Magic Mirrors* (Bobbie Brooks, Breck, Coty, Faultless, Fornit); *Change-Over* (Abrasive Machining Committee of Grinding Wheel Institute); *This is the First* (Fred A. Niles Communication Centers); *A House is a Love Story* (Formica Corp.); *Speaking of Money* (for 31 banks); *Astaphone* (Astatic); *Abrasive Machine? What? Why? How?* (Grinding Wheel Institute); *Leverage* (Building Products Division, American Cyanamid); *Selling the Package* (Cyanamid of Canada).

JANE FITZ-RANDOLPH

977 Ninth Street, Boulder, Colorado

Phone: 422-4436

Date of Organization: 1959

Jane Fitz-Randolph, *Writer*

RECENT SCRIPTS, PRODUCERS & SPONSORS

MOTION PICTURES: *Maricopa County*, Arizona, U.S.A. (Maricopa County); SLIDEFILMS: *Conser-*

FILM WRITERS:

JANE FITZ-RANDOLPH:

vation Project Y.O.U.; *Confidence for Life* (Professional Education and Research); *A Place in Space* (Valley Institute of Technology); *Secrets of the Little World* (Society for Preservation of Oral Health).

DON FRIFIELD

Home: 321 Rutland Ave., Teaneck, New Jersey
Phone: 833-1421 A/C 201
Office: 55 West 42nd St., New York 36, N. Y.
Phone: LOngacre 5-5230 A/C 212

Don Frifield, *Writer-Director*

SERVICES: Filmwriting and directing, treatments, presentations, public relations, slidefilm writing, storyboards.

RECENT SCRIPTS, PRODUCERS & SPONSORS

MOTION PICTURES: *The Making of a Doctor*, series of 3 (Vision Associates for Nat'l Educational TV & Merck, Sharp & Dohme); *The Earth in Space*; *Extending Our Senses*; *The Dream that Wouldn't Down* (Mayer-Sklar and Logos for Nat'l Aeronautics & Space Admin.); *Islands of Seapower* (Audio Prods for U. S. Navy); *Fluoridation* (Vision Assoc. for American Dental Assn.); *Our Marina* (Deep Six Prods); *The T.O.W.E.R. Evaluators* (Campus Films for Institute of Crippled and Disabled); *The Four Seasons of Maine* (Triumph Films for State of Maine); *Steelmart* (Audio Prods. for American Iron and Steel Institute); *Tomorrow the Stars* (Film Counselors and Vision Associates for Radio Corp. of America); *Schools Come First* (Vision Associates for Ohio Education Assn.). SLIDEFILMS: *Seapower*; 1964 (Audio Prods for U.S. Navy).

JAMES B. GAHAN

21 Claremont Ave., New York, N. Y. 10027
Phone: MO 6-0025 A/C 212

Date of Organization: 1952

James B. Gahan, *Writer-Director*

RECENT SCRIPTS, PRODUCERS & SPONSORS

MOTION PICTURES: *Acrospace Meteorological Challenge* (MPO Prods for U. S. Air Force); *Silent Sentinel* (Carl Ragsdale Prods for ITT Federal Labs); *For All to Share* (Carl Ragsdale Prods for American Petroleum Inst.); *Programmed for Service* (Target Film Prods for ITT Data Processing); *Approach to Infinity* (Target Films for Univac Div.); *Cool, Clear Water* (Johns-Manville Sales). SLIDEFILMS: *Carnival for Mexico* (Rapid Art Service for Worthington Corp.).

ANTHONY LEE GORSLINE

5439 Melrose Ave., West Hollywood 69, Calif.
Phone: OLive 3-6630 A/C 213

Anthony Lee Gorsline, *Writer-Director*

RECENT SCRIPTS, PRODUCERS & SPONSORS

MOTION PICTURES: S-IV, *Saturn Space Vehicle*; S-IV, *Progress Report Film #12* and editing; S-IV, *Progress Report Film #13*; *Jet Wings for Tomorrow*, revised; *Exploring the High Frontier*, editing only (Douglas Aircraft Co.); *Road to Recovery*, direction and editing also (Enterprise Prods for Convallariums of Calif.); *Shillelagh Semiannual Progress Report* (Aeronutronic Div., Philco Corp.).



OEVESTE GRANDUCCI

P.O. Box 1473, St. Thomas, U. S. Virgin Islands, 00802 (Air Mail, please)
Phone: 774-2770 A/C 809 — call collect
Cable: GRANSRIPT

Date of Organization: 1946

Oeveste Granducci, *Writer*

RECENT SCRIPTS, PRODUCERS & SPONSORS

MOTION PICTURES (and other media): Sales meeting on film (Reid H. Ray Film Industries, Inc. for Hamm's Beer); *Credit Where Credit is Due* (the 37 banks of the Farm Credit System); *The Thief* (Walter S. Craig Productions for Omaha Chamber of Commerce); *Power for Continent 7* (Martin-Marietta Corp.), etc. In production: *The Making of a Tiger* (Reid H. Ray for Louisiana State University); 30 min. film (Allis-Chalmers Mfg. Co.); 30 min. medical film (E. B. Squibb & Sons); *New Window on the Universe* (West Virginia New York World's Fair Exhibit through National Science Foundation).

DWINELL GRANT

Solebury, Bucks County, Pennsylvania 18963
Phone: 297-5204 A/C 215

Date of Organization: 1955

Dwinell Grant, *Science Writer & Animation Designer*

RECENT SCRIPTS, PRODUCERS & SPONSORS

MOTION PICTURES: *Cinecystoscopy* (Aegis Prods for Warner-Chilcott); *Intravenous Cholangiography* (Sturgis-Grant Prods for Squibb); *Emergency Department* (Sturgis-Grant Prods for American College of Surgeons); *Dental Caries* (Sturgis-Grant Prods for Procter & Gamble); *Pyelonephritis* (Dynamic Films for Ayerst Labs).



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ROBERT M. HERTZBERG

57 West 75th St., New York, N. Y. 10023
Phone: TR 3-3211 A/C 212

Robert M. Hertzberg, *Writer*

RECENT SCRIPTS, PRODUCERS & SPONSORS

MOTION PICTURES: *To Build a Schoolhouse* (Pelican Films for Educational Facilities Labs); two sales films (Pelican Films for Calif. Texas Oil Corp.); *Air Force on Canvas* (Pelican Films); *The Resource and the Challenge*; *Potato Profit Secrets*; *Teamwork to Profit* (Dick Durranee Films for J. R. Simplot Co.).

CHARLES E. HUSTON

7337 Beechwood Drive, Mentor, Ohio
Phone: 255-3159 A/C 216

Charles E. Huston, *Writer, Scripts and Lyrics*

RECENT SCRIPTS, PRODUCERS & SPONSORS

MOTION PICTURES: *The Golden Year* (Wilding, Pure Oil Co.); *Moving Ahead with Easy* (Wilding, Easy Appliance Division, Hupp Corp.); *The Need for Economic Education*, *Everyday Economic Terms*, *The Anatomy of Free Enterprise*, *Productivity — Key to Progress*, *Foreign Trade — Challenge of a Changing World*, *Profits*, *Capital Equipment and Economic Growth* (economic education series for Republic Steel Corp.); *The Velvet Curtain* (Cinecraft-Continental for American Good Government Society); *The Need for*

CHARLES E. HUSTON:

Modern Mathematics (Cinecraft-Continental for Education Research Council of Greater Cleveland); *Youth Will Not Wait* (Cleveland "Y Building Fund"); INDUSTRIAL SHOWS, MEETINGS TRAINING PROGRAMS: for White Motor Co., Good year Tire and Rubber Co., Easy Appliance Division, Hupp Corp., Carling Brewing Co. (Wilding, Inc.); Formica Corp. (Editorial Services)

PAUL W. JENSEN

115 South Benton St., Palatine, Ill.
Phone: 358-1137 A/C 312

Date of Organization: January, 1963

Paul W. Jensen, *Writer*

RECENT SCRIPTS, PRODUCERS & SPONSORS

MOTION PICTURES: *A Good Night's Sleep* (Dallas Jones Productions for The Spring Air Co.); *Movable Vaughan Walls* (Dallas Jones Productions for U. S. Gypsum); *Once of Prevention, Room for Improvement*, *Finishing Gym Floors*, *The Finishing Touch* (Needham, Louis and Brorby for Johnson's Wax); *Barc Minimum*, *Sell Safety*, (Gilbert Altschul Productions for National Safety Council); *Democracy in Action* (Fred A. Niles Communication Centers for Retail Clerks International Assn.); *The Crowded Market* (Douglas Film Industries for National Live Stock and Meat Board); *The Bedding Business* (Burt Munk & Co., for Sealy); *Dealer's Choice* (AC Spark Plug Division); Vitogro franchise presentation; product presentation for annual sales meeting (Swift & Co.). SLIDEFILMS: *Dishwashers Mean Business* (Burt Munk & Co. for Whirlpool Corp.); *Plan for Professional Selling* (Square D Co.); *The Fun and Fascination of Fishing*, *Hook and Line Fundamentals*, *Casting Fundamentals*, *If You Were a Fish*, *Let's Go Fishing*, *Fly Casting Fundamentals*, series of six (Recreation Films).

DAN KLUGHERZ

48 Arrandale Avenue, Great Neck, New York
Phone: HUunter 2-5737 A/C 516

Dan Klugherz, *Writer*

RECENT SCRIPTS, PRODUCERS & SPONSORS

MOTION PICTURES: *Congress at Work* (Nat'l Educational Television & Radio Center); Untitled, writing, direction & production (Internat'l Television Federation for Nat'l Educational TV & Radio Center — Westinghouse Broadcasting).



DOUGLAS C. McMULLEN — Script Services

34 Winton Terrace, Wilton, Conn.
Phone: 762-3145 A/C 203

Date of Organization: December, 1960

Douglas C. McMullen, *Writer*

SERVICES: Scripts and storyboards for motion pictures, slidefilms, business presentations.

RECENT SCRIPTS, PRODUCERS & SPONSORS

MOTION PICTURES: *The New Road to Abundance* (Fordel Films for Cyanamid Internat'l); *Energy*, *Steam and Progress* (Audio Prods for Babcock & Wilcox); *The Shapes and Sound of Profit*, *Winning the Worm War* (Creative Visual Media for Merck & Co.); *Documentation Techniques*, *Decisions at Danksammer*, *Once Upon a Punched Card*; *How to Succeed at Cards*; *The First Digital Dispatch System* (IBM); *The MIC Story* (G.M. Photographic for MIC); *Tuberculosis — Laboratory Aids to Diagnosis and Treatment* (Dept. of Health, Education & Welfare, U.S. Public Health Service, Communicable Disease Center); SLIDEFILMS: *How Friends Happen*; *The Shapes of Next Year's Sales*; *Fleet Sales Facts* (G.M. Photographic for Buick Div.).

☆ The "star" over a writer's listing in these pages denotes advertising text for additional reference elsewhere in this issue.

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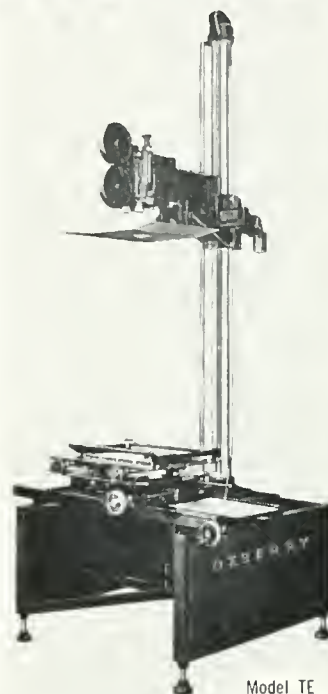
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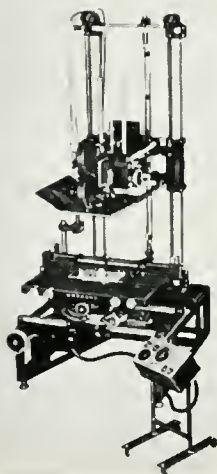
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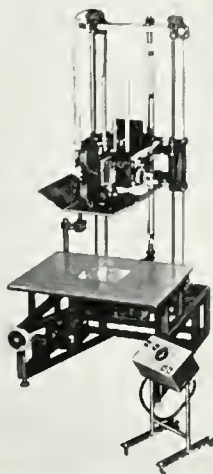
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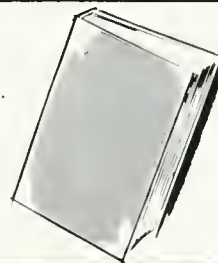
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FILM WRITERS:

BRUCE MOODY

372 Central Park West, New York, N.Y. 10025

Phone: UN 5-5278 A/C 212

Date of Organization: 1961

Bruce Moody, *Writer*

RECENT SCRIPTS, PRODUCERS & SPONSORS

MOTION PICTURES: *International Go-Getters Festival*; *Animal Nutrition* (Olin Internat'l); *International Award Winners* (American Cyanamid Corp.); *Medijilm Report V* (Schering Corp.); *Opening the Door to Selling Success* (E. R. Squibb & Sons, Inc.); Untitled training films (U. S. Army Pictorial Center). SLIDEFILMS: *A Product to Dream About*; *King of the Tropics* (Olin Internat'l).

EDWARD R. MURKLAND

27 Bank Street, New Milford, Conn.

Phones: EL 4-3301; EL 4-5660 A/C 203

Date of Organization: 1962

Edward R. Murkland, *Writer*

RECENT SCRIPTS, PRODUCERS & SPONSORS

MOTION PICTURES: *The State of the Art*; *It's Monday Morning*; *Planned Cotton Insect Control*; *Herculeon Sales Film* (Matt Farrell Prods for Hercules Powder Co.); *Innsbruck/Tokyo* — 1964 (Film Enterprises for IBM); *Everyone's Neighbor* (Wilding Inc. for American Newspaper Representatives); *The Bliss Biller Conditioner* (Matt Farrell Prods for E. W. Bliss Co.); *Report on '63* (Matt Farrell Prods for Burlington Industries); *When They've Got What It Takes* (Gerald Prods for AFL-CIO & President's Committee for Hiring the Handicapped); *Go With Zerex* (V.P.I. Industrial Prods for DuPont); Untitled 5mm training series (Matt Farrell Prods for Vidmar, Inc.); classified (Audio Prods for Raytheon); product announcement (Wilding Inc. for Truck Div., Internat'l Harvester Co.). SLIDEFILMS: *This Is Huber* (Matt Farrell Prods for J. M. Huber); *To Get Them in the Door* (V.P.I. Industrial Prods for Scandinavian Airlines System); *Herculeon Presentation* (Matt Farrell Prods for Hercules Powder Co.); *Advertising-Sales Promotion Presentation* (Wilding Inc. for Texaco).

C. A. NICHOLSON

6222 Rex Drive, Dallas 30, Texas

Phone: EM 8-0903 A/C 214

Date of Organization: 1961

C. A. Nicholson, *Writer*

RECENT SCRIPTS, PRODUCERS & SPONSORS

MOTION PICTURES: *Safety in Sports* (Keitz & Herndon for U. S. Air Force); *Atmosphere for Learning* (Keitz & Herndon for Austin College); *Operation Forward* (Visual Presentations, Inc. for Oak Cliff Chamber of Commerce). SLIDEFILMS: *Vitalized Gasoline* (Ashland Oil & Refining Co.); *Festival of Fabrics* (Jones-Brown-Abrams, Inc.).



EDDIE O'BRIEN — THE WRITER

300 Danbury Road, Wilton, Conn.

Phone: 762-8400 AC: 203

Date of Organization: 1960

Edward A. O'Brien, Jr., *Writer*

Harriet F. Heyman, Washington, D. C. contact

Phone: 585-9655 A C 202

RECENT SCRIPTS, PRODUCERS & SPONSORS

MOTION PICTURES: *Ski With Buick*, *The Look of Success* (Buick); *Best of Best '64* (Chevrolet); *New Dimensions at Philco* (Philco); *Portfolio of the Engineering Arts*, *Self Portrait* (General Motors Corp.); *The Wide World of United Delco* (United Delco); *Communications Control*, *Banking Premiere*, *1030 Road Show* (IBM). LIVE PRESENTATIONS: *Four Saints with Buick*, *Buick Field Meeting* (Buick). SLIDEFILM: *Board Presentation* (United Delco).

STAN PHILLIPS

1150 Delaware Street, Denver, Colo. 80204

Phone: 534-6494 A/C 303

Date of Organization: 1962

Stanley C. Phillips, *Writer-Consultant*

RECENT SCRIPTS, PRODUCERS & SPONSORS

MOTION PICTURES: *Not Without Hope* (Marshall Faber Prods. for Colo. State Dept. of Public Health); *Prologue: The Boettcher Center* (Univ. of Denver); *Ballad of the Colorado Ute* (Western Cine Service for Colo. Dept. of Public Relations); *Visiting Nurses Service* (Thomas J. Barbre Prods. for Colo. State Dept. of Public Health); *The Scope of Scopes* (Thomas J. Barbre Prods. for Redfield Gun Sight Co.).



CARL PUGH

13123 S.W. 64th Court, Miami, Fla. 33156

Phone: MOhawk 1-9440 A/C 305

Carl Pugh, *Writer*

RECENT SCRIPTS, PRODUCERS & SPONSORS

MOTION PICTURES: Treatments and scripts during 1963 on confidential basis.

LAWRENCE RAVITZ

East Mt. Airy Road, Croton-on-Hudson, N.Y.

Phone: CRoton 1-9545

Date of Organization: 1953

Lawrence Ravitz, *Writer*

RECENT SCRIPTS, PRODUCERS & SPONSORS

MOTION PICTURES: *World of a Girl* (Elektra Studios for Scott Paper Co.); *A Man You Can Lean On* (Elektra Studios for Klopman Mills); *Introduction to Touch-Tone* (Elektra Studios for A.T.&T.); *Diabetes* (Elektra Studios for Upjohn Co.); *The Western Electric Story* (Elektra Studios for Western Electric Co.); *The Sky's the Limit* (Edward F. Cullen Assoc. for Bethlehem Steel Co.); *Molten Magic* (Edward F. Cullen Assoc. for Glass Container Mfrs. Institute); *The Farmer and I* (Hilary Harris Films for U.S. Information Agency); *The Squeeze* (Hilary Harris Films); *Context* (Mazin-Wyckoff Co. for Nation's Business Magazine). SLIDEFILMS: *New Sounds of Service* (Elektra Studios for A.T.&T.); *McGraw-Hill '64* (Mazin-Wyckoff Co. for McGraw-Hill Pubg. Co.).

RIMARK FILM PRODUCTIONS

502 Linden Place, Cranford, New Jersey

Phone: BRidge 6-9649

Date of Organization: 1962

W. J. Van De Mark, *Writer-Director*

J. P. Rimo, *Writer-Director*

SERVICES: Specialize in weapon systems, computers and electronics.

RIMARK FILM PRODUCTIONS:

RECENT SCRIPTS, PRODUCERS & SPONSORS

MOTION PICTURES: *Inside Telstar* (MPO Prods for A. T. & T.); *A Radar Observatory* (Audio Prods for Bell Tel. Labs); *Sonar Transmission* (U. S. Navy for Bell Tel. Labs); *Mobile Nike Hercules* (U. S. Army for Bell Tel. Labs); *Groundwork for Space* (Bell Tel. Labs); *The Computer's Brain* (Tronics Inc.); *There Is A Defense* (A. T. & T.); classified progress reports and training films for U. S. Army, U. S. Navy, U. S. Air Force.

ANN AND RALPH SCHOOLMAN

Horton Road, Cold Spring, New York

Phone: Cold Spring 5-3609

Ralph Schoolman, *Writer*

Ann Schoolman, *Writer and Research*

RECENT SCRIPTS, PRODUCERS & SPONSORS

MOTION PICTURES: *Signposts* (Vision Assoc. for Nat'l TB Assn.); *Long Day's Journey* (Vision Assoc. for Visiting Nurse Service of N.Y.); *Agriculture, Research and You* (Star Informational Films for Charles Pfizer & Co.); *Psychiatric Services in General Hospitals* (Campus Film Prods. for American Hospital Assn.).

WILLIAM L. SIMON FILM SCRIPTS

2407½ Eye St. NW., Washington, D.C. 20037

Phone: FEderal 3-7514 A/C 202

Date of Organization: June, 1955

William L. Simon, *Writer*

RECENT SCRIPTS, PRODUCERS & SPONSORS

MOTION PICTURES: *The Trouble with Archie*; *A Good Beginning* (Norwood Studios for BNA, Inc.); *Don't Send Slade*; *Who's a Short-timer?*; *Case of the Careless Evaluation* (Bureau of Naval Personnel); *Vibration Studies of a Scale Model Saturn Booster* (Langley Research Center); *The Building of a Marine Aviator* (U. S. Marine Corps); *AN/SLR-10 Countermeasures Receiving Set*, two films; *Fast Transfer Equipment*, two films (U. S. Navy); Untitled film in work (Design Center, Inc. through Rainey, McEnroe, Inc. for Nat'l Asso. of Food Chains). SLIDEFILMS: *The Monkey and the Unicorn — A Fable for Modern Management* (Navy Office of Cost Reduction).

STANFORD SOBEL

103 Park Avenue, New York, N. Y. 10017

Phone: LExington 2-1450 A/C 212

Date of Organization: 1947

Stanford Sobel, *Writer*

SERVICES: Scriptwriter for motion pictures, sound slidefilms, sales conventions, industrial live shows, TV, stage and screen.

RECENT SCRIPTS, PRODUCERS & SPONSORS

MOTION PICTURES: *Xerography* (Visualscope for Xerox Corp.); *The Golden Standard* (Visualscope for Audit Bureau of Circulations); *Now and Forever* (Visualscope for University Microfilms Inc.); *The Gift of Health* (Reid H. Ray Film Industries for American Medical Assn.); *The People Behind the Power* (Reid H. Ray Film Industries for Northern States Power Co.); *Adventures in Sharps & Flats* (Reid H. Ray Film Industries for H. & A. Selmer Co., Inc.); *A Building Is a Money Machine* (G. M. Basford Co. for Iron & Steel Institute); *Three Billion* (Hilary Harris Films for Overpopulation, Inc.). SLIDEFILMS: *Crystal* (Visualscope for Fostoria Glass Co.); *Batteries* (Visualscope for Socony-Mobil Oil Co.); *Your Silent Partner* (Pan-Media for Nat'l Life of Vermont); *Ton of Quality* (Visualscope for Heublein Inc.). SALES CONVENTIONS: for Sylvania Electric Prods; Olin Mathieson (Visualscope); Anaconda Cable; Shrader Valve; A.I.S.C. (G. M. Basford Co.).

(WRITER LISTINGS CONTINUED ON PAGE 178)

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Intended for general adult audiences, prints of *Highball Highway* are available at \$140. Previews can be arranged through the producer, Charles Cahill and Associates, Inc., 5746 Sunset Boulevard, Hollywood 28, California. ☐

General Telephone Film on Total Communication

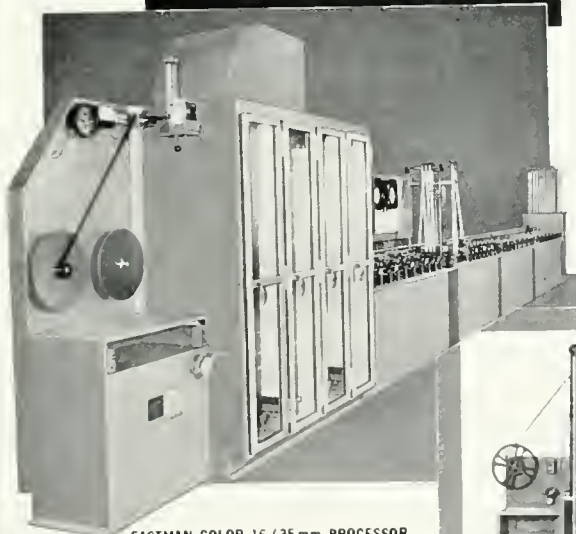
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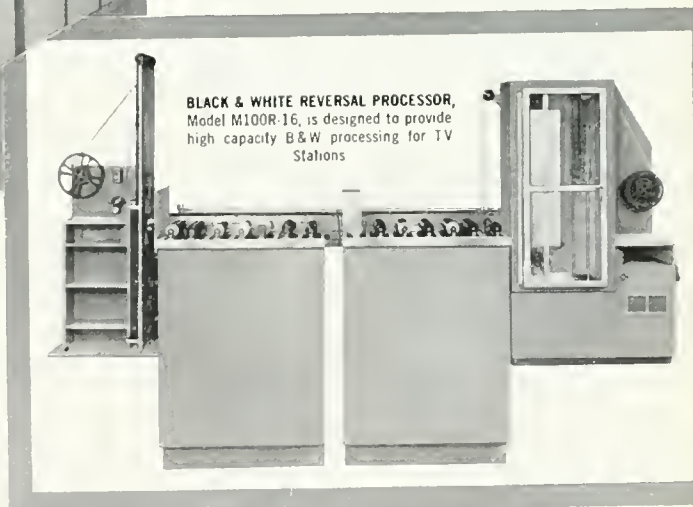
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FILM WRITERS:

RAY SPERRY

3541 Highland Ave., San Diego, Calif. 92105

Phone: 251-4392 A/C 714

Date of Organization: 1961

Ray T. Sperry, *Writer*

George Sperry, *Writer*

SERVICES: Motion picture and slidefilm script and treatment writing.

RECENT SCRIPTS, PRODUCERS & SPONSORS

MOTION PICTURES: *Operation Amigo*; *Glendale News-Press*, 4 screen ads (Copley Prods); *By the Numbers* (Roger Tilton Films, Inc.); SLIDEFILMS: *Untitled* (McCulloch Corp.); *The Pleasures of South Bay*; *Your Press, Your Freedom*; *The World at Your Fingertips*; *Newspapers in the Classroom* (Copley Prods).

GENE STARBECKER, FILMBUILDER

5700 Manchester Rd., Silver Spring, Md.

Phone: 587-5648

Gene Starbecker, *Writer*

Susan Ward, *Research Assistant*

RECENT SCRIPTS, PRODUCERS & SPONSORS

MOTION PICTURES: *The Land Called New Jersey*; *The Commonwealth of Virginia* (John Bransby Productions for Humble Energy Co.); *A Step in the Right Direction* (Norwood Studios for the F.E.A.); *No Time Wasted* (Lopatin Productions for U. S. Navy); *Oceanography & Meteorology* (National Film Studios for U. S. Navy); *Nobody Owns a River* (Bureau of Reclamation - U. S. Dept. of Interior); *Report No. 2-MMC* (Washington Video Productions for Fairchild Stratos); *Story Island* (Kilroy Enterprises); *Project Apollo* (Pelican Films for NASA); *Horse Tick Fever* (Dept. of Agriculture).

J. M. STARBECKER, INC.

241 Quincy Avenue, New York, N. Y. 10065

Phone: TAlmadge 3-2384 A/C 212

Date of Organization: 1954

J. M. Starbecker, *President & Treasurer*

E. N. Starbecker, *Writer*

M. Marlow, *Writer*

Steve Stelean, *Writer*

RECENT SCRIPTS, PRODUCERS & SPONSORS

MOTION PICTURES: *The Initial Teaching Alphabet* (John Bransby Productions for the United Kingdom); *Micrometeoroid Measurement Capsule* (Washington Video Productions for Fairchild Stratos); *Tomorrow it will Rain* (Washington Video for Goddard Space Flight Center); *A New Breed of Doctor* (Creative Arts Studio); *S-66 Satellite* (Norwood Studios for NASA); *The World Was There* (Byron Studios for NASA); *Power in the U. S.* (Dept. of Interior).

KENNETH STUBBS

1334 Wisconsin Avenue, N. W.

Washington, D. C. 20007

Phone MEtropolitan 8-5442 A/C 202

Date of Organization: 1954

Kenneth Stubbs, *Writer and Artist*

SERVICES: Motion picture scripts and storyboards.

RECENT SCRIPTS, PRODUCERS & SPONSORS

MOTION PICTURES: *Human Disorientation - Experimental Rotating Environments* (Jack Lieb Prods); *Damage Control*, 2 scripts (U. S. Navy); *Revitalization of Submarine Atmosphere*, 2 scripts; *Handling of Beach Gear*; *First Aid for Shock* (Calvin-De Frenes); *Measuring Readiness - Introduction* (Norwood Studios).

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PETER J. STUPKA

6950 Maple Street, N. W., Washington, D. C. 20012

Phone: RAndolph 3-6427 A/C 202

Date of Organization: 1945

Peter J. Stupka, *Writer*

RECENT SCRIPTS, PRODUCERS & SPONSORS

MOTION PICTURES: *Demolition of Concrete Lock Structures on the Ohio River* (U. S. Army Engineer Research & Develop. Labs); *Fire Protection - Fuels, Oxidizers and Other Special Hazards*; *Damage Control - Automatic Sensing, Alarm and Protective Devices* (U. S. Navy); *Your Supply System* (Veterans Admin.); *Your Coast and Geodetic Survey* (U. S. Coast & Geodetic Survey). SLIDEFILMS: *How to Export* (U. S. Dept. of Commerce).

HOWARD TURNER

57 West 75th Street, New York, N. Y. 10023

Phone: TRafalgar 3-3211 A/C 212

Howard Turner, *Writer*

RECENT SCRIPTS, PRODUCERS & SPONSORS

MOTION PICTURES: *Search* (G.M. Research Labs); *Goblin on the Doorstep*; *Space Capabilities*; *Midcourse and Terminal Simulator* (Seneca Prods for Grumman Aircraft Engrg. Corp.); *Shipment for Singapore*; *Oil Production* (Mediterranean East, Inc. & Richard Lyford Prods for Arabian American Oil Co.).

ROBERT WALD

33 Windham Place, Glen Rock, New Jersey

Phone: GILbert 5-8234

Robert Wald, *Writer-Director*

RECENT SCRIPTS, PRODUCERS & SPONSORS

MOTION PICTURES: *Red Signal for Safety* (General Motors); two classified films (Audio Prods for Dept. of Defense); *Big Step Ahead* (Telic, Inc. for New Holland Farm Equipment Co.); *Why We Need Security*; *Communications Security*; *Electronic Security*; and three classified subjects (Army Pictorial Center for U. S. Army).

JOHN L. WASHBURN

261 Rockingstone Ave., Larchmont, N. Y.

Phone: TEInnyson 4-5741

Date of Organization: 1953

John L. Washburn, *Screen Writer*

RECENT SCRIPTS, PRODUCERS & SPONSORS

MOTION PICTURES: *A Moment in History*, *Ariel II*, *Project Relay* (MPO Productions for NASA); *Battle Group Mobility* (MPO for U.S. Army Big Picture - TV series); *World Championship Sport Parachuting* (MPO for CBS-TV); *The Echo A-12*, *Explorer X* (Goddard Space Flight Center - NASA); *The National Library of Medicine* (Dept. of Health, Education and Welfare). PROGRAMMED INSTRUCTION: *Vacuum Tube Diode* (MPO for U. S. Air Force).

PAUL C. WOODBRIDGE - WRITES

Braggatch Scriptshop

Great Falls, Va. (Washington, D. C.)

Phone: 759-2565 A/C 703

Date of Organization: 1945

Paul C. Woodbridge, *Writer-Director*

SERVICES: Motion picture, slide, slidemotion scripts; presentations and exhibits, collateral literature. Direction and production supervision. Counsel on commercial film requirements, international - Europe, Middle and Near East and North Africa only. Research, writer and director associates - London, Madrid, Athens, Istanbul.

RECENT SCRIPTS, PRODUCERS & SPONSORS

MOTION PICTURES: *The Seed and the Sinew* (Koppers, Westinghouse Internat'l, Blaw-Knox); *Eregli and You* (Eregli Demir ve Celik); *Architectural Sales Demonstration Meeting* (Koppers Co., Inc.); *Protect Process & Profits with Stainless* (U. S. Steel Corp.).

8mm Gets Results for Sponsors in South

Sound Prints on Lightweight Projectors Help Win Sales, Inform Viewers on Wide Range of Products and Services

A VETERAN PRODUCER of both theatrical and sponsored motion pictures, firmly based on a tradition of 35mm techniques and values but equally adept at 16mm film making, has become an enthusiast for 8mm sound motion pictures where this flexible, highly-portable new "tool" can be effectively applied. From original production in both 35 and 16mm, Charles Beeland Productions of Atlanta, Ga. has put 8mm sound color prints to work for a number of clients.

Although sales and sales promotion is the principal theme of many recent films, there is also a notable trend toward the application of 8mm sound for public information.

Showing Them "Coal Pier 6"

A key example was the recent Beeland production, *N & W Coal Pier 6*, an 18-minute Ektachrome commercial subject created for the Norfolk & Western Railway Company. The N&W's problem: to communicate information about a highly-efficient new coal handling facility at the Port of Norfolk,



8mm shows efficient "Coal Pier 6" of Norfolk & Western Railway.

Virginia. The audience: foreign industrialists, export brokers, shipping agents and ship owners.

Coal Pier 6 points up the saving of money through a faster "turn-around" for coal cargo ships. The new pier is so fast that a 50,000-ton super-collier can be loaded in less than eight hours. Working with William A. Lashley (N&W's former Director of Public Relations and Advertising) and C. E. Hash, Administrative Assistant and Vernon K. Little, Advertising Manager, this unique film showed complete details on the road's \$25 million automated coal loading facility.

A 16mm version is being used

for group showings but a 10-minute 8mm sound version is taking the N&W facility story direct to executive desk-tops and at trade fairs abroad. Last fall, a Fairchild "Cinephonic" repeater projector provided continuous showings at the Genoa (Italy) Trade Fair. The exhibit in which this was the central attraction was built in Milan especially for this purpose.

Simultaneously, *N & W Coal Pier 6* has been showing to industrialists in Japan, England, Italy and throughout the Common Market countries. It will be used in an expanded sales schedule during 1964.

Vulcan Sells Concrete Pipe

Two other 8mm sound versions of films produced for the Concrete Pipe Division, Vulcan Materials Company are carrying the story of this company's product advantages to engineers, contractors and purchasing agents.

Product highlights of Vulcan Small Diameter "O" Ring Gasket Pipe are shown in color/sound prints of *Precision in Concrete*; while *Pre-Bed Pipe* tells of another exclusive Vulcan development through which a flat bottom bed on large concrete pipe saves costly ditch bottom shaping required for ordinary round pipe.

Both films are short. Each runs approximately 7½-minutes. Animation is liberally applied to bring out "hidden" facts. Effective? Well *Pre-Bed Pipe* is being sold to prospective users right at their desks!

Vulcan regional sales offices are equipped with 8mm sound prints and Fairchild projectors. Approximately live salesmen are using each machine on a rotation basis. 16mm prints are also available for larger group showings.

And a "Cinephonic" projector accompanied Vernon Kyle, President of the Concrete Pipe Division, on a recent trip to Europe for the purpose of selling "Pre-Bed" licensing agreements to concrete pipe manufacturers. Mr. Kyle says that the film presentation was "particularly helpful in this endeavor."

From coal loading and pipe manufacture to a luxurious resort hotel may seem like a big step but the Hotel Roanoke in the beauti-



8mm sound film in top center panel of Southern Bell display, tells public story of "Electronic Central Office."

ful Shenandoah Valley of Virginia is another ardent enthusiast for 8mm sound-on-film promotion. Sales Manager Fred Walker has been showing an eight-minute sound color picture of the hotel's convention facilities. He calls the results "terrific!"

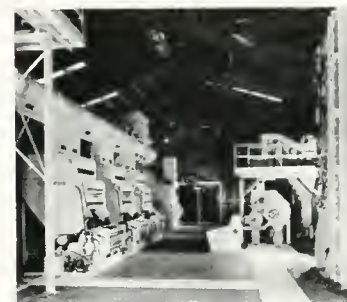
Lummus Presents Plant Facts

A different problem: how to sell complete plants for the ginning of cotton in the face of stiff competition.

That was the situation faced by the Lummus Cotton Gin Company. The solution: a Beeland picture titled, *The Big Step Forward*, made with the close cooperation of R. L. Drew, Vice-President for Sales and H. C. Lummus, Jr., Technical Advisor.

Lummus officials find the film an "invaluable aid" in making sales presentations to prospects

This Lummus picture is showing latest in cotton gin machinery . . .



for the purchase of their equipment. 8mm sound color prints and "Cinephonic" projectors are located at regional offices throughout cotton growing areas of the U. S. and Mexico. In addition, a 50/60-cycle Fairchild projector with a universal line transformer, loaded with a Spanish version of the film, is going the rounds of Central and South American cotton-growing areas.

Seven Lummus salesmen use each projector on a scheduled basis. 16mm sound color prints are also available for larger groups.

Southern Bell Informs Public

What of public information and the 8mm film? Southern Bell Telephone is using three attractive traveling exhibits with Fairchild repeater projectors as their focal points. Sixteen-inch Polacoat screens were installed to give a more dramatic effect than was possible with the projector's own smaller screen.

But the bright image obtained on this larger surface is a tribute to both the projector's light source and the Polacoat material, according to reports. In most situations, the projectors' "lamp-saver" switch can be used in the "low" position, providing some 100 hours of lamp life.

Working under the direction of Southern Bell's staff Public Relations Manager Joe Burnett, Jr.



Child patients at Selinsgrove Hospital in a scene from "Toymakers."

How We Can Help the Mentally-Retarded

Adjustment, Therapeutic Care for Retarded Is Sensitive-ly Told in "Toymakers" Sponsored by Smith, Kline and French

☆ *Toymakers*, a new film on the experiences, problems and daily lives of typical patients in an institution for the mentally-retarded has recently been released for general showings by the Smith, Kline & French Medical Film Center.

Filed by Vision Associates, Inc. at Selinsgrove State Hospital and School in Pennsylvania, the half-hour motion picture shows Harry, a mentally-retarded young man who has made a successful adjustment to community life and self-support; Pat, who is far enough along in his education that he could leave the school if a job opportunity arose; several elderly patients who have spent most of their lives in institutions; Marie, a ten-year old who is profoundly retarded, and many others.

Toymakers has two purposes. First, it will be used to demonstrate to lay audiences the importance of close ties between the community, community services and many mentally retarded patients. Secondly, professionals in the mental health field will find the film absorbing because it reflects the current emphasis on therapeutic rather than custodial care in treating the mentally retarded.

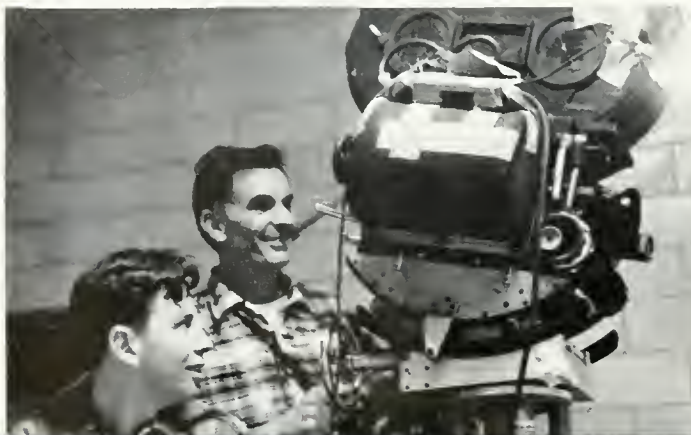
The causes of mental retarda-

tion are many, the film points out, and only a few are known. Through an accident of heredity, through disease or through injury, the function of the brain has been impaired and mental growth is limited. For many people, it can mean a whole life in institutions doing such work as making and mending toys — work designed to prevent deterioration through idleness.

But for others, such as Pat in the film, there is hope. He must become aware of his limitation and develop confidence in his abilities. The time he has spent at Selinsgrove has helped prepare him to return to the community, but it cannot guarantee that he will succeed. The community must provide him with useful work and a decent place to live. It must accept him, with his limitations. It must offer him a chance to belong. Given this chance, he should succeed.

The original idea for *Toymakers* came from Richard Wurmser, a Harrisburg newspaper man, who submitted a treatment to Smith, Kline & French's Medical Film Center Director, Jack C. Borland. Based on this treatment, a script was jointly prepared by Mr. Wurmser and Vision Associates for production by the latter under direction of Lee Bobker. ■

Below: members of Vision Associates' crew, Richard Wurmser (left) and Ray Long (right) share a production respite in filming of "Toymakers."



(CON'D FROM PRECEDING PAGE) (assisted by Art and Display Supervisor Jack Mallory). Charles Beeland produced a two and one-third minute film on *The Electronic Central Office*.

This "thumbnail" production shows the amazing story of the electronic telephone switching center of tomorrow. Original photography was on 16mm Ektachrome Commercial, with some stock shots reduced from 35mm

Eastman Color negative. Only 8mm sound/color reduction prints have been made of this film.

How is it working? Well, the exhibits have been on tour in Southern Bell's nine state area, showing to hundreds of thousands of people with outstanding results. The *simplicity* and *reliability* of the projection equipment were important factors in the decision to use motion pictures in these traveling exhibits. ■

Precise Handling of Rocket Propellants

Automated Batch Mixing, a Part of "Total System Concept" Developed for Rocket Industry by Toledo Scale & Thiokol

SPONSOR: Toledo Scale Corporation.

TITLE: *Concept for Precision*, 28 min., color, produced by Carl Ragsdale Associates.

* * *

☆ When it became obvious that ever-increasing amounts of fuel would be needed to meet the demands of the massive boosters of the space age, two leading industrial firms in the rocket industry teamed up to solve the age-old problem of mixing propellants by hand.

Working closely with the Thiokol Chemical Corporation, Toledo Scale's Systems and Components Division defined the interfaces and general parameters required for an automated batch mixing system.

Shows Concept Behind System

The new film tells the "total system concept" story behind Toledo Scale's design, fabrication and installation of a system that automatically weighs solid and liquid ingredients precisely, into a mixer, and blends them under programmed conditions.

This latest innovation in the field of material handling employs a unique analog-to-digital computing system, static switching, interchangeable control systems, interlock and fail-safe devices, and one of the most sensitive scales ever developed.

A High-Precision Instrument

The remarkable electronic scale reads increments of 25 hundredths of one ounce, from zero to four thousand pounds. Matching display boards and control panels are human-engineered with graphic representation of the mixing facilities they control. Button logic and color coding throughout the system provides for ease of maintenance, reduced training time for operators, and visually indicates the source of any malfunction.



These panels control the electronic materials handling system used for mixing solid, liquid propellants

• Automated Batch Mixing, installed at Thiokol's Wasatch Division in Brigham City, Utah, is now at work providing the large quantities of high-performance solid propellants required by the multi-million pound thrust missile boosters of the U.S. Air Force. ■

Below: getting set up for a scene in "Concept for Precision" sponsored by Toledo Scale Corporation



IFPA JOURNAL

INDUSTRY FILM PRODUCERS ASSOCIATION, INC.

Award Honors North American Picture

Federation Aeronautique Internationale Trophy Is Awarded to "The X-15 Story" at Wright Brothers Memorial Ceremony

THE DOCUMENTARY filmed history of the rocket research airplane designed to carry man to the fringes of space, told in *The X-15 Story*, was the honored recipient on December 17 of the Federation Aeronautique Internationale Film Festival Trophy. The trophy was presented to J. L. Atwood, President of North American Aviation, Inc. at the Wright Brothers Memorial Banquet held in Los Angeles on that date, as part of the national observance of the 60th anniversary of powered flight.

Produced as an Air Force Report over a two-year period by the in-plant motion picture unit of the Los Angeles Division of NAA, *The X-15 Story* was written and directed by W. M. Brose, edited by John L. Glenn and William Wyper. Photography, including

Below: Federation Aeronautique Internationale film festival trophy which was given "The X-15 Story."



Film trophy recipients at Wright Memorial banquet, pictured with (1) William A. Ong, President of National Aeronautic Association; Lewis T. Vinson, Parachute Club of America; J. L. Atwood, President of North American Aviation, Inc.; and Jack L. Warner, President of Warner Bros. Pictures.

aerials, was by John Glenn, Jack DeLong, Oliver Porter and Jack Freeman; sound was recorded by Martin Halperin.

The film has been widely shown through the USAF "Commander's Call," the NASA Office of Technical Information and Educational Programs and four overseas versions are being distributed by the USIA. Television coverage has included showings on "The Twentieth Century," Armstrong's "Circle Theater," the "Adventure Tomorrow" program and by CBS News.

Other recipients of trophies at the banquet were the Parachute Club of America and Warner Bros. Pictures.



Sound's the Subject in Northern California

Chapter Members Get Expert Counsel from W. A. Palmer Films

The Northern California Chapter held its first meeting of the year on January 17th at Palmer Films in San Francisco. Key theme of the evening session was a discussion of motion picture sound, with three key members of the Palmer organization on the floor as member Jim Campbell, of Syl-

vania Electronics' group at Mountain View, served as moderator.

Bill Palmer, president of the company and an honored "Fellow" of both the Audio Engineering Society and the SMPTE, was joined by Stuart Macondry, Palmer sound engineer and Forrest Boothe, manager of recording ser-

vices, as the trio discussed all applications of sound in motion picture work. Palmer led off with a demonstration on the problems of quality loss from original recording to subsequent transfer to optical track by actual tests made in the studio.

He concluded this useful demonstration with recommendations on how to "live with the limitations" and acquire the best track.

Stuart Macondry discussed the various types of "mikes" and recording systems in use; showed why various conditions dictate the use of special equipment. He also touched on recording problems encountered under adverse conditions such as rain, wind, etc. Mr. Boothe's experience in recording narration and in the selection of library music, was evident as he discussed the most commonly experienced sound problems in both fields. The availability of appropriate music and the potential of original scoring were also outlined.

The Chapter recorded the evening's panel program and is making the tape available to members. The appreciation of all who were present was expressed to the Palmer organization, both for the use of the studio facility and for the participation of their highly-qualified personnel.

"Eclipse of the Quiet Sun" an Historic New Scientific Film

A converted Delta Airlines DC-8 jet aircraft raced into the stratosphere, high above Fort Providence, District of MacKenzie, Canada last year to keep pace with the darkening shadow of the moon. The story of that historic flight is told in *Eclipse of the Quiet Sun*, a 28-minute color motion picture produced by the Film Services Department at Douglas Aircraft, in association with the National Geographic Society.

The flight was undertaken to extend man's knowledge of the life-giving and sustaining energies discharged by the rays of the sun. Its official designation: Project APEQS — Aerial Photography of the Eclipse of the Quiet Sun. Participating were men and equipment representing the most respected names in science, industry, education and research: RAND Corporation, Lockheed, Sperry-Phoenix, Delta, NASA, Pacific Missile Range Hdq., University of Pittsburgh, U. S. Naval Missile Center, Osservatorio Astrofisico of Florence, Italy, Canadian Re-

(CONTINUED ON NEXT PAGE)

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For Information, Write
Industry Film Prods. Assn.
P. O. Box 564, Hollywood 28,
California

Eclipse of Quiet Sun:

(CONTINUED FROM PAGE 181)

search Council Dominion Observatory, Centre National de la Recherche Scientifique of France and the National Science Foundation, Mount Wilson and Palomar Observatories.

As the moon's inexorable course plunged the earth below into blackness, men of these groups witnessed and recorded the total eclipse of the sun in a wholly unprecedented manner. The Douglas Aircraft Company, in association with the National Geographic Society, shared the sponsorship and control of that scientific achievement.

The film was premiered in Washington, D. C. before a select audience which included members of Congress, Pentagon officers, visiting dignitaries and heads of the National Geographic Society. *Eclipse of the Quiet Sun* is planned for national distribution through Douglas' own facility at Santa Monica; television showings will be arranged through Sterling Movies U.S.A.

* * *

Three New England Chapter Men at East Coast Conference

☆ Rounding up New England Chapter news: three IFPA members from the Northeast attended the recent East Coast regional conference at Camden, Jack R.



"In-House Film Management" was Jack Smith's Cinemar topic when he moderated round-table discussion at East Coast Conference.

Smith, national executive vice-president of IFPA, moderated the round-table discussion of "In-House Film Management;" he was accompanied by Chapter Chairman Muttitt (senior editor at the MITRE Corporation) and Gene Knight, a writer on the MITRE Corporation Film Services staff and a Chapter member.

THE INDUSTRY FILM JOURNAL



WHDH-TV newscaster John Day (at left) discusses techniques of news broadcast preparation, presentation with New England chapter members. Listeners include (front row, l to r): Bill Muttitt, Paul DeMello, Bill Stirling (MIT), Major A. H. Doc USAF, Jack Smith, and Mr. and Mrs. Paul Snyder. Background (l to r): Dom DiLuca, Gene Knight, Mark Ford and John Bean.

New England Exchanges TV News-Views

Chapter Hears Newscaster John Day at WHDH-TV Boston Studio

The studios of WHDH-TV, Boston's only all-color tv. station were the scene of the final 1963 meeting of the New England Chapter. Members attended a live 30-minute news and weather telecast by John Day, veteran newscaster at the station, followed by a discussion of news program preparation by Mr. Day.

The group then toured the station's facilities, guided by Allan Morris of the public relations staff, host for the evening. Harold Eckman, film supervisor for the station, led a discussion of film use in TV, the broadcaster's film requirements for news clips and feature material, photography, editing and the use of film in the

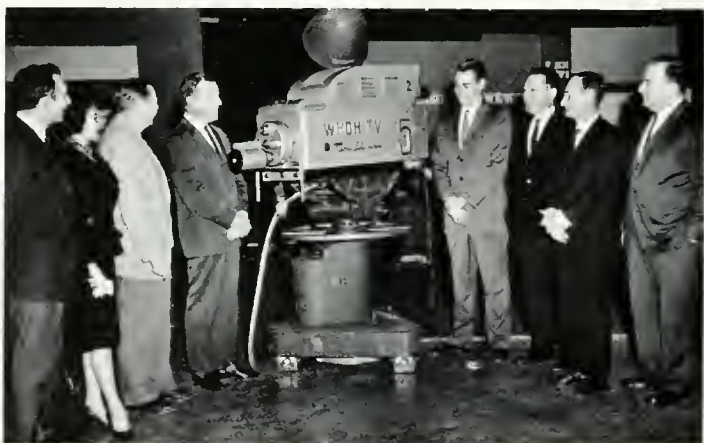
telecasting of programs.

The program was arranged by Chapter Chairman Bill Muttitt and judged to be one of the most valuable of the season by those attending. Closer cooperation between the television media and a greater use of industrial film by the TV outlets could result, members agreed.

"Local industry is a potential source of a great amount of film which could be used by telecasters," said Muttitt, in discussing the relationship. "We feel a great deal of good will can be fostered by better understanding of each other's requirements and capabilities."

Station people indicated that

Latest in color television cameras at WHDH-TV is demonstrated to (l to r): Mr. and Mrs. Paul Snyder; Bill Muttitt, newscaster John Day, Allan Morris, pr exec; Gene Knight, Jack Smith, Bill Stirling.



such film could also be used to further better local understanding of the industrial structure of greater Boston.

* * *

Made Your Reservation Yet for IFPA National Conference?

The Fifth National Conference, coming up June 4-6th at the Disneyland Hotel in Anaheim, California is getting near at hand. Conference Vice-President Joe Gulli asks us to remind members to send in those reservations to the hotel to assure yourself of best accommodations.

News of Conference program details will appear in these pages during the coming months.

Below: Journal editor Ed Hayes is right at home as "Commander White" in location scene from "Reins". Antonetics' film story is told by Lee Larcw on facing page. Behind camera is Director of Photography Frank Ruttenclutter . . .



Winona Summer Workshop to Include Film Editing Course

☆ In addition to its traditional one-week seminars on Photographic Department Supervision and the Industrial Film Workshop, the 1964 program arranged by the Professional Photographers of America will include the new course on Film Editing.

Instructors include Harry E. Paney, Arthur Andersen & Co., as coordinator; Earl Stanton, Bell Aerosystems; Bob Beeler, Eastman Kodak; and Allen Hilliard, George Colburn Laboratory, Inc. Tuition for each of the one-week courses is \$100. Write the Professional Photographers of America, Inc., 152 West Wisconsin Avenue, Milwaukee, Wis. 53203 for details.

* * *

☆ The JOURNAL invites your contributions and chapter news!

The Story Behind "Reins in the Vigilante"

Skeptics Become Believers as Autonetics' Award-Winning Film Shows Bomb-Nav System Doing Its Job for the Navy

by Lee O. Larew

Autonetics Division, North American Aviation, Inc.

"I'll believe it when I see it, . . . maybe!"

• It was upon this skeptical theme that *Reins in the Vigilante* was launched. And launched it was! But I'm getting ahead of myself.

When Autonetics' management came to Motion Pictures and said they wanted a film that would explain the bomb-nav system being installed in the Navy's Vigilante aircraft, they were open to presentation suggestions. They agreed with us that it could be just another voice-over type film, but they were willing to back something a bit different . . . providing we came up with that "something."

"Old Timers" Were Skeptical

So we rolled up our thinking sleeves and went to work on a treatment. Our research revealed that many of the Navy "old-timers" were skeptical of the claims being made about the bomb-nav system (called, REINS), so after a brainstorming session or two, an idea was born.

"Why not inject a skeptical naval officer into our story?", asked Jay Dresser, Project Coordinator. "Well, why not?" replied Walt Hardy, Chief of Motion Pictures for Autonetics. "We know our system is a good one, but if we toot our own horn too loudly, nobody will believe us."

And so it is, as most of us in the business already know. We had a foundation upon which to build our *Vigilante* story . . . a rapport, if you will, with our audience. An audience that would naturally be skeptical. Skeptical, that is, of the ability of REINS.

It was a case of, "show me."

Hits Targets at Low-Level

"What's entirely different to a pilot using this system is its low-level feature. In fact, a pilot can literally skim the surface of the ocean, blow sand off the beach, and follow land contours at low level. And, at such low altitude, defensive radar just doesn't work. It cannot detect nor help repel an invading craft.

Obviously, a demonstration flight was in order. We would begin aboard an aircraft carrier and fly in low toward the California Coast. Then, to make our point remembered, we'd have the plane

weave its way through the coastal mountain range in fog, and finally skim the tumbling tumble-weed of the desert and blast a target.

The target would be an isolated shack in the middle of the desert where a future Vigilante crew was being briefed on the ability of the REINS System. In the crew would be our skeptical member, a Commander from the "old school" . . . one of those pilots who learned to fly by the seat of his pants . . . and one who just didn't believe all the stuff being claimed for the Vigilante. Naturally, the payoff would come when the shack was hit by the sonic boom from the plane making the demonstration flight.

Close liaison for script development was established with cognizant personnel in COMNAVIAIR-PACK. Depicted procedures and operations met with the Navy's complete approval. Special emphasis was placed upon story and dialogue development to make certain that it truly represented the language, terms and attitudes of pilots in present-day Naval Aviation.

Revised and Ready to Shoot

The usual changes produced a second and third revision of our script, but by the time a fourth revision was typed, it appeared we had satisfied both company management and the Navy. Now we were ready to make our movie.

To obtain a natural flavor, we requested Navy permission to shoot the opening sequences aboard the USS HORNET while she was docked at Long Beach. The reply was affirmative, and we went to work.

Each part was played by a member of the Autonetics Motion Picture Department, with the exception of Commander Lars Swenson, the instructor in charge of the briefing within the shack. Commander White, the skeptical officer, was played by Ed Hayes, a writer-director for Autonetics and an active member of the Naval Reserve. Actual Naval personnel were photographed, too, but only for background and establishing scenes since we were required to operate on a non-interference basis.

In the film, Commander White



On location at China Lake, Calif. Asst. cameraman Bob Dingman (left) as Art Ballinger plays role of Commander Swenson; Ed Hayes, Cmdr. White.

tells the Vigilante crew aboard the carrier that he'll buy the drinks if they pull off this mission as planned. The friendly bet is accepted by the youthful crew members and our story is underway.

Building Up to the Pay-Off

The camera follows the take-off and flight of the Vigilante from the HORNET all the way to the target shack at China Lake. Intercut with the flight are sequences from the shack where the future Vigilante crew is being told about the mission and how REINS will pull it off. Commander White, by facial expression and comment, continues to doubt the words of instructor Lars Swenson and graphically expresses his lack of faith in this "new-fangled toy."

Up to the last minute, the skeptical commander insists, "No sir! They'll never make it!"

Of course, the pay-off comes when the Vigilante slips past all

the defensive radar and rocks the shack with a mighty sonic blast.

Commander Swenson winds things up with a confident smile and says, "Now you know how it feels to get hit by a Vigilante!"

The film has won three awards for excellence and is likely to win more. Although designed to indoctrinate pilots and explain the REINS System, it is also doubling as an effective public relations vehicle. This is a tribute to writer-producer Dresser who gets people to react in front of a camera.

The Navy is making good use of the film for in-service screenings, public relations, and miscellaneous programs. One Naval officer remarked, "It's a good film because it doesn't try to cram anything down your throat. You never know, really, until the last few seconds, if that Vigilante will really pull off the mission . . . and when it does, you believe it when you see it — and I mean believe!"

Cast, crew of "Reins" at China Lake: standing, l to r, Jay Dresser, Lloyd Sayre, Kelly Pyle, Sam Mattison, Lee Larew, Wayne Rapp, Frank Ruttencutter, Bob Dingman, Art Ballinger, Ed Hayes. Kneeling (l to r): Leo Covitt, Mel Eberhart and Bob Chenoweth (seated on dolly).



The Eight Barriers to Communication

by Ernest D. Rose

Production Supervisor, University Extension, University of California

IN RECENT TIMES the term target audience has been banded about rather freely by some of the Madison Avenue set and even by a few "communication experts" a little closer to home. If you haven't thought much about the term it would be well to consider exactly what it means to the film maker.

The only time most of us ever think about this "target" is when we are deciding whether to blast away at it with a shotgun or a rifle. If we are interested in reaching only a few key people we use the rifle and aim at the bull's eye in the middle. If our audience is the general public we pick up the shotgun and blast in all directions at once.

Audience an Elusive Target

But this concept of our audience as a target is highly misleading for it suggests that all we have to do is (1) make a film, (2) put it on a projector, (3) aim it carefully at the target, and (4) throw the switch . . . *BANG!* and your job has been done successfully.

Nothing could be further from the truth, for the target you are aiming at is like no target you have ever known. For one thing it can move away from your arrow just when it is about to reach its mark. For another it can put up a shield and screen out all of the arrows except those that it wants to pass. Furthermore even if you do get past this protective screen, the target's surface may be impenetrable, even to the strongest of arrows.

Or, on the other hand it may be built like a doughnut and allow your arrow to pass right through the middle of it without ever touching the target itself. Worst of all, this target can pick up its own bow and start shooting arrows right back in your direction.

First: Know the Barriers

In order to do battle with a "target" this versatile the first thing the communicator must do is try to understand some of the barriers which his message must overcome before it can begin to have an effect on any audience. There are a number of such barriers and I will attempt to sketch them briefly for you.

Unlike the nice stuffed straw target of the archer, your audience must first allow itself to be *exposed* to your arrow. In the motion picture field we must face the fact that our medium is in competition with other communication media, many of which are less complicated and require less work on the part of the receiver.

In our case being exposed means going to a special room, sitting in the dark, waiting while someone replaces a bulb which may have burned out in the projector, or any number of other complicating factors.

You Have to Win Attention

But even if our audience member takes the trouble to expose himself to the message, it won't mean a thing unless he is *paying attention* to it. If the viewer happens to be worried about his income tax or if he has had a fight with his wife that morning or if he can't think about anything except getting that raise he is after, mere-

ly being exposed to your message won't have very much effect on him.

But even if he is exposed and even if he is paying attention to what you are saying there is always the chance that he may not *understand* everything you are telling him. If you present the information too quickly, if the language is not clear, if symbols you use are too complex, if the exciter lamp in the projector happens to be intermittent, if any of these things happen your message may never get past this third barrier in the communication process.

But let's suppose he does get



Ernest Rose: his presentation was a feature at 1963 Conference.

exposed, he is paying attention, and he can understand you . . . none of it will make any difference unless he *believes* what you are telling him.

Acceptance Follows Belief

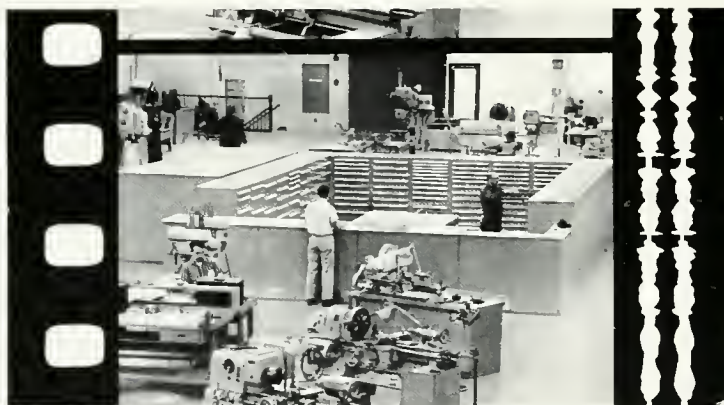
You might think that when an audience member believes your message your job is finally done. But a critical step remains to be taken. The message must be *accepted*. You may ask yourself how a person can believe something is true and still not accept it. A simple example will illustrate such a situation. Within the last few years there has been overwhelming evidence concerning the link between smoking and cancer.

There are few people who read these messages who do not *believe* the evidence presented yet they still do not *accept its conclusions for themselves*. Research shows that such people rationalize their beliefs by saying the chances of their dying in an automobile accident are even greater than the chances of getting cancer from smoking, etc., and besides they use a filter and that should take care of everything anyhow.

One would think that belief and acceptance are the end objectives of all film makers, the final steps in the process, yet three more barriers remain to frustrate our efforts even after a film's message has been accepted.

All communication is aimed at changing the status quo. If a person doesn't believe something we're telling him, we want him to change so he believes it. If he already agrees with you but only to a limited extent, we want him to believe in what we are saying completely and unquestioningly. In order for this to happen he must *remember* at least some of the arguments presented in our film and keep them in his mind until he is forced to choose among the alternatives.

The seventh barrier to com-



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Jack Kleinoder, President, Vidmar, Inc.

This unsolicited compliment from Mr. Kleinoder comes in the wake of wide critical acclaim for "Efficient Industrial Storage," a 20-minute film in color describing the manufacture and merits of Vidmar storage equipment.

The picture was chosen by the National Association of Manufacturers as one of 15 outstanding films to represent

American industry at the 1963 International Film Festival in Madrid.

Not all our films gain the distinction of being selected for international awards, but all of them do pack an extraordinary visual wallop the kind that can sell a company or product; the kind that *moves* prospects to become customers.

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munication becomes this choice between alternatives. At some point in time he must actually choose by *taking some action* which binds him closer to one side or the other on the issue. And finally he must be *rewarded* in some way for the action he has taken.

Reward Must Be Worthwhile

Eight barriers between you and your audience. We, the film makers, can't control any of them, but we can shape our message so that it at least has a fighting chance of clearing the barriers that confront us. How can we do this? For one thing we know that where self-selection of content is a factor, exposure to the message is a direct function of the reward the receiver expects and of the availability of the message itself. The greater the anticipated reward the more likely he is to expose himself.

On the other hand, the more difficult it is to expose one's self to the message, that is, the more limited its availability, the less likely one is to bother. Here we have the technology of the motion picture medium with us, because our films are being shown through other more readily available media such as television, and projectors themselves are slowly being redesigned so that they are lighter in weight and more reliable.

Tailor the Film to Audience

As to attention the film maker must rely on his own skills in presenting the information in as dynamic and fascinating a manner as possible. This business of attention is not as simple as one would think. For example, a research study showed that two people don't necessarily see the same thing in the same message. A hidden camera study of an audience watching a movie love scene revealed that, contrary to expectation, the boys tended to watch the men, and the girls tended to keep their eyes on the women. We have a great deal more to learn about attraction and holding the attention of our viewers.

The film maker can do much to make his message understood if he consciously tailors the language, both visual and spoken, to the audience he is trying to reach. This means that you must understand the intellectual capacity of your audience member, his capability of grasping complex information, and a host of other factors which may differ from person to person within the audience. By avoiding illogical argu-

ments one can at least attempt to get the audience member to believe what we are saying.

Concerning the acceptance of the message, we know from research that it is easier to accept something new than it is to change a person's mind about something he already believes. If we are dealing with something old, that is, something he already has feelings about, does it stir up hostility and counter-arguments or will it tie in and fit with his existing beliefs.

Factors Which Aid Retention

Retention of the message, barrier number six, can be aided by the selection of unforgettable images and statements which will be strong enough to remain in the viewer's mind long after he has left the theater.

Repetition of key segments or ideas is also an important element of retention but the repetition is frequently better if varied in style rather than merely saying the same thing over again in a summary at the end. Brochures and follow-ups are also important tools to help in the job of keeping the message alive in the viewer's mind.

No matter how successfully we clear all the other barriers, if we are advocating a choice which is impossible for the viewer to carry out he cannot take the action which is necessary to bind him to the viewpoint being advanced in our films.

All the films in the world about freedom of choice will do little to change a person living under a totalitarian form of government if there is no choice available to him. Where choice is possible it helps if one can force the individual to make some choice within a given deadline, rather than leaving the time of decision at the individual's own discretion.

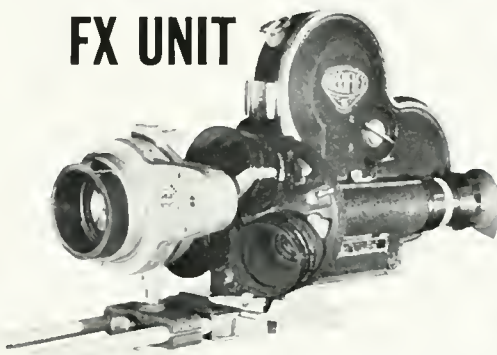
Finally, the eighth barrier, reward, is something that should be of sufficient strength to warrant the effort required to overcome the seven previous barriers: something that the individual himself is desirous of having and something that will meet the approval of his friends and those whom he values.

Two Most Difficult Barriers

Of all the barriers, Belief and Acceptance are the most difficult to penetrate. But within the past 10 or 15 years a growing body of research has been emerging which may help us to cope with this challenge. It does not supply us with one simple answer to the problem. Rather we must sort out a combination of factors all woven together into the complex texture

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(CON'D FROM PRECEDING PAGE)

which underlies human behavior.

It should be clear from the foregoing that our audience is no simple target to be fired at and forgotten. When the projector's image bounces off the screen your battle with the target is only beginning. If you consider well some of the problems we have touched on here you *may* just have a fighting chance of succeeding.

* * *

"High Life Sports Thrills" Reviews Major Events of Year

☆ A half-hour panorama of exciting sports events has been added to the Miller Brewing Company's 16 mm. film library. Titled *High Life Sports Thrills*, the new sound film focuses on five major events held in the United States. The color cameras first turn to Churchill Downs for the 89th running of the Kentucky Derby. Never Bend and Candy Spots are the favored horses, but Chateaugay bursts from behind in the closing furlongs to set a new record of 2 minutes, 1 and 4/10ths seconds to win this traditional run for the roses.

Next come the World's High Diving Championships at Grossinger's Country Club in New York. Top professional divers from both sides of the Atlantic are on hand to test their skill off the three and ten meter boards. The highlight is a triple jackknife from the ten meter height caught in slow motion by the Miller camera crew.

Auto Racing at Sebring, Fla.

The cameras swing to Sebring, Fla., for the annual 12-hour endurance race for Grand Touring (sic) automobiles. Will the American Cobra defeat the Italian Ferrari is the question along the pit wall as the world's greatest race drivers sprint from the line in a Le Mans start. All afternoon and long into the night the roar of the mechanical thoroughbreds continue, until John Surtees takes the checkered flag and the Ferraris remain champions at Sebring.

It's a quick hop to another area of Florida — Cypress Gardens — for an exciting demonstration of the water skiing championship. The emphasis is on the unusual as we see kite ski flying, hydrofoil skiing, and even "ski-less" skiing.

All-Star Pro Football Action

All the excitement, color, and pageantry of professional football tops-off the film with a final stop at Los Angeles Memorial Coliseum. The stars of the East are meeting the stars of the West in

what's new in pictures

the NFL Pro Bowl game. Allie Sherman's Easterners romp to an early lead, only to have to fight for their lives as Vince Lombardi's Westerners turn on the power. When the dust settles, the East has the win and the Miller crew has some of the most exciting football ever filmed.

How to Obtain This Picture

Prints of *High Life Sports Thrills* join nearly 2,000 reels of film — some 200 separate titles — covering everything from motor racing to bronco busting. They are all available — free of charge except for return postage — to any social, civic, charitable, or fraternal group by contacting the Public Relations Department, Miller Brewing Co., 4000 W. State St., Milwaukee, Wisconsin 53208.

Reichhold Aids Salesmen With New Alsynite Film

SPONSOR: Reichhold Chemicals, Inc.

TITLE: *Build It Right with Alsynite*, 12 min, color, produced by Animated Productions.

* * *

This sales film was made from 125 pieces of available still materials from Reichhold files. It was put together in less than three weeks, using Animated Productions' Fotomation technique, on a limited budget, but is doing excellent work in dealer showings by Reichhold salesmen throughout the country.

Alsynite, Reichhold's translucent fiberglass panels, is used for so many construction and decor-

ation jobs that even the company itself has trouble keeping up with them all. People are always sending in slides or snapshots or drawings about how they have used Alsynite in some new way successfully. These, along with brochures, catalogs, prints, photostats, etc., are the basis of the film.

Using all the tricks of the Oxberry animation stand and Animated's special cameras, the film is cut to rhythmic modern music and travels through the mass of different materials gracefully with appropriate zooms, wipes, dissolves, etc. to give a constant effect of movement and action.

The film shows how sun and wear resistant Alsynite is used in heavy industrial construction, in light, airy residential decorations and in hundreds of other ways as well.

Twenty prints are being used currently — eight 16mm prints for large audiences, and twelve 8mm prints to go in Fairchild repeater projectors for direct on-the-desk selling.

* * *

Ideas for Flavorful Cookery Shown in "The Enchanted Pot"

☆ Demonstrating quick and easy ways to add flavor and elegance to cooking is the audience objective of *The Enchanted Pot*, a new 13½-minute color film sponsored for women's groups and homemaking telecasts by the Corn Products Company (Karo Syrup). Produced by PGL Productions, the free-loan subject is being distributed by Association Films, Inc.

Content emphasis is on cooking with imagination and without spending long hours in preparation. In musical fantasy form, *The Enchanted Pot* demonstrates how glazes, dessert and meat sauces, cake toppings, fillings, salad dressings and marinades can be effortlessly prepared by varying the amount of basic ingredients.

The color subject is being made and distributed (free loan) to women's clubs and homemaking groups, home economics classes and television stations by AF Films.

* * *

Rebuilding of New Bedford in Area Redevelopment Film

☆ A report on the work of private and public groups in New Bedford, Mass. to rebuild the city's economy is given in *Rising Tide*, produced for the Area Redevelopment Administration, U. S. Department of Commerce.



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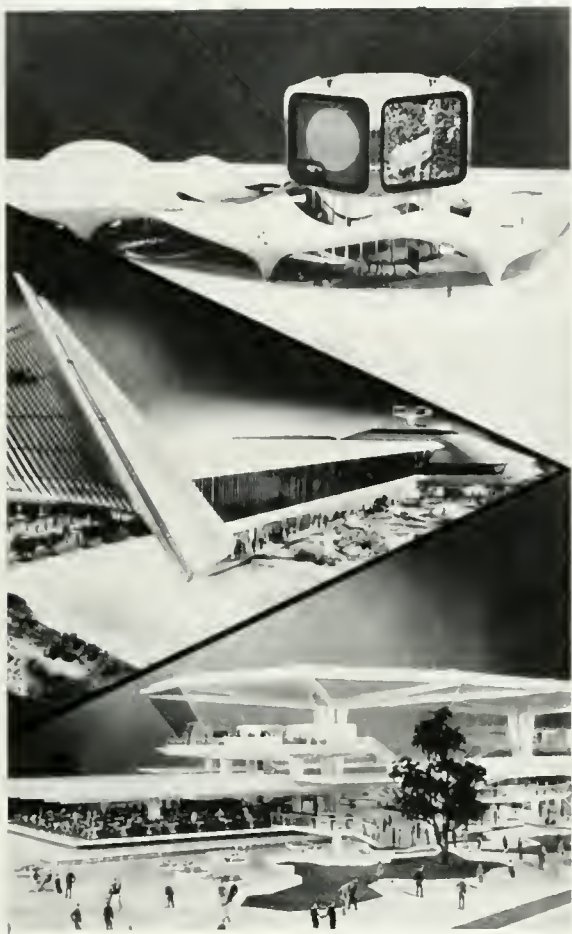
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NEW YORK WORLD'S FAIR REPORT:

(CONTINUED FROM PAGE 95) grounds. Seattle was our most recent experience and the horizons moved forward there . . . but great advances came out of Chicago's "Century of Progress" exposition of the early 30's and again, at New York's Fair later in that decade.

World's Fair concepts must be developed for mass audiences but

they are less inhibited by problems of space, cost and creative time. All the best of modern-day audiovisual technology is apparently well on its way to the Flushing Meadows. Fortunately, all of it should arrive well before that momentous Opening Day. After that, we'd rather not count on getting through the traffic which will be heading for the Fair!



Previewing the New York World's Fair; at top, the Kodak Pavilion, (center) Electricity's "Tower of Light"; and (third segment) the "Festival of Gas" exhibit area. Below: Albott Labs' "Chemical Man" theater will be there.



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E DUCATION is "big business" at General Electric.

The latest symbol of this fact is an ultramodern penthouse classroom which recently went into service at Schenectady, N. Y.

Atop the six-story former headquarters of International General Electric Company (Building 36 at the Schenectady plant), the new classroom is now in almost constant use in the critical job of continuously educating G-E engineers.

Occupying its plush seats are some of G.E.'s brightest men. They come from all over the country to expand their knowledge, to be brought up to date on new developments in mature technologies and to learn the latest technologies.

The new classroom also symbolizes a new breed of engineer that has been spawned by the great explosions of technology in the past several decades.

No longer can we expect to have neatly compartmented "in-series" lives of school, work and retirement. People whose work involves any aspect of any of the sciences now must plan to continue their education throughout their lifetime.

Examples of this relatively new philosophy are General Electric's Advanced Course in Engineering (leading to a doctoral degree) and its Creative Engineering Course both of which use the new penthouse classroom.

Course in Advanced Engineering

The Advanced Course in Engineering was established to supply the General Electric Company with engineers having sufficient breadth and depth of technical understanding to make basic contributions in the development of new or improved products. Its objectives are to increase the abilities of the recent technical college graduate to:

1. Analyze and evaluate engineering problems both for their significance and for the appropriate economic and technical approach to their solution.

2. Apply the fundamental and advanced principles of science and engineering to the solution of actual engineering problems.

3. Present the solutions clearly and concisely so that results can be easily understood and used.

These objectives are aimed at developing highly competent engineers of professional stature, qualified for the total engineering job involved in producing successful products and systems through ap-

MODEL CLASSROOM FOR ENGINEERS



General Electric's new engineering classroom combines, in a single area, the latest in audiovisual aids in a comfortable setting for engineering and management participants. Table and seating facilities are provided for 48 students, arranged on six tiered levels. Together with a raised lecture platform, this room provides an unobstructed view of the lecturer, chalkboards, the document and rear-projection screens in front of room.

by E. H. Freiburghouse,
Manager of Engineering Education
Engineering Services
General Electric Company

plication of available technology regardless of how advanced. Graduates of the course are expected eventually to provide technical management for the engineering work of the company.

Study Plus Practical Experience

The Advanced Course in Engineering is based on the premise that development of competent professional engineers requires a combination of formal study and practical experience. To provide this combination, the Advanced Course in Engineering has five major elements:

1. Design and development engineering work assignments as a member of General Electric's professional engineering staff.

2. Weekly or monthly class meetings for the presentation of theoretical subject material.

3. Homework problem assignments representative of actual engineering situations.

4. Periods of full-time campus residence for a concentrated program of formal graduate courses.

5. A development or design project, together with a thesis based on it, for those students who are candidates for the engineering doctorate.

These elements are fitted together to form a continuous three-year program of work and study, both on the job and on the campus, followed during the fourth year by a work-related engineering project appropriate for the doctoral dissertation.

Creative Engineering: Idea Shop

The Creative Engineering Course is intended to develop the engineer's ability to conceive ideas for designs; to strengthen his technical knowledge so he can better evaluate ideas; to increase his awareness of the scientific and engineering opportunities available; and to satisfy the economic requirements facing his business.

The course emphasizes development of deliberate inventiveness and the perspective necessary to attain product leadership.

Course Covers an Entire Year

Length of the course is one year. It includes weekly four-hour class sessions, held during working hours, from October through May. This course, unlike the Advanced Engineering Course, is designed for outstanding engineers with 5 to 10 years of accomplishment.

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Audiovisual tools include a front-screen document projector (at left) and the rear-screen projection system (at right) located behind sliding chalkboard. Two Kodak Model 550 "Carousel" slide projectors and a 16mm Bell & Howell Model 552 auto-threading sound film projector are in daily use.

Samples of subject matter covered are:

The process of creative design — including theories of creativity, "brainstorming", lectures by outstanding inventors.

Mathematics of design engineering — including probability and statistics, differential equations, digital and analog computers.

Fundamental structure of materials — molecular structure.



Except for accent lights on side wall and in projection room, lights are operated from the counter-top control panel.

polymer chemistry, metallurgy, plasma and solid-state physics.

Design of novel electrical and magnetic devices.

Evaluation of new designs — including performance, cost, reliability, producibility, maintainability and marketability.

Also covered are such subjects as the technology of mechanical systems, design and conduct of useful experiments, self-correcting control systems, design of communications systems, industrial appearance design, manufacturing process and new technology.

The era of single-handed engineering greatness achieved by tinkering in basement workshops seems to be passing. Perhaps its modern-day equivalent is the engineering team leader or manager. Many thoughtful people are convinced in light of the trends, that the engineering education process must be radically improved. And that is exactly what we are striving for in our General Electric programs.



Closeup on lighting control panel (at instructor's right hand below). It is on counter-top at the end of the speaker's platform. Sound system is made up of Series 5000 modules made at GE's Audio Products plant.



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Magician Bob Sharpe, appearing "live" as well as "on film" at regional meetings of Goodrich dealers, helped provide entertainment as well as further emphasis on serious points in the management presentation.

Goodrich Meets Goals in Dealer Program

THE B. F. GOODRICH TIRE Company set up four basic requirements for its dealer-management meeting programs held during November and December. Determined to make the most effective use of audiovisuals for these Regional and Zone gatherings, Robert P. Dies, Manager of Training and Development at Goodrich, had these key elements to consider:

1. Effective and attention-getting presentation of the 1964 management message, heavy with important content, yet requiring a strong *personal touch*.
2. Deep penetration of the management message to all levels of dealer distribution.
3. The need to accomplish these objectives within the limits of executive time, energy and availability.
4. The challenge to do the best possible job within the limitations of a "reasonable" budget.

Regan Integrates Film and Slides

Motion pictures, color slides and taped sound recordings produced by Regan Productions, Inc., of Detroit, met all aspects of the assignment. Three-screen projection and equipment provided by Visual Techniques, Inc., of Cleveland, helped add interest and action which kept audience attention at a high level.

President P. W. Perdriau of Goodrich opened the dealer program with a realistic and spirited message on color motion picture film that surmounted the widely-varying locations and types of dealerships. Presentation of a new

color film by A. B. Senne, the company's Manager of Dealer Finance and Business Management. This was followed by an outline of the program's purpose and details of its operation were shown on color slides accompanied by taped sound.

Take Program to the Field

Twelve regional meetings, attended by key dealers and BFG wholesale sales personnel were followed by *deep penetration* of the entire dealer distribution organization at local zone meetings conducted by zone managers. These required condensed versions of the program: motion picture and single-screen slide presentations.

For example, slides and sound used in the Business Management Program were converted into a sound slidefilm by Regan Productions. The producer's Vice-President and General Manager had some useful suggestions to offer:

"In making such films, time of the busy executive is conserved by



P. W. Perdriau, President of Goodrich (seated), worked as a "team" with Warren Hart of Regan Productions to get the 1964 management message on film in record time.

having the stage, equipment and crew ready for action," said Warren Hart. "Another important factor is *close teamwork* between the executive and the director during on-set rehearsal. Skill in establishing relaxed and mutual empathy on the stage has a strong bearing on the sincerity and acceptance of the final product," he concluded.

Bob Sharpe's Magic Touch

Leavening the serious message of the new Business Management Program was the role played by magician Bob Sharpe, used as a model in one of the films. After the slide presentation at the regional meetings, Sharpe was presented "live" to the audience and displayed a spectacular bit of magic to prove that he was "real."

He later provided informal entertainment during the refreshment break and put on a complete show after dinner. "Commercials" which tastefully emphasized main meeting points were presented as part of his magic repertoire. ☐

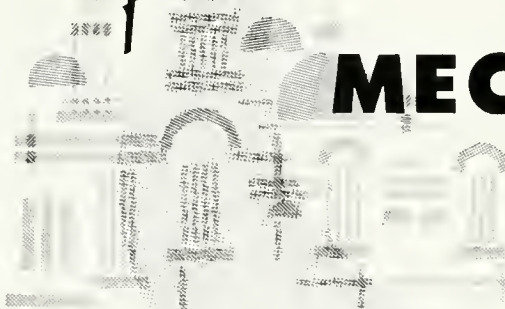
Film Credited With Success of Phoenix' United Fund Drive

A 22-minute film is being given major credit for over-subscribing of United Fund goals for the first time in Phoenix, Arizona.

Many Wonders, is the title of the 16mm, sound, color motion picture, produced by Canyon Films of Arizona for the Greater Phoenix and Scottsdale United Fund.

Civic pride and the seamy side combine to make the film the most effective "coin collector" in the history of Phoenix's United Fund, campaign officials report. After an introduction that is pure Chamber of Commerce, the narrator has to reverse himself and show the

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slums, delinquency, poverty, and illness.

This leads into a series of vignettes on what the various community agencies are doing about the problems. There is a final appeal by the chairman of the drive.

After scores of showings in the Phoenix metropolitan area, the film is credited with big results in oversubscribing of the United Fund for the first time in the city's history.

Ex-Cell-O's Staude Division Unveils Packaging Machinery

The Ex-Cell-O Corporation has used the film medium as a tool for public relations and product promotion. But this latest 17½-minute color subject, released by the



Packaging equipment buyers viewed new Staude machinery picture at recent Atlantic City premiere.

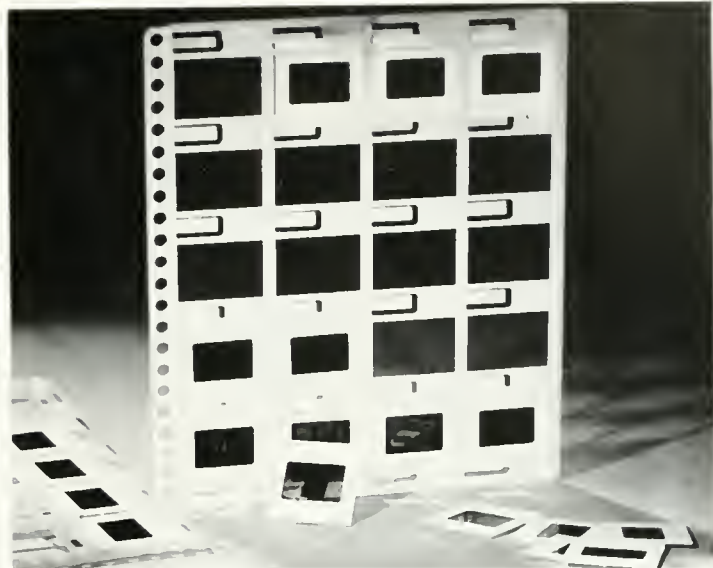
company's Staude Division, is a down-to-facts industrial presentation.

Partners in Precision Packaging premiered a complete line of packaging equipment machinery to some 15,000 visitors who attended the recent PMMI show in Atlantic City. They saw key features of a recently-introduced Staude 54, 180-degree, prefolding, straight-line gluer; the Staude Master with corrugated and rotary folder attachments. The film also introduced the Gladiator cellulose window-patch-applying machine with its Flexographic imprinting unit.

Partners also has an 8mm sound, desk-top projection version and is being used to train operators of Staude equipment on correct operating and maintenance procedures for these boxmaking machines. Staude supplies both prints and 8mm sound projectors on a short-term, no-charge basis.

Jack Thomas to Film Effects as Laboratory Superintendent

Jack Thomas is the new assistant general manager and laboratory superintendent at Film Effects of Hollywood. His appointment renews a working relationship which began 30 years ago when he was an assistant to Film Effects president Linwood G. Dunn, then cameraman at the old RKO Studios.



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Telling America "Truth About Communism" Rise and Spread of Ideology Pictured by Documentary Films

INDEPENDENT PRODUCER Sid O. Fields has turned to the facts of history for the sober, down-to-earth analysis of the rise and spread of international Communism which he has presented in the long black & white sound motion picture titled *The Truth About Communism*.

The picture has been released for outright print sale (16mm sound) through his company, Documentary Films. Admiral Felix Stump, (Ret.) vice-chairman of the Freedoms Foundation, has said of it:

"This is a very splendid film and one which should be shown widely to mature audiences."

Their Words Are Indictments

The architects of the Communist conspiracy speak for themselves in this dramatic collection of newsreels and still shots which cover three decades of Soviet history. Included are what Fields says are "official films smuggled from behind the Iron Curtain" as well as translated speeches and comments from such figures as Lenin, Trotsky and Khrushchev.

Alexander Kerensky, the aged Russian leader who headed a moderate government for a brief period following the overthrow of the Czar, introduces the film. A statement in English by Trotsky tells of the relentless character of the bloody Stalin regime.

Of Mao Tse Tung and Castro

Latter-day scenes show the Chinese leader, Mao Tse Tung and his Cuban counterpart, Fidel Castro.

Ronald Reagan's commentary brings understanding to the scenes and the narration written by Fields and Leonard Heideman. The film avoids the inflammatory and sensational as it turns to the leaders of Communism themselves to de-



Ronald Reagan narrates this factual exposition of historic scenes in *"The Truth About Communism"*

liver a convincing indictment of their aims.

Within its hour and 18 minutes of presentation, *The Truth About Communism*, has made a highly-useful contribution to community, plant and similar programs. Television stations in 28 markets have thus far purchased rights for its showing. Organizations may acquire the 78-minute sound print for \$260, from Documentary Films, 5437 Laurel Canyon Boulevard, North Hollywood, California.

* * *

Larger Machine Shop, Staff at Charles Ross, Inc., N. Y.

An enlarged machine shop and an increased technical staff for the repair and overhaul of film producer's equipment has been announced by Charles Ross, Inc., 333 West 52nd Street, New York.

Special effects are a notable part of this work by a highly-specialized staff. For example, all the dimmer banks, boxes, cables, adaptors and special hangers used at Michael Myerberg's Long Island studio were made in the Ross machine shop to the studio's specifications.

* * *

U.S. Sales of Pyral Magnetic Products by Hollywood Film

Exclusive distribution of quality magnetic film and magnetic coating machines produced by Pyral of France has been given to the Hollywood Film Company. Pyral 16-17½ and 35mm base is included in the agreement.

Complete stocks of magnetic film and specification sheets are available from HFC offices and warehouses in Chicago, Hollywood and New York City.



Mao Tse Tung is one of a number of Communist leaders in the film.



Faraday, Franklin and Edison re-visit Earth to learn about progress in power development in new Bay State film, "Ever Since Edison."

Saga of Investor-Owned Power Companies

Bay State Creates Enlightening Tale in "Ever Since Edison"

IN HIS LATEST FILM, the Edison Electric Institute has turned to the world of fantasy to bring public audiences the story of investor-owned power companies and their importance in community and national growth. *Ever Since Edison*, produced in 16mm and 35mm color by Bay State Film Productions, Inc., makes liberal use of full animation to give a light and fanciful touch to this serious subject. The result is a highly-entertaining as well as informative 25-minute picture.

Ben Franklin flies his kite in a heavenly opening sequence, while Tom Edison switches lights off and on from his nearby cloud. Michael Faraday's magnet pulls the harp from a cherub and the three pioneers of electricity meet to discuss that unhappy incident. Their conversation turns to past achievements and the trio decides to return to earth to see what progress men have made in the 40 years since Edison's time of the 20's.

"Live" Scenes of Today

The story turns to live action as they visit earth and the film shows how investor-owned power companies are doing their jobs, planning for the future. The investment story is stressed by such facts as the ten billion dollar investment in utility companies

made by the American people in the 1930's. Today, they find, that figure has reached the fifty billion mark.

Today's public investment in private power companies represents the largest investment by the most investors in any American industry; these U. S. power firms annually buy over three billion dollars in new equipment. They also rank first in total taxes paid to local, state and Federal governments.

Seen by Theater Audiences

Theatrical audiences are sharing the 35mm prints of *Ever Since Edison*; general showings are being served by numerous 16mm prints. The closing sequence, with Edison, Faraday and Franklin back in paradise and the little cherub happily strumming his repaired harp, will delight these viewers and the solid fare about an important segment of private enterprise is both instructive and most worthwhile.

* * *

Spencer Bostwick's Planfilm Becomes a Fairchild Dealer

Spencer Bostwick's Planfilm, Inc., the Washington, D. C. script writing service, is now an authorized dealer for the Fairchild 8mm continuous sound motion picture projection equipment.

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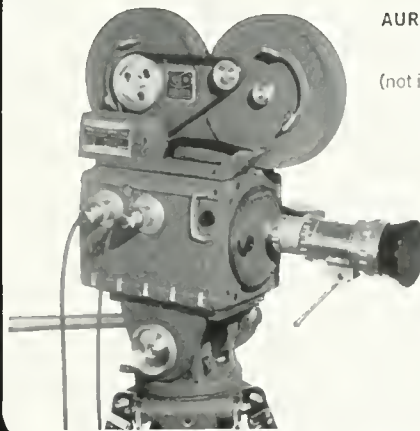
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HOME IMPROVEMENT is the subject of an unusual new 13½-minute color film with a heart-beat and a symphony of construction sounds. Released in January by the Association of Better Business Bureaus in New York, *A House Is a Living Thing*, ably fulfills the title's promise. It was produced by the ABBB's continuing film program by Audio Productions, Inc.

The new picture is the first in this series to tell the story of a specific industry. There were several reasons for the choice. In the U. S., more than ten billion dollars are spent annually for contracted remodeling. The figure may be closer to thirteen billion in 1964. Another three billion goes for "do-it-yourself" materials, not including tools and other equipment.

The Public Is Concerned

Many industries and services are involved — materials and household equipment manufacturers, utilities, financial institutions, large retailers, suppliers, dealers, contractors and sub-contractors in the various building trades. For the past 10 years, Better Business Bureaus have recorded more public interest and concern about home improvement than any other business category.

This does not mean that the bulk of attention is given to consumer complaints. The sheer volume and variety of the field demands that it should be reflected in BBB statistics. On the other hand, those who abuse the privilege of doing business by taking unfair advantage of homeowners find their way into the record. And homeowners themselves invite disaster when they fail to use sound judgment in buying or contracting for home improvements.

Key Theme: "Plan Carefully"

A House Is a Living Thing has the stated objective of helping homeowners to achieve satisfaction in remodeling and maintenance projects. It is not a "scare" picture but a fast-moving, constructive look at remodeling. The message is simple, but emphatic: "Plan carefully."

On the sound track, the strong heartbeat of a healthy house is heard: strong walls, a good roof, doors and windows which work, a well-functioning faucet. But, like people, houses grow older. Aches and pains build up. The film shows that, with careful planning, even a sick house can be restored to vigorous life. Specific examples

Facts on Remodeling for the Home Owner

Better Business Bureau Shows "A House Is a Living Thing"

of successful remodeling are shown.

The best "doctor," says this BBB film, is the expert of good reputation. A companion booklet for viewers contains material of importance to those who plan maintenance and remodeling.

Another Production by Audio

The ABBB's latest film was directed by Erwin Scharf of Audio Productions, in association with Edward J. Lamm, executive producer and a veteran of these Better Business Bureau film ventures. Mr. Scharf also directed the Association's 1962 release, *Too Good to Be True*. It was premiered simultaneously in late January of this year. President Victor H. Nyborg introduced the picture at the annual BBB Sales Conference in St. Louis. In Chicago, at the recent annual winter meeting of the National Home Improvement



The right paint's important. For this you trust the good reputation of the contractor. He's the doctor.

Council's directors, ABBB staff director William Maki accepted the Council's Public Service Award for the film, on behalf of the Association.

Major distribution is being

handled by the 127 Better Business Bureaus in the U. S., Canada, Mexico, Puerto Rico and Israel and also by leading representatives in the remodeling industry.

* * *

"Ski Country U.S.A." Takes Viewers Down Colorado Slopes

United Air Lines has a natural interest in promoting travel throughout the states which this carrier serves. The latest addition to this sponsor's film library will delight thousands of groups of ski-enthusiasts and bring eye-filling pleasure to others whose interest in the sport is less active. *Ski Country, U. S. A.*, though pro-



"Ski Country U.S.A." was produced by Summit Films for national distribution by Modern TPS.

duced entirely in the heart of the Colorado slopes by Summit Films, goes well beyond that state's borders as it stimulates interest in ski area travel all over the U. S.

Colorful scenes at Aspen, Breckenridge, Crested Butte, Vail and Winter Park (all within reach of Denver) have been lensed with loving care by Summit cameramen, whose studio headquarters are at Vail.

Since its release by Modern Talking Picture Service, Inc. at the start of the ski season, bookings have exceeded the 1,000-group mark, with primary demand coming from organized ski clubs and television stations. Both community audience and tv distribution are being handled by Modern for the sponsor.

* * *

Frank Riker, Hans Mutz Join Camera Service Center Staff

Frank Riker has been named marketing director and Hans Mutz is now chief of engineering at the Camera Service Center, Inc., New York.

Both Mr. Riker and Mr. Mutz were formerly with Ceco.

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The Peace Corps: a Mission of Discovery

(CONTINUED FROM PAGE 101) know how to grow vegetables, raise chickens and care for livestock. You meet Volunteer Gerald Rutland, who came to Brazil from Alabama and is helping to organize 4-H Clubs among the rural youth of that country.

And there are Peace Corps architects who have helped to design low-cost housing units for low-income families now living in urban slum areas of Tunisia. More than 300 different skills are included among requests the Peace Corps has received from developing nations. They include mechanics, heavy equipment operators, carpenters, construction workers, engineers, surveyors and geologists.

Corps Will Enroll 10,500

Next September, the roll of the Corps will be boosted to 10,500 and it hopes to put 14,000 Volunteers in the field in 1965. Shortly before taking up new duties in heading President Johnson's "war on poverty" at home, Peace Corps Director R. Sargent Shriver said,

"Qualified Americans are clamoring to join the Peace Corps. The demand from abroad for these Volunteers is now greater than at any other time in our history."

And those who have served and returned to their city and farm homes in America have had their rewards, too. Many have received scholarships and fellowships established by colleges that realized that

the "increased maturity and world awareness which their experience has provided will make them valuable members of our communities."

Sought by Business Firms

Business and industry is aggressively recruiting them for assignments at home and abroad. Some are entering the Foreign Service, the United States Information Service . . . and other branches of government. Career goals for many have been altered. Liberal arts graduates who had never considered teaching, now intend to teach. Nurses plan careers in international health.

Only when Volunteers have returned home do they realize that they have walked on the lip of a volcano . . . that they were in on the beginning of a new world. And that they have answered the late President Kennedy's challenge: "ask not what your country can do for you . . . ask what you can do for your country."

* * *

Ansochrome Processing Now Available at Manhattan Lab

Manhattan Color Laboratory has announced the addition of a completely new processing service for all Ansochrome type films, including duplicating 547 and 747 and type D60, D100, T100 and D200 with a 24 hour service available.

The processing equipment was built and designed by the laboratory's own personnel and will process both 35mm continuous film for slides and filmstrips in addition to continuous roll 46mm. The use of 46mm film will provide the first completely automatic production for super slides.

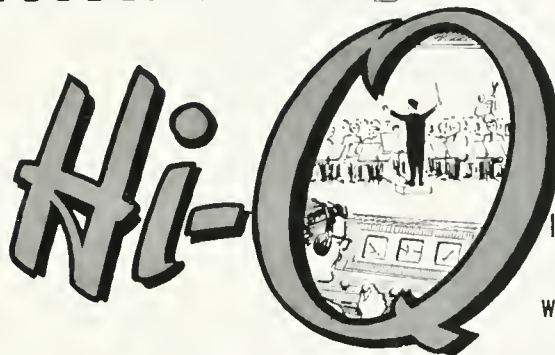
* * *

Sign Four European Dealers for Technicolor 8mm "Instant"

Four new European distributorships for the Technicolor 8mm Instant Movie Projector were closed by Robert Kreiman, general manager of the company's Commercial and Educational Branch, during a recent European trip. They are:

Charles Beseler de France, S. A., Paris, for France; Centro Audiovisual, S.A., Madrid, for Spain; Meijlink N.V., Rotterdam, for the Netherlands; and Scan Print AB, Stockholm-Solna, for Sweden, Norway and Finland.

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BUSINESS SCREEN EXECUTIVE

NEWS OF STAFF APPOINTMENTS AND BUSINESS FILM INDUSTRY DEVELOPMENTS

11 Motion Picture Products Managers Announced by Kodak

Managerial appointments have now confirmed the executive line-up in the field for the Eastman Kodak Company's Motion Picture Products Sales Department. They were announced by Gerald B. Zornow, vice-president for marketing and cover coast-to-coast operations of four divisions:

At the East Coast Division (200 Park Avenue, New York), John A. Pistor was named general manager; E. M. Stifle is man-



Donald Hyndman
Kodak Assistant Vice-President

• In the Southern Division, with headquarters in Rochester, N. Y., Gordon A. Chambers has been named general manager and G. H. Tubbs is manager of engineering



John A. Pistor

ager of engineering service; and L. A. Bonn, sales manager.

At the Midwest Division (130 East Randolph Drive, Chicago), Kenneth M. Mason has become general manager; W. A. Koch, manager of engineering service; and J. H. Maynard, sales manager.

West Coast Division (6677 Santa Monica Boulevard, Hollywood) executives are: Norwood L. Simmons, general manager; Vaughn C. Shaner, manager of engineering service; and W. L. Farley, Jr., sales manager. Dr. Simmons succeeds John L. Courcier, a 45-year veteran in the film industry, who died on January 6th.



Dr. Norwood Simmons

service. Sales to Southern Division customers are being handled by the Midwest Division.

Since December 30, Kodak has been distributing its professional motion picture films direct to customers, with no substantial change in operational methods.

Donald E. Hyndman, Kodak assistant vice-president and manager of the Motion Picture Products Sales Department, notes that

Kenneth M. Mason



Gordon Chambers



inquiries about sales or engineering service should be directed to the division office noted, except in the case of the West Coast. Engineering service requests in that area should go to 6706 Santa Monica Boulevard.

Westmoreland Is Consultant at Creative Arts Studios, Inc.

Robert Westmoreland has joined Creative Arts Studio, Inc., Washington, D. C. as Industrial Consultant for motion pictures, animation, filmstrips, art and photography. A former Chief, Photographic Laboratory, Press and Publications Service, U. S. Information Agency, he was recently technical consultant for the Bell and Howell Canon system of photography.

Recently elected to the Board of Winona Trustees, Winona School of Professional Photography, held annually at Winona Lake, Indiana, he began his career as a Marine Corps combat cameraman, seeing action in the South Pacific and later in Korea. Until his release from active duty in 1961, he was Chief of the Pictorial and Graphics Branch, Headquarters, Marine Corps.

Mitchell Appoints D. L. Tucker as Assistant Manager of Sales

Newly-appointed as Assistant Manager of Sales at the Mitchell Camera Corporation is Donald L. Tucker. The announcement was made by R. B. Hill, Director of Sales.

Tucker will also represent Mitchell-Vinten, Inc. as Manager of Sales of aerial reconnaissance cameras and ancillary television camera handling equipment made by W. Vinten Ltd. of London. He was previously Marketing Manager for Herron Optical of Los Angeles and has been associated with D. B. Milliken Company and McDonnell Aircraft.

POSITION WANTED

Education/business film writer (film story ideas; proposals; shooting scripts), accent on visuals. Trained all phases 16-mm films. MS physics. Seasoned writer electronics, automation, digital computers. Write:

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Donald Ringsred Is President of Alexander Film Company

The election of N. Donald Ringsred of Bloomfield Hills, Michigan as President of the Alexander Film Company, Colorado Springs, Colo., has been announced by Cortlandt S. Dietler, Board Chairman and Chief Executive Officer.

Alexander's new president has been associated with the national film company since 1945. After 12 years in the Colorado Springs



N. Donald Ringsred

office, he moved to Detroit as a sales representative for the firm. He has headquartered there since 1957. Ringsred is also a member of the board of directors and executive committee of Motion Picture Alexander Corp., New Orleans, a leading supplier of theater screen advertising campaigns.

Recently-opened company offices in the Maple Office Center at Birmingham, Michigan will serve as Ringsred's headquarters for an indefinite period.

Henry Strub to Crawley Films as Representative in Quebec

Communication and design expert Henry E. Strub, formerly with the Aluminium Limited companies in Switzerland and Canada, has become exclusive representative of Crawley Films in the Province of Quebec. His office is at 1 Place Ville Marie, Suite 1503, Montreal.

A linguist who came to Canada 12 years ago, Strub served in the British Merchant Marine as an engineer, in the Royal Air Force and in the Political Intelligence Department of the British Foreign Office. His work at Aluminium included sales development, advertising, public relations, film making and design co-ordination. Experience in film planning and production on five continents and his background as a client-user of the medium make his a valuable addition to the Crawley staff.

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1,432 films in 25 years

* Quality

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Name Kinzle, Nelson, Bingham Vice-Presidents at Wilding, Inc.

The appointment of three vice-presidents at Wilding, Inc., has been announced by H. William Hamner, president. Harold Kinzle, Carl Nelson and C. Rankin Bingham fill these new executive positions.

Continuing in his capacity as laboratory superintendent and production manager, Kinzle is also



Harold Kinzle Wilding, Inc.
—Supervises labs and production

supervising the company's new color laboratory in Chicago. He is a 22-year veteran of the Wilding organization.

Nelson joined Wilding prior to the Korean War, returned to service and rejoined the company in 1958 as a television producer. In 1962 he was appointed manager of Wilding TV and as a vice-president will supervise all sales and production in the expanded TV division.

Currently president of the Wilding subsidiary, Dramaturgy, Inc., Bingham will continue in this capacity as he assumes new responsibilities as a vice-president of the parent company. His headquarters are in Cleveland, Ohio.

* * *

Fraser Prods., San Francisco, Announces Staff Appointments

Several staff appointments at Fraser Productions, San Francisco, have been announced. Hubert Salisbury has joined the company as manager of the cinematography department. He was formerly a producer, director and supervising lighting engineer in Britain and in independent television operations.

Roy Nolan has been named manager of the Fraser editing department, coming to the studio from the creative and technical staff of the National Film Board of Canada. Bettie Griswold, former assistant to the general manager at W. A. Palmer Films, is now traffic manager at Fraser.

BUSINESS SCREEN EXECUTIVE

NEWS OF STAFF APPOINTMENTS AND A-V INDUSTRY DEVELOPMENTS

Exec Posts to Rogin, Gregory at MPO Sales Meetings, Inc.

Milton Rogin and Sherman Gregory have been appointed to executive posts at MPO Sales Meetings, Inc. Mr. Rogin will be Executive Vice-President and Mr. Gregory has been appointed Director of Sales.

Milton Rogin was one of the founders and was formerly President of Cellomatic Corp. and is the inventor of the dual overhead method of animation projection which was named for that company. He has produced films, strip-films and live presentations for a broad cross-section of American industry.

Sherman Gregory joined Cello-matic Corp. in 1961 after serving

as President of Pictafilm, Inc., producers of optical animation TV commercials.

Joseph F. Kilmartin, President of MPO Sales Meetings, Inc., points out that the company, which produces industrial shows and communications programs both live and on film, will move strongly into the production of packaged presentations, visuals and closed circuit shows utilizing limited animation techniques and projection.

MPO Sales Meetings is a subsidiary of MPO Videotronics, Inc.

* * *

Jessie Adamson to Telic, Inc.

☆ Jessie Adamson, formerly with Peter Elgar Productions, has joined Telic, Inc., as office manager.



Raymond J. Murphy
Joins Holland-Wegman Staff

Holland-Wegman's R.J. Murphy to Head New Rochester Office

A new sales office at 905 Monroe Avenue in Rochester, New York, will serve clients of Holland-Wegman Productions, Inc., in this area. A native of that city, Raymond J. Murphy, Jr., will represent the Buffalo film company out of the Rochester office.

Edward J. Wegman, studio head, commented on the company's expanded sales activities, noting that the opening of the Rochester office is part of a company-wide program aimed at improving client service through a reorganization of account handling and sales responsibilities. The 12-year old Buffalo, N. Y. organization operates the largest sound stage and production facilities between New York and Detroit.

Murphy is the former sales director of Valley Studios, Inc. and also has a background of audio-visual equipment experience. A graduate of the University of Virginia, his family home is at 140 Laburnum Crescent, in Rochester.

* * *

Jerry Diebold Joins EB Films as Director of Production

☆ Now director of production for Encyclopaedia Britannica Films, Inc., is Jerome C. Diebold, for the past 17 years a producer, sales executive and production manager at Wilding, Inc. in Chicago. A graduate of the University of Wisconsin, Diebold is a Fellow of the SMPTE, a member of the Academy of Television Arts and Sciences and a longtime producer of films for government and the armed forces.

During World War II he served in the Navy and in 1945 was head of the Training Film Branch in the capital. He presently holds the rank of commander in the naval reserve.



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F & B engineers skillfully blended steel, Micarta and your favorite shade of green into a form that is both more attractive and more durable.

Heavy-gauge steel construction.
Attractive green hammertone finish.
Durable top of light gray Westinghouse Micarta.
Spacious 60X28 inch work area.
Convenient height — 33½ inches.
9X12 inch light box with diffusion glass.
Electrical outlet box and light switch.
Back rack with V-shaped shelves.
Handy utility drawer.



Table Only (without light box, drawer and rack) \$80.00



\$129⁹⁵

F & B FILM EDITING BARRELS



Heavy fibre construction.
Hard glaze finish.
Top dimensions: 15" x 28".
Bottom dimensions: 12" x 24".
Depth: 3D".
Height (with rack & casters): 66".
Staggered rack pins make film handling easy.
Roll-easy hard rubber casters.
Cotton drill liner.

\$43⁷⁵

Extra Liners \$4.00 each
As illus., but without casters \$38.00
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Harold Lignell



Marvin Bailey



Jan Conrad

Production Specialists Direct Operations at Sarra-Chicago

Five principals have assumed control of the Chicago studio of Sarra, Inc. The founder, Valentino Sarra, has been joined by four active executives, William Newton, Harold Lignell, Marvin Bailey, and Jan Conrad.

Incorporated as Sarra-Chicago in 1963, the studio specializes in the production of television commercials for which its facilities



Sarra's Bill Newton

were designed. Producer-directors work with both 35mm color and black-and-white film, equipped with the latest in camera and editing equipment. A complete internal b&w lab provides for creative and quality control from start of production to the shipment of release prints.

This famed studio has kept much of the "illustration" feel which distinguished Mr. Sarra's work and maintains a topflight still studio and darkroom. Stylists are used on every production, backed by the long experience in still illustration at Sarra.

Robert Harlan in Charge at Kim & Gifford Industrials, N.Y.

☆ Kim & Gifford Industrials, a new division of Kim & Gifford Productions, Inc., has been organized in New York at 342 Madison Avenue, with Robert Harlan in charge.

Mr. Harlan was previously with the American Broadcasting Co.

Dick Durrance Joins Pelican, New York, as V.P. and Producer

Dick Durrance, of Aspen, Colorado, a producer of documentary and public relations films, has joined Pelican Motion Pictures as vice-president and producer. Mr. Durrance will work with Ted Lowry, Pelican's vice-president and executive producer of industrial and public relations films.

Mr. Durrance, a former Dartmouth College and American Olympic skiing star, has been producing films since 1938. His most recent production, *Aspen — Winter Mood*, is one of many skiing films which have brought him fame as a ski photographer. But he prefers to emphasize his non-skiing films which include *Frontiers*, (winner of ten awards and translated into 23 languages), *Wings to Germany*, *Wings to Austria* and *The Air Force on Canvas*, which he co-produced with Pelican's president, Joe Dunford.

Mr. Durrance plans to continue his production activities in Aspen in addition to using Pelican's New York facilities because, "an important segment of my film work is global and individual and Aspen has been my home since 1946 — when I can get there!"

* * *

Hal Marc Arden to the Staff of Sturgis-Grant Productions

Hal Marc Arden has joined Sturgis-Grant Productions, Inc. as Associate Producer and Director of Public Relations.

Mr. Arden was formerly National Radio-TV-Film Director of the American Heart Association. He has an extensive background as writer-director with the major broadcasting networks, and as a specialist in the field of public relations. Most recently he wrote and directed *Of Men and Minds*, a motion picture on research for the American Heart Association and E. R. Squibb & Sons.

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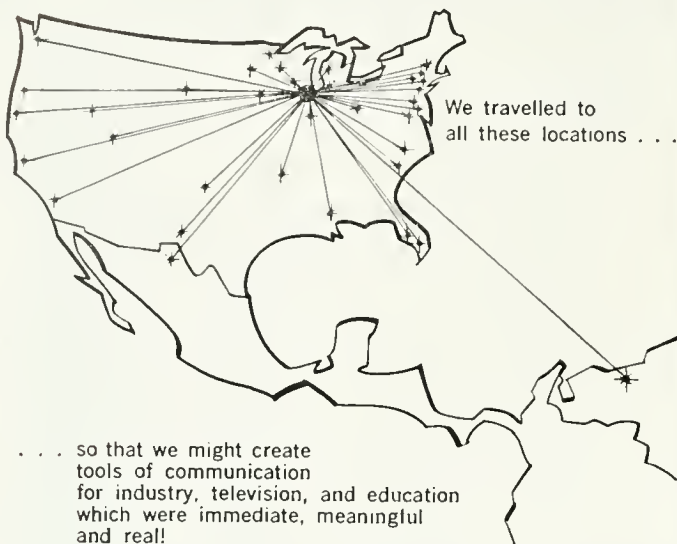
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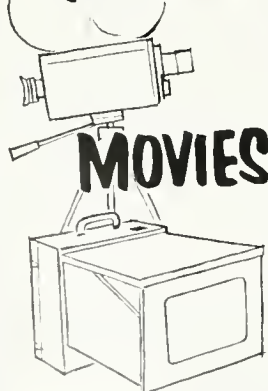


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Camera Mart Announces Four Appointments to N. Y. Staff

Four additions to the staff have been made at The Camera Mart, New York motion picture equipment company.

Herbert L. Browning, who has been an assistant advertising manager at Sears Roebuck in Greengburg, Pa. and Warren, Ohio, is now Advertising and Sales Promotion Manager at Camera Mart. He is the son of Anna Browning, Secretary-Treasurer of the company, and the late Sam Browning, who co-founded the company more than 27 years ago with his brother, the late Irving Browning.

Robert Roizman has joined the Film Editing and Audio-Visual Department in charge of sales and rentals, having had several years experience in a similar capacity in the field.

Walter Henschski has been added to the camera maintenance and repair division of the Rental Department. He had served four years in a similar capacity in another company.

Leo Rosenberg is a new assistant in the Rental Department.

In addition to the new members of the staff, Samuel Hyman, President of the company, announced the promotion of Tony Matos, Jr. to the position of Manager of the Rental Department. Mr. Matos has been with Camera Mart for almost two years, and had had several years experience in the sound department of another equipment company in New York.

* * *

Lindemeyer Heads Technical Services at Metro-Kalvar, Inc.

A former Navy producer-director who began his film tv career with the Iowa State University film production unit, has been named Director of Technical Services for Metro-Kalvar, Inc. Robert B. Lindemeyer was named to that post by Noel R. Bacon, vice-president of the film maker.

Lindemeyer came to the company in September, 1963 from American Machine and Foundry Company's field operations and engineering division at Santa Barbara, Calif., where he held a managerial post. During his military service, he became officer-in-charge of the tv kinescope films production facility at the U. S. Naval Photographic Center. Following service, he was named tv production director for the color closed-circuit tv facility at Headquarters, Air Force Systems Command in Washington, D.C.

Thomas Barbre, Pioneer Film Maker in Denver, Dies at 57

Thomas J. Barbre, President of Thos. J. Barbre Productions, Inc., died unexpectedly in Denver, Colorado on December 29, 1963. He was 57.

The firm which he founded and built for nearly a quarter century grew out of the demand for a film by one of his customers when Mr. Barbre was a free-lance still photographer before World War II.

A pioneer in many phases of production, Mr. Barbre is said to have produced the first color motion picture shot underground, the



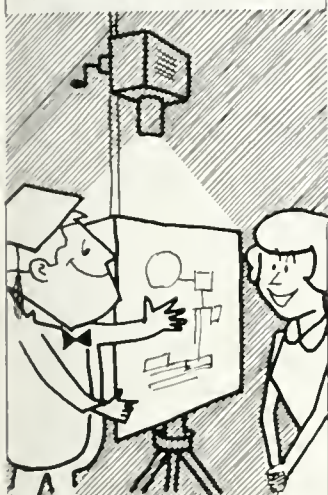
The late Thomas Barbre

first synchronous sound movie shot underground, the first sync-sound color movie of radar equipment operating in a commercial airliner, and the first underground color set for a business film built and photographed in a sound stage.

His films reaped many awards. During the past four years, three of his films — *Prairie World of the Kit Fox*, *By Their Deeds*, and *The Big Idea* — were selected for showing at the American Film Festival. *This is Denver*, produced for Scripps-Howard's Denver newspaper the Rocky Mountain News, won a Newspaper Promotion Award at the National Newspaper Promotion Association's convention at Houston in May of 1963.

Paul F. Emrich, who has been associated with the studio for twelve years, has been named vice-president in charge of operations by Mrs. Anita T. Barbre, widow of the founder. He will direct the staff that Mr. Barbre trained and led, and which includes Harold "Andy" Anderson, director of photography, Toshio Okano, cameraman, Gordon McAlister, editor and director, and Mrs. Jo Ann Shevlin, film librarian.

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Talent and technical know-how combine on set at F. K. Rockett Productions during the filming of "As They Really Are" for Univis, Inc.

Sight: the Key to Man's Understanding

Story of Vision. Eye Care Told in a Colorful New Univis Picture

SPONSOR: Univis, Inc.

TITLE: *As They Really Are*, 28 min., color, produced by F. K. Rockett Productions.

* * *

"I see" means "I understand", and the means by which sight provides man's understanding of the world about him is told by Univis, a maker of optical lenses, in an effective blending of animation with live action.

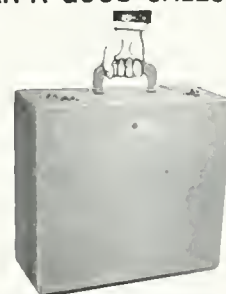
Starting with an explanation of light itself, and of color, the film shows the scope of vision in seeing creatures, from the most primitive to man, the most highly developed. Development of visual capacity in the infant is depicted, and the tendency of the eyes later in life to return to the far-sightedness of babyhood is demonstrated. The point is made that man has transferred much of the burden of life from his back to his eyes.

and nature hasn't yet had time to adapt sight to a tremendous amount of close work nor use of the eyes to the period of time bounded by sunrise and sunset.

Encouraging eye examinations at not less than two-year intervals, the methods by which the doctor determines the need for lenses which help or correct vision are explained. Ease and lack of patient discomfort in examinations is made clear, to encourage those who fear or simply put off visiting the eye doctor.

Clark Howat portrays the doctor and Mona Knox the patient; Lael Jackson and Les Tremayne also have roles. Directed by Albert Kelley from a script written by Sue Coy, the film's music was done by Ed Norton with recording by Jim Fullerton and art direction by Glen Holse. Production was supervised jointly by John J. Hennessy and Stan Webb.

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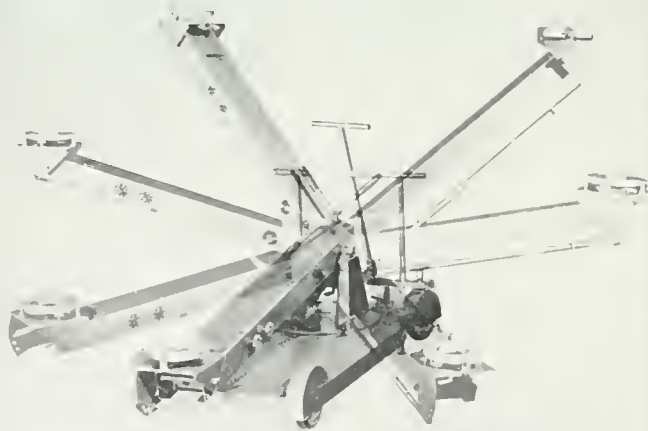
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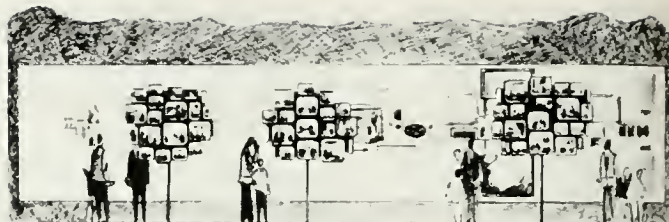
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LOBBY AND TELEVISION INDEX

Architect's sketch of viewing areas in main lobby of Hollywood Museum.

Preview Visit to the New Hollywood Museum:

(CONTINUED FROM PAGE 85) television, of recording, of radio and motion pictures and the discoveries or breakthroughs which made their present forms possible.

The "Sound" area dramatizes and demonstrates the effect of aural communication, the techniques of recording and broadcasting, sound effects, recording systems, mixing and dubbing.

Visual Elements of Production

"The Moving Image" is essentially concerned with light, motion and the visual elements which are the basic concepts of motion pictures and television. Animation, cameras and lighting, photography, lenses, special effects, editing, art direction, costume or wardrobe, makeup and research can all be studied in this area.

"The Interpreters" section pays tribute to people, rather than to processes or discoveries — to actors, directors, writers, producers and musicians who write, compose, perform, and direct the material that is to be communicated.

"Today" indicates dramatically the actual state of each industry, the effect of the four media on today's audiences, the sources from which the basic material is drawn, the technical improvements that are underway, and current and future means of theater exhibition, distribution and broadcasting.

Theaters Seat 1,000 Persons

Theaters, soundstages and libraries are among the "Special Areas" which include the Museum's entrance lobby and its restaurants. For each major area of the complex, a show will be provided. Altogether, these can house a thousand persons at one time. Museum officials estimate that it will handle from 7,500 to 10,000 people per day, giving all of them an opportunity to see the shows.

A collection of business and educational films which have earned the distinction of being housed in the Museum will be drawn upon

for such showings. From the first moment of a visitor's entry into the lobby, he may obtain information about the industries from an international viewpoint. He will be equipped with a lightweight listening device which he can take around the Museum. Without this device, the Museum is silent; with it, the closed-circuit sound system enables him to receive information, to "tune in" on sounds and programs of his own choosing.

You're in Rome, It's 44 BC!

Entering the Museum's "holding area" he passes into a very large elevator with a rear-projection device. The elevator doors close and an illusion of an aerial view of modern Rome appears on the screen. As the elevator moves up, the camera moves in and the scene dissolves to a shot of Rome in 44 BC. When the elevator stops at the next level and the visitor steps out, he finds that he *is* in Rome in the year 44 BC, on a "set" where he can walk through the streets. Tuning in his hearing device, the air is filled with the sounds of ancient Rome; he sees and hears the rumble of chariots, the clatter of horse's hooves on a cobbled street.

By means of sound and photography, the skill of the art director and all the technical and artistic know-how of the various industries within the Hollywood area, the visitor has been transported back in time, and for the first time he himself has been within the picture.

To Show These Historic Films

Along the "Discovery" ramp, which the visitor may then follow, he will be able to hear the voice of Thomas Edison reciting "Mary Had a Little Lamb" on a tinfoil phonograph on which sound was first reproduced. He may see the Edison-Eastman celluloid strip motion picture of 1880 or a print of the first motion pictures in story form, Edwin Porter's *Life of an American Fireman* or Melies' *Cinderella*.

Significant breakthroughs along

the "Discovery" ramp might include D. W. Griffith's first dramatic close-up, made when he devised the cut; the 1915-16 era might bring his scenes from the first "big" movie, *Birth of a Nation*. The Twenties show great progress in all media: the first broadcasting station, KDKA, with the first regularly scheduled radio programs; the first sponsored programs on WEAF; Will Hays speaking from the screen in 1926.

With the advent of "talkies," motion pictures embarked on a series of important advances culminating in Cinerama, CinemaScope and the experimental but ill-fated three-dimension period.

Audiences in Moving Theaters

Beyond the "Discovery" ramp, the shows include the "Moving Image" area with its two large audience theaters, two auditoriums which inter-change levels during the performance. The creation may start with *The Great Train Robbery*, projected on the central screen. At first the show is concerned with the pre-sound and pre-55mm film image. But before going into wide-screen projection, the auditorium starts to move; on the screen the visitor will seem to be moving up the elevator of the Eiffel Tower.

At the end of his "ride" the show expands into wide screen and the camera moves the viewer out of the Tower elevator and reveals, in panorama and around the whole room, the view from the top of the Eiffel Tower overlooking Paris. At this point, all that stereophonic sound and all of the effects of the motion picture will be brought into play for the grand illusion.

View Sound Stages in Action

Finally, the audience has been moved up to the third level . . . into the galleries of the sound stage. Leaving the "Moving Image" show, he will glimpse action on two sound stages from a vantage point behind a one-way wall of glass. On this level, too, are the animation and process photography exhibits, special effects and the entry to the "Interpreters" area . . .

These are the architect's con-

Sketch of "Sound Show" area where new techniques will be demonstrated.



cepts of the Hollywood Museum and they are being brought to life by the dedicated help of many, many leaders in that center of production. As William Pereira puts it:

"The Museum will not only commemorate the work of the greats of the past but will be a testimony to the creativity of the men who will work on it. The story must be told by the talents and the tools that make up these four industries."

* * *

"Island of Pleasure" Takes Viewers on Cruise to Tropics

Take a cruise these waning winter days to five ports in the Caribbean and South America through viewing of *Island of Pleasure*, a 28½-minute color film sponsored by the Grace Lines. The colorful panorama of cruise highlights was produced by Vision Associates, Inc., in association with Film Counselors, Inc.

Island of Pleasure takes viewers both portside and shipside, through a multitude of activities which await the vacationer. In Jamaica, steel bands beat out native melodies and talented dancers interpret calypso rhythms. Colorful Caracas, Venezuela, is viewed from a cable car, high above the city's rooftops. Willemstad, Curacao, displays its sugarbread houses and bright-hued wares. Aruba and Haiti are also featured in the film.

Your "island" for this trip is a 500-foot luxury liner on which shipboard activities provide a festive transition between ports of call. 16mm group audiences and television stations may obtain prints of *Island of Pleasure* from Association Films, Inc.

* * *

McMillen Forms Anagraphics, Design & Production Studio

Anagraphics, Inc., a new company to provide design and production service in visual presentations, sales aids, slidefilms, booklets and charts, has been formed at 333 East 46th Street, New York, by Jack McMillen.

Mr. McMillen was formerly supervising art director of The Chartmakers.

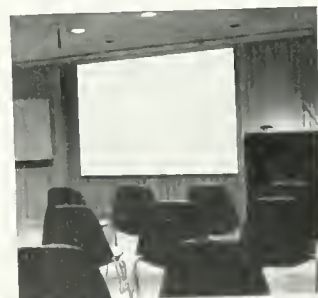
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A C 212.

George Boemler, 1001 N. LaBrea
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J. D. Coil, 1219 Williams St.,
Atlanta, Georgia 30309
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C. K. Bukovsky, *Assistant Motion
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30325, Phone 355-1230 A C 404

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Mass. 02154, Phone: TWinbrook
9-8300 A C 617.

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Sutherland & D. F. Jones, *Field
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Chicago, Illinois. 60646
Phone: ORchard 5-1010 A C 312.

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R. E. Nase, *Field Sales Manager*,
20575 Center Ridge Road, Clevel-
and, Ohio, 44116, Phone: 333-3674
A C 216.

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Blocher, A. C. King, *Field Sales
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side 4-1821 A C 214.

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Monica Blvd., Hollywood, Calif.
90038, HOLlywood 9-5147 A C 213.
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5387); W. A. Cushman, J. W. Du-
Vall, & W. R. Holm, Los Angeles
District Office; A. W. Statt, Seattle,
Wash., Phone: LIncoln 6-2610 A C
206.

Northeastern — New York

F. G. Headley, *District Manager*,
L. E. Barron & J. S. Wigginton,
Field Sales Managers, 380 Allwood
Rd., Allwood Station, Clifton, New
Jersey 07012, Phone: GR 3-4004,
Watkins 4-3100 (for N. Y. use).
Technical Representatives: J. N.
Bennett & J. T. Dougherty, New
York, N. Y. Phone: 951-4777 A C
212.

Mid-Atlantic

R. K. Perrine, *District Manager*,
W. F. Lockwood, *Field Sales
Manager*, 308 E. Lancaster Ave.,
Wynnewood, Pa. 19096, Phone:
TRinity 8-2700. *Technical Repre-
sentatives*: F. W. Gerretson, Wash-
ington, D. C., (NAtional 8-0330/
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more, Md., (VAlley 5-6645 A C
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212

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Midwest

K. M. Mason, *Manager*, 130 E. Ran-
dolph Dr., Chicago, Ill. 60601
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West Coast

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2770 A/C 212.

Motion Picture Sales Manager: Elias
J. Drexler

Atlanta

P. Cole, 538 Armour Circle N. E.,
Atlanta, Georgia. Phone: TR 5-
5548 A C 104.

Chicago

Joe Bernoumsky, 6601 N. Lincoln
Ave., Lincolnwood, Illinois.
Phone: CO 7-9100 A C 312.

Dallas

Jack Gilbert, 1355 Conant St.,
Dallas, Texas. Phone: ME 1-7290
A C 214.

Denver

E. Bennett, 5225 East 38th St.,
Denver 7, Colo. Phone: 388-
9261 A C 303.

Detroit

F. Schgetzing, 27236 Southfield
Rd., Latrup Village (Detroit)
Mich. Phone: 357-1511.

Los Angeles

George Alexander, Phil Singer, 6370
Santa Monica Blvd., Los Angeles,
Calif. 90038. Phone: HO 9-7329
A C 213.

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This Production Review Issue
Identifies Over 2,000 Key People

New Catalog of Test Films Available From the SMPTE

A new test film catalog is now
available from the Society of Mo-
tion Picture and Television Engi-
neers, 9 East 41st Street, New
York 10017.

Listed are picture and sound
test films for television and for
70mm, 35mm (standard, wide-
screen and anamorphic), 16mm
and 8mm equipment.

These films are being used by
manufacturers for design and in-
spection; by television engineers
for alignment; by motion picture
theatre projectionists and other
persons responsible for in-service
maintenance of projectors and
sound equipment; by equipment
dealers for demonstration pur-
poses; and by audio-visual equip-
ment users for quick performance
checks.

Last year, 4,350 of these films
were supplied to users in the
United States and 28 foreign
countries.

Leonard Dickstein Joins the Florman & Babb Sales Group

Leonard Dickstein has joined
the sales staff of Florman & Babb,
Inc., New York, suppliers of pro-
fessional motion picture equip-
ment.

Prior to his association with
F&B, Mr. Dickstein was with
Permacel for eight years serving as
that company's sales specialist in
the film and tv. industries.

Arthur Florman, president of
F&B, said the rapid growth of sales
of editorial and laboratory splicing
tapes and splicing equipment re-
quires the firm to place additional
emphasis on customer service in
that field.

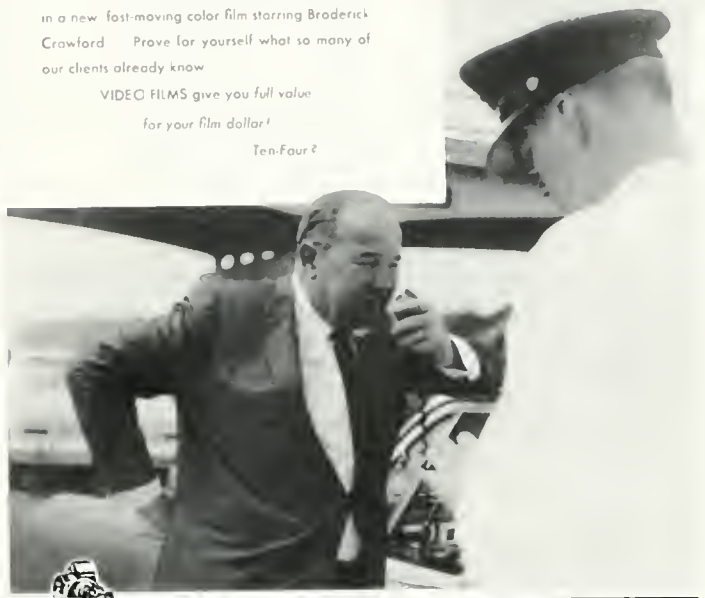
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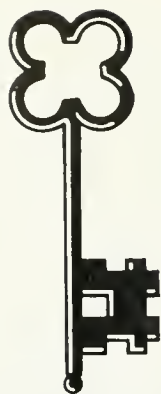
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Helping Improve Corporate Communication

Planned Communication Group Aims to Close Internal Gaps

AT AN Industrial Audio-Visual Association meeting in Rochester last Fall, Gerald Zornow, Eastman Kodak's marketing Vice President, called on the industrial Audio-visual man to develop a broader approach to his job. Audio-visual people, he said, are often not communicators in the full sense, but, rather, experts in a specialized communications technique.

Yet, the communication needs of any corporation go far beyond this traditional view, and the audio-visual communicator is the logical man most experienced in the graphic subtleties of transmitting and creating a favorable climate for the reception and understanding of marketing communications in a company.

Expert Counsel Is Available

Sensing that corporate internal communications will become one of the more important areas of management attention in the next decade, some outside experts have recently set up to provide skilled evaluation and programming for industry in this field.

One of the leaders is a year-old division of MPO Videotronics called Planned Communication. This company, headed by Joseph F. Kilmartin, a marketing man with long experience in the communications fields, has thus far undertaken programs to improve internal communications for almost a dozen of the nation's major industrial firms.

The aim of these programs is to develop an internal communications system to correct the lag that often exists between headquarters strategies and concepts and their understanding and application. The P. C. premise believes that when communications inside the company are short-circuited, misunderstanding, confusion, resentment, indifferent response, and the "We"- "Them" attitude are the likely results.

Analysis Can Halt Breakdowns

The remedy for communications breakdowns, and one which is increasingly concerning audio-visual men in their role as all-around communicators, lies in a careful analysis of the way information is currently channelled through the corporate structure — in written and person-to-person form. More efficient program structure must be developed to implement a company's current communications, and a measure-

ment of effectiveness created on a continuing basis to detect stoppages of information before they become serious.

Planned Communications has succeeded in accomplishing these objectives, Mr. Kilmartin says, because it has a detached or separated outside view of the situation, it has a great deal of experience in diverse industries, and it can act as a catalyst to spur activity on many levels in the company without stirring up resentment in the ranks. Planned Communications does not go into such problems as corporate restructuring, or executive placement, which are the proper concerns of management consultants. Its aim is to format efficient ways of handling the information explosion within the structure as it exists.

The tools of the job vary according to the needs. Basic audio-visual methods have played an important part, but they are by no means the whole story.

"Executive Expression" System

For one large company, Planned Communications has undertaken the conduct of an *Executive Expression* system which has the job of finding good management speakers, preparing speeches and coaching speakers in delivery and the effective use of aids, and finding the right audiences to tell the company story to. The result has been a much better understanding of the aims of the company, a humanizing of the giant corporation all the way up and down the line and out into the furthest reaches of dealer-dom.

For another large corporation, P. C. worked on ways of channeling answers to such questions as these:

"What percentage of your employees buy competitive products and why?"

"Do your employees understand the vital importance of marketing and its role in improving the profit trend?"

"Do your field people understand your marketing philosophy and their individual role and relationship in it?"

"What percentage of your employees understand, believe in, and use your advertising program?"

Meets Needs of A-V Managers

Activities such as this are very logically attuned to the skills of the industrial audio-visual man, Mr. Kilmartin believes. His company has been organized to pro-

vide just such outside services which the a-v man can call on.

It is not Planned Communications' job to formulate marketing philosophies and strategies, but to

make sure that these plans are understood — that the lines of communication within the company are constantly kept open for more effective use of marketing.

Christian Theology Builds for the Future

"Promise for Tomorrow" Being Fulfilled by Seminary's Work

TO THE BEAT OF BONGOS, a coffee-house "type" recites a touchingly satiric "Lament to a Coughdrop" and both on-screen and real-life audiences are genuinely amused. For the latter it comes as a bit of a shock to learn that the three performers aren't beatniks but divinity students appearing in the campus theatre at the San Francisco Theological Seminary in San Anselmo, California.

Narrator James Stewart, himself an active layman, explains the deliberate non-religious opener for the United Presbyterian Church institution by posing the questions of where ministers come from, who they are, what they know about life. He then leads viewers across campus, through classroom, library and chapel; into the home lives of some of the students, a good many of whom are married and have families; into part-time employment needed for the support of those families; and into some of the experiences they obtain in service outside the classroom: counseling at San Quentin Prison, working in a nursery school, in a home for the aged, in interracial situations.

Berger Foundation Met Budget

The background of this sponsored film is unusual. Its production cost was borne by the H. N. and Frances C. Berger Foundation — the Bergers are members of the San Marino Community (California) Church — as something more than a tithe. Its objective is the dual one of supplying public information, and of stimulating contributions to the support and growth of the Seminary, whose single classroom building, now more than 70 years old, is far too inadequate, whose student-aid funds always are far too limited.

Timed for half-hour public service television use, as well as for laymen's and other public meetings, the moving presentation shows the "preparation of young men and women who can confront the modern world with the reality of God . . . who must be at home in this century, able to serve it, able to cope with its strange new situations, in all of

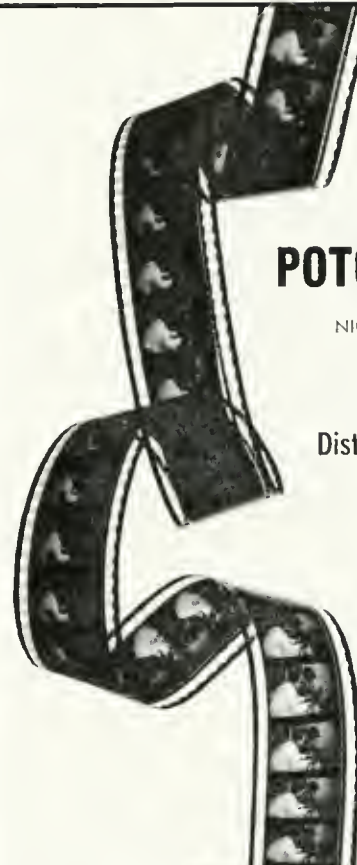
which the Seminary holds forth the *Promise for Tomorrow*."

To this public portion of the film, Stewart adds a postlude for Presbyterians in a direct, brief address from the screen in which he notes that the story is unfinished, "Like the Church," he notes, "the Seminary is building for the future. We need the best leaders obtainable, and here's where they grow . . . Each dollar given represents not just bricks and mortar but the education of a minister. You can help the Church's future."

Directed by Jack Copeland

Promise for Tomorrow was an Allied Artists Pictures Corp. production. Steve Broidy, head of that organization, was approached by the Bergers because of *A Continuing Vision of Greatness*, done for Claremont Colleges in 1961, and other films of similar character, and he made the company's services and facilities readily available.

Production and direction were put in the hands of Jack L. Copeland, whose credits, plus some for writing, include not only the Claremont Colleges film and pictures for the City of Hope Medical



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Center, the Methodist Church and other religious organizations, but also E. I. du Pont de Nemours & Company, United States Steel Corporation, Bell & Howell, and several major insurance companies. (Winner of 10 awards, Copeland

recently has established his own Jack L. Copeland Productions in Beverly Hills.)

Script assignment went to Don Hall, a Lutheran Seminary graduate now employed as associate director of public relations in the

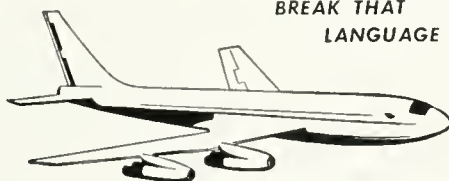
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Ministry's Future:

(CONTINUED FROM PAGE 207)
western states for the Methodist Church. Vernon Keays was assistant director. Music was arranged by Gordon Zahler.

Leo Diner of San Francisco was director of photography, with Lou Yates, also of San Francisco, shooting the exterior scenes. Body of the film was made in four days, covering areas of Marin County and the Seminary itself, and editing by Neil Brunnencant rounded out Copeland's objective of capturing with a combination of entertainment and TV directorial

technique the "unadorned realism of teachers, students and the people they work with, without disturbing reality."

Situations Provide Own Drama

Recognizing an obligation not to "hoke up" what people are, the director let the sincerity of the situations being shown provide their own dramatic elements.

That he succeeded was evident in the high praise given by the most critical audience of all, the student body.

Sound for the film was by Harry Lee and Todd-AO. Color was by Consolidated Film Industries.

Great River: the Story of the Columbia

New Interior Picture a Panorama of Power and Flood Control

SPONSOR: United States Department of the Interior, Bureau of Reclamation.

TITLE: *Great River*, 28½ min., color, produced by F. K. Rockett Productions.

"To every thing there is a season, and a time to every purpose under the heaven . . . a time to break down, and a time to build up. . . ."

The words from the Biblical book of Ecclesiastes, in the voice of narrator Art Ballinger, set the pace for the story of the Pacific Northwest's Columbia Basin country, and the *Great River* which surged through it for 700,000 centuries before being ready for man—or man for it.

From arid surrounding countryside to the mountain barrier which reduces rainfall to a few inches to lush agricultural land, from surging water—sometimes flooding disastrously—to taming dams and their power sources to placid waters used for ship-borne commerce and recreation, the film story provides its own color as it moves along like its central subject, the mighty Columbia.

Shown are the first three dams built over a 10-year period starting in the '30s—Rock Island, Bonneville, and "the dam they said couldn't be built", Grand Coulee, which truly put "a bit in the river's jaws", and then some others among more than 140 now helping to control the Columbia and its tributaries. Productive uses of the impounded and open water are seen, with the growth-sustaining power gained from it supporting 5½ million people and yielding benefits which stretch all the way across the nation.

Dramatic though the accom-

plishments are, it is pointed out, two-thirds of the potential still remains undeveloped, and what is being done now in further moves and what will be done in the years racing toward us will shape the future of a big area for many generations to come, completing the transformation of the Columbia and its tributaries into a system serving all the people of the region.

Effective animated cartography of dams and power grids complements the live photography of Basil Bradbury. Stan Webb was executive producer for F. K. Rockett Productions. Script was done by Al Amundson, Stanley Silverman and Joe Denove, who also produced and directed the film. Russell W. Holt was coordinator for the Bonneville Power Administration, and Harry Stivers for the Bureau of Reclamation of the Department of the Interior.

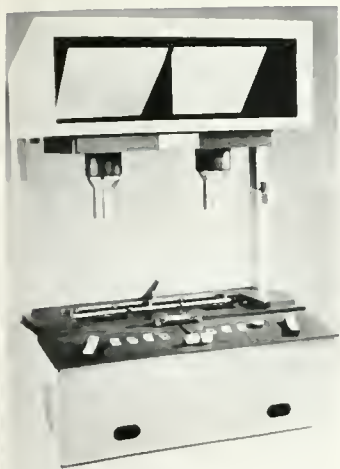
* * *

Volume 2 of Production Music Series Available at Capitol

Volume II of the recently-created Production Music Series (background film music) has been released by Capitol Library Services, Hollywood. The new volume includes more than 100 variations of lively modern jazz for use in television commercials, etc.

The selections are pre-cut to standard commercial timing of 10, 20, 30 and 60-second spots. Lead-outs are provided to shorten or lengthen to scripts without diminishing dramatic effects. The volume is recorded in Hi-Q on 12-inch discs and also contains many programming aids.

Individual use of this second volume can be obtained separately at \$85. Write Capitol Library Services, 1760 North Vine, Hollywood 28, Calif. for details.



Videotronic Twin-Lite Projector

Unusual Animation Features on MPO Overhead Projector

A new overhead projector with several unusual limited animation features has been announced for rental by MPO Sales Meetings, Inc.

Called the Videotronic Twin-Lite, the projector is capable of producing a large number of effects on the screen, such as dissolves, wipes, crawls, as well as a unique sparkle effect.

The Twin-Lite can be rented with an operator for use in various types of direct presentations. Twin-Lite shows may also be easily transferred into motion picture format for easy portability. *

Strong Announces the "X-16" 16mm Xenon Projector Lamp

The Strong X-16, a Xenon arc light source for 16mm motion picture projection, has been announced by the Strong Electric Corp. The lamp is adaptable to

a-v equipment trade fair

NEW PRODUCTS & ACCESSORIES FOR PRODUCTION AND PROJECTION

Porta-Lectern Ready to Aid Speaker With Instant Set-Up

Take it to the meeting, set on a table and a really-new Porta-Lectern, developed by McClure



Projectors, Inc. is ready to serve the speaker! This lightweight unit weighs only 17 pounds but has a 20-watt peak power transistorized amplifier with instant warm-up.

And because it uses two standard 6-volt lantern batteries as its power source there's no "plug-in" problem. For travel, it is attachable in size, enclosed in tan Vinyl saddle-stitched material. The unit comes equipped with a removable 8-inch speaker and has a lavalier-type microphone.

Price of the new McClure Porta-Lectern is \$129.95; additional 8-inch speakers are available at \$19.95. Write the manufacturer at 1122 Central Ave., Wilmette, Illinois or call ALpine 1-8520.



LaBelle Tape Strip "Courier"

Sound Slidefilms in Seconds With New LaBelle "Courier"

The trend in audiovisual equipment is to complete portability. Moving that trend a long way is the new "Courier" sound slidefilm projector out of LaBelle Industries, Oconomowoc, Wisconsin. This all-new unit needs no plugs, no cords and requires no outlets. Turn on a button and its nickel cadmium battery-pack supplies power for more than 10 average-length showings a day.

Retractable power cord is available for overnight re-charging or, if you choose, direct operation on AC current. "Snap-in Snap-out" loading makes for a really easy program change. Tape cartridge has 15-minute capacity; the film magazine has 150-frame capacity in continuous coil of 35mm film-strip. Program is stopped automatically when finished; is ready to repeat. An interrupt button will stop the show when desirable.

Battery-pack and all, the "Courier" weighs only 15 pounds, measures less than 6 x 12 x 17-inches. Get the facts you need on this tool from Ed Riccio, sales manager, LaBelle Industries, Inc., 510 Worthington Street, Oconomowoc, Wisconsin. *

Need Film Shipping Cases? Get Industrial Fibre Bulletin

Stock 16mm film cases, constructed of heavy-duty imported Swedish fibre, metal cornered, with buckling web-strap and mailing card holder, are shown and priced in a bulletin available from Industrial Fibre Products Co.

The cases handle one, two, three or four reels; stock sizes take 400, 600, 800, 1200, 1600 and 2000-foot subjects. The firm also provides Videotape cases as well as camera and other holders on a custom basis. For details, write William Bal—3658 S. Main, Los Angeles, Cal. 90007.

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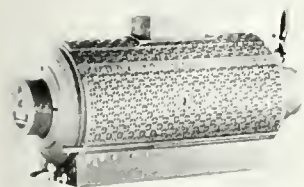
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such projectors as the Eastman arc and incandescent, Bell & Howell Victor, RCA and Graflex.

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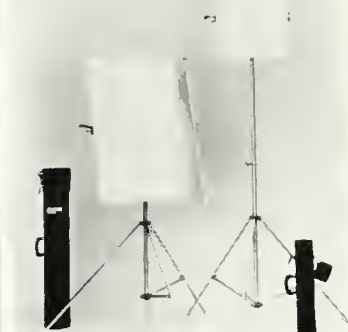
MODERN MOVIES, INC.

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HOLLYWOOD 4-7293

Unique Principles, Material in the Lowel-Light Vari-flector

The new Lowel-Light Vari-flector for still and motion picture photography provides a truly portable, light-weight sun reflector. This unit, from Lowel-Light Photo Engineering, 429 W. 54th St., New York, N. Y., involves several unique principles and materials in a design which controls sunlight to shadow contrast.

The Vari-flector mounts on a special stand, has positive "pan," "tilt" and height adjustments. It



Lowel-Light Vari-flector is shown in varying sizes, together with convenient carrying cases.

rolls up in seconds and is encased in a fibre tube (with stand) for transport or storage. Important detail is the "flooding" mechanism which provides continuously adjustable brightness and "spread" control, similar to a spot light. Bright, extremely even, reflected light pattern can be spread out over an area three times larger and the intensity reduced three times by an infinitely adjustable cam lever.

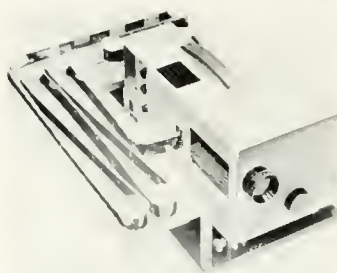
The Vari-flector also doubles as a shadowless indoor "fill," highly suited to fashion or commercial photography when "soft" light is essential. Aluminized Mylar reflecting surface is bonded to resilient aluminum slats. It is rigid in the wind, washable and scratch-resistant. Available in two sizes. Vari-flector prices range from \$24.50 to \$149.50.

HPI Slide Projector-Screen in Museum's Design Exhibit

A self-contained slide projector-screen combination which has been miniaturized for desk-top use and yet is large enough for multi-person viewing has gone into the famed Design Collection of the Museum of Modern Art in N. Y. The "10 Square Slide Theater," designed by Eugene Martinez, a

a-v equipment trade fair

co-founder of Hudson Photographic Industries is believed to be the first photographic product of its type to earn this distinction.



Kalart "Soundstrip" strip-sound projector with continuous attachment.

Scenes and Sound in "Syne" With the Kalart "Soundstrip"

Automatic, continuous operation of sound filmstrips (slide-films) is possible with the Kalart "Soundstrip" projector. This equipment has an entirely new principle, utilizing both color transparencies and optical sound track side-by-side on 35mm strips.

Strips of any length from five pictures with two minutes of sound, up to 100 scenes with 30 or more minutes of audio, can be projected automatically or on electrical cue signal, by means of a continuous loop. Printed on the same strip, pictures and sound track cannot get out of synchronization or sequence. The image can be projected on either front surface or on rear-projection screens. Sound can be amplified through the built-in speaker or heard through one or more accessory headsets.

Kalart notes that "Soundstrip" films are economically printed from existing slides and tape-recorded narration. For further details on this system contact Hy Schwartz, vice-president, The Kalart Company, Inc., Plainville, Conn. Phone him at SHerwood 1-1663 (A C 203).

Low-Cost "Electrolet" Screen Now Available from Da-Lite

The new Da-Lite Electrolet puts electrically-operated projection screens at popular price levels. Easy installation (two screws fasten to wall or ceiling) and operation is switch-touch which rolls new screen down into position ready for showing. Another touch and screen automatically moves up into vinyl-textured steel case. Plug it into any standard 110-120-volt outlet using cord and plug with U-Down switch included.

Electrolet is available in three sizes: 50 x 50; 60 x 60 and 70 x 70-inches and has two screen surfaces, "White Magic II" with chemically-coated optical quality beading or mat white surface. Priced from less than \$55 list.

* * *

Improved Operation, Design for Beseler's "Porta-Scribe"

Design improvements which have added to overall operation as well as the appearance of the Beseler Porta-Scribe Overhead Projector, Model 15710, have been announced by the Charles Beseler Company.

A new focusing system, utilizing a friction-drive knob that moves the head smoothly up and down on the column to provide positive, jar-proof positioning of the projected image is a notable improvement. An improved cooling system which now includes intake and exhaust grills on opposite sides of the chassis are other features. This inhibits the collection of heated air inside the chassis.

A principal safety feature of the Porta-Scribe is a safety interlock switch providing automatic cut-off of electricity when the lid of the chassis is raised. Ask the Beseler Co., 219 S. 18th St., East Orange, New Jersey for a descriptive folder.

SOUND RECORDING at a reasonable cost

High fidelity 16 or 35. Quality guaranteed. Complete studio and laboratory services. Color printing and lacquer coating.

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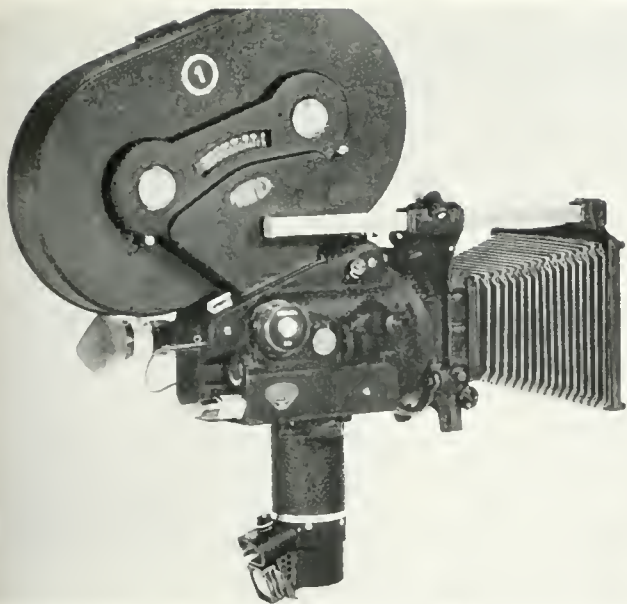
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H R Productions, Inc. 17 EAST 45th ST., N. Y. 17, N. Y.



Today's 1964 Arriflex-35 Model II B with transistorized, governor-controlled motor, carrying new 100' color magazine with drive mechanism.

Arriflex-35 Celebrates a 25th Birthday

THIS IS A BIRTHDAY YEAR for the Arriflex-35. The professional motion picture camera which inaugurated a new era in cinematography just 25 years ago (it became commercially available in 1939) is "in focus" in 1964 as its U.S. distributor, the Arriflex Corporation of America, launches a trade-in celebration as its birthday "event."

Through this promotion, any old Arri-35, regardless of operating condition, is worth a sizeable amount of cash (as much as \$2,500) if traded in on a new model through one of the Arriflex dealers participating in the anniversary celebration.

Share Honors for the Design

The masterly design of the Arriflex-35 was the conception of three men: Dr. Robert Richter, Dr. August Arnold and Erich Kaestner, chief design engineer. Many of the camera's original

features were ingenious. One of them, the mirror-shutter reflex system and through-the-lens focusing, has been widely imitated.

Externally, the camera's familiar silhouette has remained basically the same through the years, a tribute to its proper original design. However, there have been many improvements and additions to the camera through the years as its makers kept pace with constantly-changing demands of the industry.

Features Serve Changing Needs

Some of these: a new reflex shutter with an approximately 180-degree opening; magazines with larger capacities for color film; a new film take-up mechanism; a cardioid, cam-driven transport claw for precision film movement; variable shutter; signal generator with start marker; stronger variable speed handgrip motor with "forward" and "reverse" switch-

ing; transistorized, governor-controlled motor; and adjustable matte box with leather bellows.

Happy anniversary, "Arri" and to all who made it possible!

Original Arriflex-35, 1939 vintage. Note simple magazine and turret in this front view of basic camera.



Rotor Converter Power Pak Is New at Camera Service Center

A new power supply and converter for motion picture cameras, the CSC Rotor Converter Power-Pak, to convert 24 volts to 115 volts, is now available from Camera Service Center, Inc., New York.

The converter is enclosed and mounted for silent and vibrationless operation. Features include a trunk construction case, on-off switch, frequency meter, frequency control, pilot light, two twist-lock AC outlets, and 750 watt output (about six amps — sufficient to operate two Mitchell cameras, tape recorder and all accessories for two hours of continuous or eight hours of intermittent shooting). Power requirement for the converter is 24 volts at 80 amps.

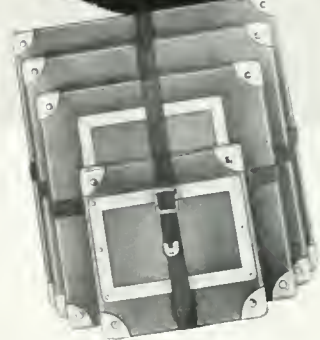
The companion power source for the converter features an 80 amp spill-proof storage battery with carrying case, built-in charger capable of replenishing the battery overnight, built-in two-position operating switch, pilot light, and amp and volt meters.

The converter and power source are available for both sales and rental.

New Carrying Case, Screen for Technicolor "Instant" 8

There's a new combination carrying case and screen for users of the 8mm Instant Movie Projector, offered by Technicolor Corporation. New case holds Model 800, 500 and 250 projectors. It takes projector with one

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Crawford, Immig and Landis, Inc., 480 Lexington Avenue, New York 17, New York.

The Jam Handy Organization, 1775 Broadway, New York 19.

S. O. S. Photo-Cine Optics, Inc., 602 W. 52nd St., New York 19.

Training Films, Inc., 150 West 54th St., New York 19.

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United World Films, Inc., 1445 Park Ave., NY 29, TR 6-5200

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Appel Visual Service, Inc., 963 Liberty Avenue, Pittsburgh 22.

Audio-Visual Center — Rentals, Sales, Repairs. 27 South 17th Street, Philadelphia 3, Pa. Phone: LOcust 3-6872.

Oscar H. Hirt, Inc., 41 N. 11th St., Philadelphia 7, WAlnut 3-0650.

James Lett Company, 221 N. Second St., Harrisburg, CEdar 3-5651.

J. P. Lilley & Son, Inc., 928 N. Third St., Harrisburg, CEdar 8-8123.

The Jam Handy Organization, Pittsburgh. Phone: ZENith 0143.

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United World Films, Inc., 542 S. Dearborn St., Chicago 5.

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Deseret Book Company, 44 East South Temple St. Salt Lake, 10.

(CONTINUED FROM PAGE 211)
cartridge in place and two added cartridges in storage boxes.

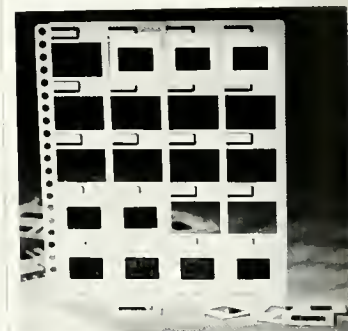
Model C-102 carrying case has a matte white screen in the detachable lid and resembles miniature attache case with saddle-stitched grained leatherette. Priced at \$14.95, complete with screen.

* * *

"Slide Sheet" for Mounting of 2 x 2's Offered by Plastican

A new "Slide Sheet" for mounting 2 by 2 inch slides has been introduced by the Plastican Corporation. Each sheet, which is made of tough, light-weight plastic material, holds 20 slides, allowing for easy viewing, cataloging and storage. Sheets are punched along the side so that they may be bound into any standard ring-bind notebook.

This new system of storing slides permits a good-sized col-



lection to be bound into neat convenient notebooks. Slides can be easily indexed, located and viewed in a matter of seconds. Notebooks holding several hundred slides will also be useful for salesmen offering diversified models or many different types of products.

For further information about "Slide Sheets" write Plastican Corporation, Box 157, Butler, N. J.

* * *

Groupshow Screen on Stand a Fast Rear-Projection System

A new solution to the weight and bulk problem in traveling and setting up rear projection viewing facilities is offered in a new combination of stand and screen made by Hudson Photographic Industries, Inc., of Irvington-on-Hudson, New York.

The design is actually a refined version of the equipment used by itinerant peddlers who sell their wares out of suitcases while always ready for a fast termination of business.

The screen, the HPI Groupshow, is a rear-projection system, measuring 18 by 24 inches, that

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HPI Projection Screen, Stand

folds up into a flat case for easy portability. The stand, called the HPI Quadrapod, weighs 4½ lbs., folds to a 4 inch diameter and holds the screen 42 inches above the floor. The system sets up or knocks down in a few seconds. *

Buhl's Koolite Model 7000 for Overhead Transparencies

For overhead transparency projection, the new Koolite Model 7000-R.E.D., recently introduced by the Buhl Optical Company, Pittsburgh, Pa., combines low silhouette design with high head convenience.

New rapid elevating device lets the operator raise or lower the screen image by turning a knob while the machine itself remains perfectly level. Other features include self-leveling spring-loaded feet and positive rack-and-pinion focusing. Net user price of the Model 7000-R.E.D. is \$339.50.

Treise Engineering Announces Compact B&W Film Processor

Recently announced by Treise Engineering, Inc., is the new Model MT-10 Processor for black-and-white, negative or positive, 16mm, 35mm, or 16/35mm combination. The processor takes only 3' x 5' floor space and can be supplied to process 35mm up to 10 feet per minute or 16mm up to 20 feet per minute.

The unit is self-contained and requires only simple plumbing and electric plug-in. Daylight operation. The processor features temperature controls and is especially designed to provide a pro-



Treise B & W Film Processor

fessional quality in-plant processing facility.

Because of its compact size, ease of handling, and quality control, the Model MT-10 Processor is ideal for use in microfilm, radiology, and TV station operations.

Prices on the Model MT-10 start from \$3150.00. For complete literature, write to Treise Engineering, Inc., 1949 First Street, San Fernando, California. Mention BUSINESS SCREEN. *

Sonex Has a Double-System Sound Package for That Bolex

A new low-cost double system sound package for the H-16 and H-8 Bolex cameras has been announced by Sonex Engineering Co. Package contains all elements required for professional quality sound film production. Included are a sound blimp for silencing the camera; a sync motor to drive the camera at constant speed; and a pulse signal kit which makes most ¼-inch tape recorders usable for sound track recording.

Separation of picture and sound track to facilitate editing, most technicians agree, makes a double system superior to single system; in the latter, track is lost as cuts are made. The sound track is transferred from the tape to sprocketed 16mm magnetic stock for editing, then transferred back to picture when editing is completed. Both optical and magnetic sound track may be made from the edited magnetic track.

Two series of sound blimps and sync motors are available. The professional blimp and motor sell for a basic price of \$299.50. A lighter, semi-pro version sells for \$149.50. Pulse signal kits are



Bolex With the Sonex Blimp

\$29.95 for stereo machines and \$99.50 if used on monaural machines for which an extra recording head must be added. Optional follow-focus and external 400' magazines are available in the professional series; the semi-pro series will not accept the magazines.

For full details, write Sonex Engineering Co., Box 1189, Glendale, Calif. Please mention BUSINESS SCREEN. *

Get This Ray Mercer Booklet Which Describes Film Services

One of the best service guides we've seen is a new, illustrated booklet, "What We Do on Film" available on request from Ray Mercer & Co., 4241 Normal Ave., Hollywood 29, California. *

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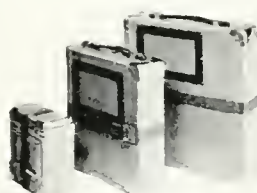
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The BIG Audience for Your Picture in the Theaters

by Robert Finehout
Vice-President, Association Films

ALL OVER THE COUNTRY there's a ferment of interest in moviegoing. Extraordinary films are doing extraordinary, even record, business. While selectivity is still the rule those films with the right box office chemistry are playing to full-houses.

There's talk everywhere of such films as *Tom Jones*, *Dr. Strangelove*, *Charade*, *Seven Days in May* and, yes, *Cleopatra*. The boom is even more apparent in actual money at the box office. *The Longest Day*, for example, is already the top grossing black-and-white film in history (\$25 million) with its June D-Day reissue yet to be heard from.

Six Million Saw "Europa" in Eight Months

What does all of this augur for sponsors interested in reaching theater audiences? The current 10-minute film *Europa* may provide the answer. This delightful demi-tasse has been seen by more than six million persons in the eight months it has been in distribution.

Sponsored by the European Economic Community, it chronicles the great events — historic and at times histrionic — that have led to the creation of the Common Market. Ideal subject matter for a high-domed, sober-sided documentary for sure. Instead Pelican Films, Inc., the producer, chose to make it a witty, whimsical cartoon that entertains as it informs.

In its first 1,659 playdates, *Europa* has played to an average audience of almost 4,000 persons per theater, or twice the norm for a sponsored short. This is due in great measure to the method of distribution that was followed.

Key Cities Provide 50% of Boxoffice

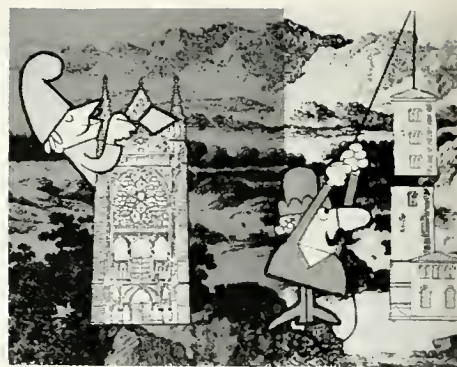
Working in concert with Harry Willard and his Theatrical Film Distributors, Association Films concentrated initially on the top key cities in the country: New York, Chicago, Los Angeles, Washington-Baltimore, Boston and San Francisco. These cities represent almost 50% of the national box-office gross in the country. For the first four months *Europa* played these keys — and their suburbs — exclusively.

Contacts were made with major circuits, art theater chains, film booking services and important independent theaters. Publicity was sent to all trade magazines, personal letters to theater chain heads and preview prints made available on short notice. The results?

In the jargon of *VARIETY*, it's a "blockbuster!"

Europa has been held-over, shown with reserved-seat attractions, booked into "showcase" theaters and shown as the companion piece to some of the finest foreign and domestic films. In San Francisco it played ten weeks with *West Side Story* and seven weeks with *The Miracle Worker* in two of the largest downtown theaters.

It has had two Broadway engagements, played an "art circuit" with the highly-touted comedy, *Divorce — Italian Style*, and was



"Europa" is showing how the Common Market was born to theatrical audiences. 1,659 theaters have shown it to more than six million people.

held five weeks with *The VIP's* in an affluent New Jersey suburb. This is just a sprinkling of the dates. It has been booked with *The Manchurian Candidate*, *8½*, *Lawrence of Arabia* (in its popular-price engagements), *Barabbas*, *Days of Wine and Rose* and *David and Lisa* (where it premiered in Fairfax County, Conn.).

While much of its success is due to the pattern of playoff, great credit must go to the film itself. Far from being an ordinary film, *Europa* has a charm, distinction and "eclat" all its own.

Written and directed by Ted Lowry, it makes use of woodcuts, engravings, photos and old newsreel footage as background material to some very clever animation.

Joe Dunford, president of Pelican, refers to

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FILMS FOR THE THEATERS:

the style as the "Europa technique." The film was shot in 35mm Eastman Color and framed for wide-screen projection, a most important consideration.

What does theatrical distribution hold for other sponsors? The opportunities today are probably greater than ever before. Here are a few points to be kept in mind:

Factors Which Favor Theater Distribution

1. **SHORTAGE OF SHORTS.** With but few exceptions short subjects have never been profitable. Today most major studios have drastically reduced production of shorts. This means more screen time is available for the right sponsored film because theaters are interested in a balanced program: short-trailer-feature.

2. **DEMISE OF THE DOUBLE BILL:** Thousands of theaters no longer play double features; shorts are needed to round out the program.

3. **NEW THEATERS OPENING:** More than 280 theaters have been started during the past two years, of which 183 are indoor and 95 drive-ins. Theaters are beginning to follow population drifts toward the suburbs and exurbs where some 65 new theaters have opened in shopping centers.

4. **FOREIGN FILM BOOM:** Not all imports are successful, but those that are do sizable business, comparable to important American films: *Tom Jones*, for example. The audiences are, in the main, more affluent, better educated and in their twenties and thirties.

5. **NEW DISTRIBUTION PATTERNS:** The so-called "showcase" multi-theater playoff has been very successful in New York and other key cities. This brings first-run films to the neighborhoods and suburbs, simultaneous with the downtown premiere.

6. **MOVIEGOING AN EVENT:** Many theaters and renovated old ones are luxurious, pleasant places to visit, with art shows, free coffee and stereo in the lounge. Going to the movies is something special, a night out!

7. **SOPHISTICATION OF AUDIENCES:** As Americans mature so do their tastes. Good documentaries, cartoons (not the cat-and-mouse type) and travelogs are well received if cliché free and fresh in approach.

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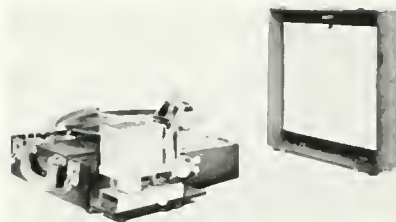
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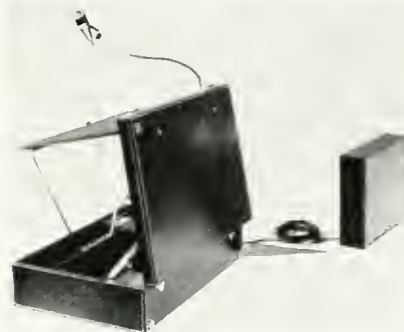
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MORE AWARD-WINNING PICTURES OF THE YEAR

THIS LISTING of outstanding motion pictures which were honored during the past year completes our review of award-winners which began with titles of *sponsored* pictures listed in the preceding issue (No. 8, Vol. 24). These films were created for education, public information, religious and similar purposes. Some were produced for television, others for outright sale to schools and industry.

"Airport in the Jet Age"

Churchill Films
Golden Eagle Award (CINE)
Accepted for showing
Venice Film Festival

"Amazon Family"

International Film Foundation
Julien Bryan
"Chris" Statuette Award
11th Annual Columbus Film Festival

"Appaloosa"

Appaloosa Horse Club
Fred Rice Productions
Western Heritage Award "Wrangler" Trophy
National Cowboy Hall of Fame
and Western Heritage Center

"The Boyhood of Abraham Lincoln"

Coronet Instructional Films
Honor Medal Award
Freedoms Foundation

"Children of the Silent Night"

Campbell Films (Vermont)
"Chris" Statuette Award
11th Annual Columbus Film Festival

"Cleveland Institute of Art"

Cleveland Institute of Art
Edward Feil Productions
Golden Eagle Award (CINE)
Accepted for showing
Venice Film Festival

"The Happy City"

Pontifical Institute for Foreign Missions
William F. Deneen Productions
Golden Eagle Award (CINE)
Blue Ribbon Award
American Film Festival (EFLA)

"Hailstones and Halibut Bones"

Sterling Educational Films
"Chris" Statuette Award
11th Annual Columbus Film Festival

"He Is Risen"

U. S. Steel Corporation
NBC-TV Project 20
Golden Eagle Award (CINE)
Accepted for showing
Victoria, Canada Int'l Film Festival

"Human Growth, 2nd Edition"

E. C. Brown Trust
Wexler Film Productions
Golden Eagle Award (CINE)
Bronze Medal
Venice Film Festival
Special Prize
1st Int'l Show of Didactic Film (Vicenza)
Blue Ribbon Award
American Film Festival (EFLA)

"Japanese Boy — The Story of Taro"

Encyclopaedia Britannica Films, Inc.
William F. Deneen Productions
Golden Eagle Award (CINE)
Blue Ribbon Award
American Film Festival (EFLA)
Accepted for showing
Venice Film Festival

"Mahammi"

National Film Board of Canada
"Chris" Statuette Award
11th Annual Columbus Film Festival

"Mexican Boy, Story of Pablo"

William F. Deneen Productions
"Chris" Statuette Award
11th Annual Columbus Film Festival

"Molecular Spectroscopy"

CHEM Study, Harvey Mudd College
Reid H. Ray Film Industries, Inc.
Golden Eagle Award (CINE)
Bronze Medal — Second Place
5th Int'l Exhibition of the
Scientific Didactic Film (Padua)

"Overcoming Resistance to Change"

Roundtable Productions
Award Winner
NAM 35th Institute on Industrial Relations

"Polaris Submarine"

"Journal of an Undersea Voyage"
NBC News
Golden Eagle Award (CINE)
St. Mark's Plaque — First Place
Venice Film Festival

"Pulse of Life"

Pyramid Film Producers
Golden Eagle Award (CINE)
Bronze Plaque Award
20th National Safety Film Contest
Blue Ribbon Award
American Film Festival (EFLA)
"Chris" Statuette Award
11th Annual Columbus Film Festival
First Award and Best Direction Award
Int'l Film Festival of New York

"George Bernard Shaw"

Wolper Productions, Inc.
"Chris" Statuette Award
11th Annual Columbus Film Festival

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AWARD WINNING FILMS:

"Steel Jungle"
WBNS-TV Columbus
"Chris" Statuette Award
11th Annual Columbus Film Festival

"The Ultimate Weapon"
The William Volker Fund
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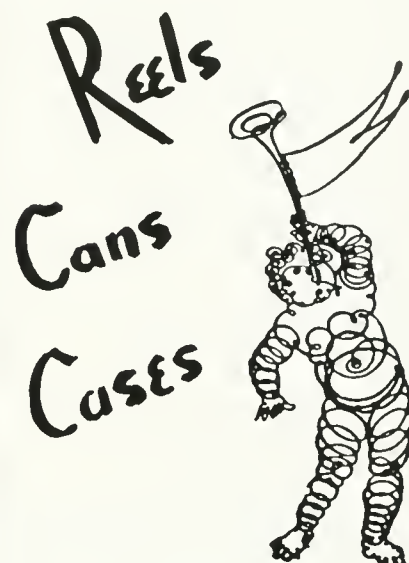
PURPOSE: To promote the best use of film in the service of Industry and Commerce and in particular (a) to foster the exchange of information and experience among industrial organizations interested in the use of films, and (b) to encourage the wide distribution and use of British industrial films at home and overseas.

MEETINGS AND ACTIVITIES: Monthly meetings in London and cities in Britain, publication of a quarterly "Bulletin" of news and comment items, loan of cinema facilities between members, confidential advice on production facilities and services. Organizers of the 5th International Industrial Film Festival in London, November 1964. Membership restricted to sponsors and users of industrial films, advertising agencies, public relations consultants and non-theatrical film distribution companies admitted as associate members.

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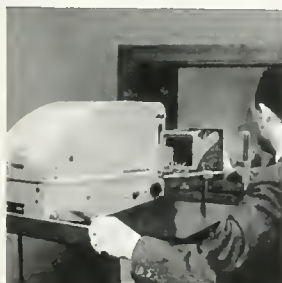


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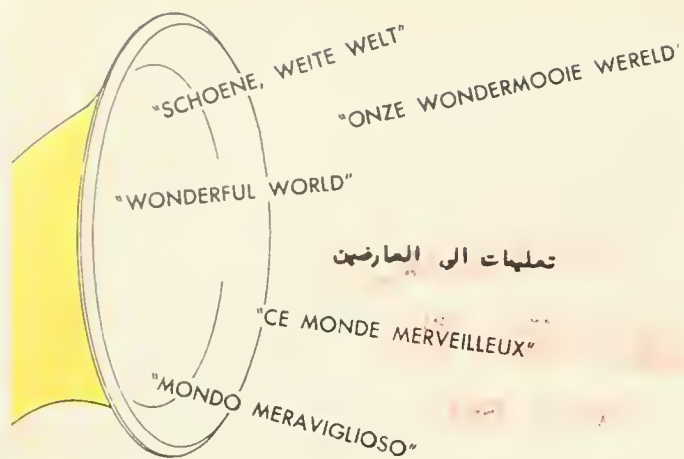


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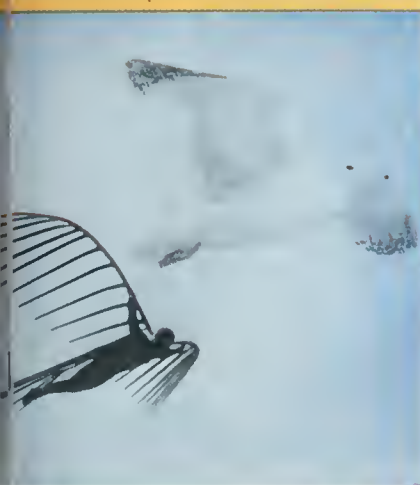
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*Source: Statistical Abstract of the U.S. — 1962



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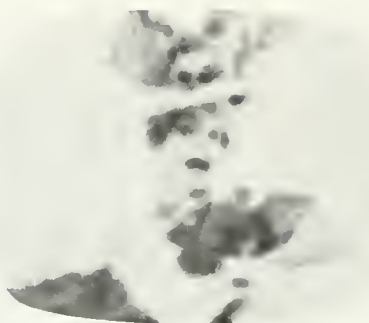
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American Science Film Assn. Meets in Washington May 11-13

Science film makers of the United States and abroad will meet in Washington, D. C., May 11-13 at the annual meeting of the American Science Film Association to report on new uses of the motion picture as a research tool, for reporting research results, and for science education. On Monday and Tuesday evenings, May 11 and 12, the public will have an opportunity to view films selected for the first annual Science Film Exposition.

The meeting and the Exposition will be held at the Marriott Motor Hotel (Twin Bridges), U.S. Route 1, Washington, D.C.

The professional sessions, running through Wednesday, May 13, will feature reports on radically new types of brief, single-concept teaching films; included among the research films will be those showing time-lapse studies of dividing cells, living bone, and nervous tissue; high speed studies of the larynx; use of the double-flash strobe in estimating capillary flow rates; and motion picture studies of humans subjected to high acceleration.

Other features of the professional sessions include a presentation on the unique Encyclopaedia Cinematographica in Germany by its founder and director, Dr. Gotthard Wolf, and a presentation on animation by computer.

Registration will begin at 5 p.m. Sunday May 10, in the foyer of the Persian Room of the Marriott Hotel. Registration fee is \$5.00. A number of rooms are being held at the Motor Hotel for pre-registrants, who are advised to write directly to the manager. For further information about the meeting of the American Science Film Association, please write to that organization, 704 Seventeenth Street, N.W., Washington, D. C. 20006.

* * *

Announce Offering of Shares of Wilding, Inc. Common Stock

An underwriting group headed by William Blair & Company announced the offering in mid-April of a registered secondary block of 200,000 outstanding shares of Wilding, Inc. common stock, \$1 par value, at a price of \$15.50 per share.

The company will receive no part of the proceeds from the sale of these shares. The shares com-

prise about 50 per cent of the capital stock outstanding and are being sold by certain stockholders. There has been no quoted market for Wilding common stock.

* * *

"Day of Visuals" Awards and Seminars in N.Y. June 24-25

☆ The National Visual Presentation Association will hold its Annual "Day of Visuals" at the Commodore Hotel in New York on June 24 and 25.

The two-day program of awards presentations and seminar programs has been organized by Chairman Leon Luxenberg (CBS). *Audio-Visuals: How and Why We Use Them* is the overall theme of the Seminars, which will be applied by practitioners in Public Relations, Training, Advertising and Sales Promotion, on Wednesday, June 24.

The following day will feature workshop meetings, one on graphic statistics and the other on planning a meeting. Representatives from four major companies will demonstrate the various ways which statistics can be made to come alive and tell important stories. Featured in the meeting-planning session will be considerations of conventions, sales meetings, traveling shows and small conferences, hastily called.

"Day of Visuals" Awards will be presented in seven categories of Motion Pictures, Filmstrips and Other Projected Visuals: General Public Service, Sponsored Educational, Employee Relations, Employee Training, Sales Training, Industrial Sales and Sales Promotion, Consumer Sales and Sales Promotion. In addition, awards will be presented in an eighth category which includes all non-projected visuals such as flip charts, flannel and magnetic board programs.

All entries for the awards competition must be in by May 20. Entry blanks can be obtained from NVPA, 19 West 44th Street, New York, New York 10036.

* * *

4th International Film Event Moved to Hilton in New York

☆ The Fourth International Film & TV Festival of New York, held in conjunction with the Industrial Film & AV Exhibition trade show, has been moved to larger facilities at the New York Hilton. The three-day event, October 21-23, will again feature industrial films. (CONTINUED ON PAGE EIGHT)



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newsreel

(CONTINUED FROM PAGE SIX)
television commercials and tv public service films.

Further details are available from Industrial Exhibitions, Inc., sponsors of the event, 17 E. 45th St., New York, N. Y. 10017.

* * *

U.S. Film, Projector Exports Sharply Up During Past Year

Motion picture film and equipment shipments from the U.S. rose about eight per cent to \$42 million in 1963. The U.S. Department of Commerce, reporting these export statistics, also noted an increase of 28 per cent in shipments of still picture equipment and an increase of 23 per cent in still picture film and paper.

Exports of 16mm sound projectors were down slightly with 5,882 units sent abroad in 1963 as compared with 6,151 in the previous year but shipments of 8mm projectors nearly doubled as 51,160 went abroad in '63 as compared to only 25,661 machines in 1962. There was also a slight increase in projection screen exports which totaled \$2,914,339 in the past year.

* * *

American Medical Association Catalog Lists 3,000 Film Titles

A major task in collating and indexing of medical and surgical motion pictures, has been completed by a special task force in the American Medical Association, headed by Ralph Creer.

A new catalog of "Medical and Surgical Motion Pictures" (said to be the most complete of its kind) lists 3,000 available films dealing with every phase of the healing arts. It is expected to prove an invaluable reference tool for the training of medical students, nurses and graduate physicians. Aimed at the potential users of films of a professional nature, the catalog includes films for personnel in ancillary fields of medicine.

The film listings are divided into three general categories: basic sciences, clinical medicine and surgery, and para-medical sciences. It is then subdivided into some 600 specialty subjects with films listed alphabetically under each specialty.

Included with the listings is a brief summary, running time, black & white or color, silent, optical or magnetic sound, year of release, language versions other than English, names of authors and

producers, and the name and address of the primary rental source.

Films have been chosen which are readily available in the United States. In many cases, a critical evaluation of the motion picture is included with its listing. Present plans call for the catalog to be updated periodically.

The Catalog of Medical and Surgical Motion Pictures is available at the cost price of \$5.00 to addresses in the U. S., U. S. Possessions and Canada; copies are \$5.50 to other foreign addresses. Write: the American Medical Association, 535 N. Dearborn Street, Chicago, Illinois 60610.

* * *

Clairel President, Agency Exec. Join Venice Ad Film Juries

Representing the U. S. as jurists at the 11th International Advertising Film Festival in Venice this June are Richard L. Gelb, president of Clairel, Inc., and Gordon Webber, vice-president and director of broadcast commercial production at Benton & Bowles, Inc., advertising agency. Both men are from New York City.

The Festival is entirely devoted to television commercials and screen advertising playlets. Mr. Gelb will serve as a U. S. jurist on television media and Mr. Webber will serve on the Festival's cinema jury. The event will be held at the Palazzo del Cinema at Venice, Italy from June 15 through 20.

* * *

Arriflex Invites N. Y. Fair Visitors to Special Exhibit

World's Fair visitors to New York City this summer have been invited to visit the Arriflex Corporation of America's special Fair Exhibit at its New York headquarters, 257 Park Avenue South.

In addition to showing the full line of professional camera and projection equipment, the Arriflex staff has been specially augmented, so that capable people will be on hand at all times to demonstrate equipment, help with special applications, and make available complete information and counseling.

The Fair Exhibit staff is headed by Victor James, vice-president and Bruce Harris, assistant. For advance appointments write the company at the headquarters address noted or call SP 7-3200, Area Code 212.

✻

New York World's Fair Exhibit
Previews on Pages 14, 36 & 38

The Script

Yes ... we do have an Ivory Tower (Tower 1-4577). Had it 12 years now. It's important.

It's downtown, but quiet. We can concentrate on your script, give it our best, hit your deadline.



"But outside script writing costs more." I guess so ... initially. And the work is such a privilege, it's a shame to take the money.

Yet ... a bargain script (that won't fly ... play ... sing ... sell ... swing ... or cut together) wastes a fortune's worth of: director; cameraman; sound men; lab men; editors; account execs ... and lost clients.



What's needed on the script is not a mad, precocious genius juggling two phones and three meetings ... but a good imaginative professional who has the time to concentrate intensively on your script ... and through-the-mill understanding that this is a great privilege for a writer. That's how our company of script-writers feels. Hence the importance of an Ivory Tower.

William D. Ellis
President



Scripts for:
Motion Pictures
Sales Meetings
Television

Editorial Services

INCORPORATED

1276 West Third St.
Tower 1-4577
Cleveland, Ohio
— Since 1952 —



PACK YOUR SALES STORY *into this NEW type Automatic Motion Picture Cartridge*

**Model 700—for Unattended Store Displays,
Windows, Demonstrations and Exhibits**

The New **Technicolor**[®] AUTOMATIC DISPLAY PROJECTION SYSTEM

Magi-Cartridge[®] holds motion picture film of product demonstration in full color. Snaps in to load—no threading, no rewinding. When button is pushed, display light turns off, movie appears on TV-type screen in full daylight. Stops automatically and display light turns on when picture is ended. Compact, rugged, yet easily portable. Requires no operator.

New FREE Booklet tells a complete story. Find out how Technicolor 8mm Instant Movie Projectors can sell for you. It can be important in solving your selling or demonstration problems. Write today!



123 S. HOLLYWOOD WAY • BURBANK, CALIF.



In Stores

Puts life and action into mass displays and demonstrations. Ties in with TV, radio and newspaper advertising. A proven product seller!



In Windows

Attention-getting device stops traffic and sells products any hour, day or night—even when store is closed.



For Exhibits

Requires no attention. Tells story that still pictures can never tell.

TECHNICOLOR WILL MAKE YOUR 8 MM PRINTS, TOO!

Show your product at its best in "color by Technicolor."

Technicolor prints now available in 8, 16, 35 and 70 MM.

THE NATIONAL COMMITTEE on Films for Safety has named sponsors and producers of six motion pictures and of one sound slidefilm series as the recipients of its highest (bronze plaque) awards for the "outstanding safety films produced in 1963." 10 other safety motion pictures, one sound slidefilm and two short television spots were accorded the Committee's Award of Merit certificate for general excellence.

An outstanding series of 27-minute color motion pictures, *Man and Safety*, was the sole winner of a bronze plaque award in the field of general safety. Produced by Graphic Films Corporation for the Directorate of Aerospace Safety of the U. S. Air Force, this series of five films gives recognition to the "built-in" limitations of man as a means of eliminating accident-producing factors. The same sponsor received another plaque award (in the field of occupational safety) for the 22-minute film titled *Passport to Safety*, produced by Filmasters, Inc. This picture shows parachute safety training techniques for airmen.

Two Plaques to Canadian Safety Films

Two Canadian films were the other motion picture plaque winners for occupational safety use. *The Inner Mind of Milton Whitty*, sponsored by the Construction Safety Associations of Ontario and produced by Westminster Films Ltd., deals with construction accidents. *They Called It Fireproof* was produced for the Dominion Fire Commissioner by the National Film Board of Canada. It dramatizes rules infractions which lead to a disastrous fire.

Year's Best Safety Pictures Cited by National Committee

17 Motion Pictures and 3 Slidefilms to Receive Plaques and Merit Awards

✱ Charles Cahill & Associates' film *E.V.O.C.* (*Emergency Vehicle Operations Course*) was one of the two plaque winners in the field of traffic & transportation films. The film was sponsored by the California Highway Patrol. The other traffic plaque winner was *The David Hall Story*, sponsored by Employers Mutuals of Wausau and filmed by Productions of Florida, Inc.

Plaque to American Gas Slidefilm Series

A series of three sound slidefilms, *Nix the Six*, created for the Accident Prevention Committee of the American Gas Association by Fred A. Niles Communications Centers, Inc., won the only plaque award for that medium. The series received top honors in the field of occupational safety. An Award of Merit went to *The Professionals*, a sound slidefilm sponsored by the Clark Equipment Company.

An Award of Merit was given the film *Children at Play — With Poison*, a home safety subject produced for the U. S. Public Health Service by Creative Arts Studio, Inc. Cahill Associates also shared two Awards of Merit in the traffic category for *Freeway Driving Tactics* and *Highball Highway*, both self-sponsored.

Home for the Holidays, another Directorate

of Aerospace Safety-sponsored motion picture, won an Award of Merit. Wilding, Inc. was the producer. Other Merit Award winners: *Ski Sense* (Aetna Life Affiliated Cos.); *Ski-Ways to Safety* (Kiekhäfer Corp.; Telefilm Prods.); *Smartest Kid in Town* (National Society for the Prevention of Blindness — Harvest Films, Inc.), all in the field of general safety. The *Safety Management Series* (eight films) was an Award of Merit winner in the field of occupational safety. This series was sponsored by the National Safety Council and produced by Gilbert Altschul Productions, Chicago. In the same category, *Man Overboard Recovery* won a Merit Award for its sponsor, the U. S. Naval Photographic Center and the producer, Bray Studios, Inc.

Out of the 13 television spots which were finalists, the judges selected a one-minute subject, *Jungle Jingle* (produced for the N. Y. City Department of Traffic by McCann-Erickson, Inc.) and a three-minute film, *So You Don't Use Seat Belts*, produced for The Reader's Digest Association by Vavin, Inc. for Awards of Merit.

Judges Are Leaders in Safety Education

Heads of organizations judging the National Safety Film Contest include the leaders of principal automotive, traffic safety and other national groups directly concerned with this problem. William Englander of the National Safety Council is its secretary. A total of 55 motion pictures and slidefilms (plus additional series titles) and 13 tv. spots were among the finalists in this year's contest.

THESE PEOPLE **are responsible for** **CUSTOMER SERVICE**

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WASHINGTON, D.C. 20024 • DISTRICT 7-1717

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Send for a schedule of rental rates!



*Fastest and finest in quality color reversal films
Anscochrome D/200, D/100 and D/50!*

A whole new world of picture possibilities is opened to you with these important new Anscochrome® high speed films!

Anscochrome D 200 is much *more* than an extremely fast color film. It is also a *quality* color reversal film—with exceptional color fidelity, good color saturation and sharpness you have never associated with high speed color films.

In Anscochrome D 100, you get a *fast* color film of magnificent quality. Color rendition is superb, with rich, fully saturated primaries and delicate shadings handled with amazing fidelity. The high acutance of Anscochrome D 100 makes it an excellent choice for assignments requiring big screen images. For work under the lights, choose Ansco-

chrome T 100, the companion film especially balanced for Tungsten illumination.

Anscochrome D 50 brings you superb color quality and sharpness in a 16 or 35mm daylight film with a speed of 50—ideal for many outdoor scenes.

These new Anscochrome films are available in long lengths of 16mm, 35mm and (except Anscochrome D 50) 70mm stock. Be sure to try a test roll soon—and discover how much good color you've been missing!

Ansco
PHOTO PRODUCTS, OF
GENERAL ANILINE & FILM CORPORATION
BINGHAMTON, NEW YORK

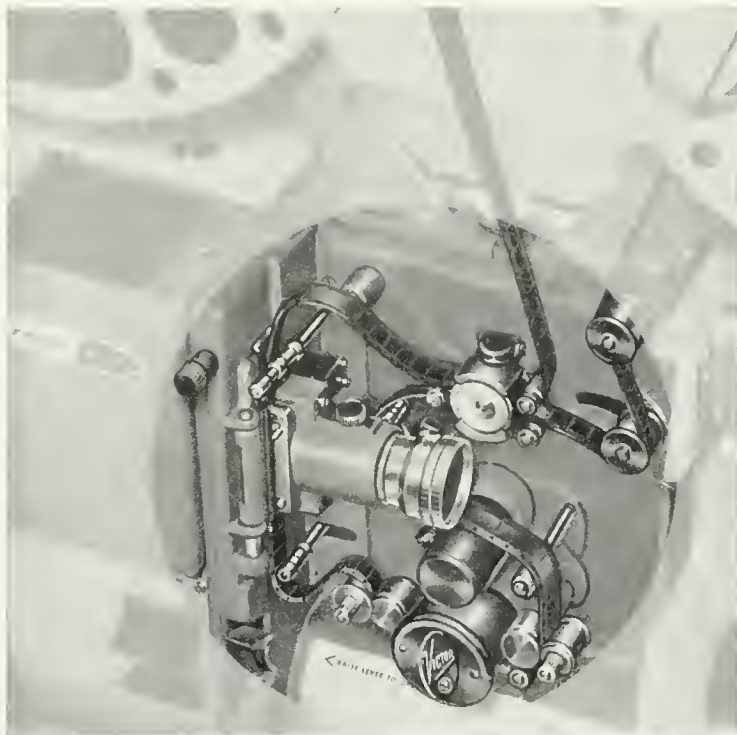


**TRI ART FOR COLOR
DU ART FOR BLACK AND WHITE**



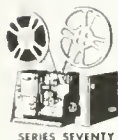
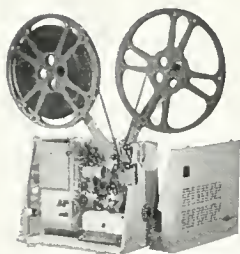
OVER 40 YEARS IN THE BUSINESS! Tri Art or Du Art offers you fast, dependable service, the highest quality film processing, the most complete facilities. And a knowledge based on more than 40 years of experience.

IN NEW YORK: 245 WEST 55TH STREET, NEW YORK 19, N.Y., PLAZA 7-4580
IN CANADA: ASSOCIATED SCREEN INDUSTRIES, LTD., 2000 NORTHCLIFF AVENUE, MONTREAL, CANADA



focus on film safety

Kalart/Victor 16mm projectors have a reputation for film safety. For 35 years, Victor Projectors have had three Safety Film Trips (one for each film loop) as exclusive components of the film transport mechanism. These Safety Film Trips spot film trouble before it happens and stop the projector instantly and automatically. Saves thousands of dollars in film damage annually. Kalart/Victor's large diameter Single Drive Sprocket moves film in and out of the projector smoothly and at one constant speed . . . no chance for film "pile up." These features give even beginning projectionists full confidence, allow them to concentrate on putting on a good show, with no interruptions. And a good show it will be with a clearer, brighter picture and brilliant sound . . . a combination that increases learning power. For full details see your Kalart/Victor dealer or write:



First and Foremost in 16mm Motion Picture Equipment

VICTOR ANIMATOGRAPH CORPORATION, a division of **KALART**
Department 30V, Plainville, Connecticut



"An abstraction of multiplied wings like brushstrokes against the sky . . ."

Multi-Image Look at the Idea of Seeing

Saul Bass Creates "The Searching Eye" for Kodak's Pavilion

WORKING VISUAL MIRACLES within a brief 20 minutes on the screen, a 70mm color film is one of the first-rate attractions within the Eastman Kodak pavilion at the New York World's Fair. Designer-turned-producer Saul Bass has created what he calls "a film about the idea of seeing." In the appropriately-titled picture, *The Searching Eye*, he turns a small boy's walk along the beach into a cinematographic treat in which ordinary objects (pebbles, dandelions, sea birds and sand castles) reveal unsuspected worlds of intense visual experience.

To awaken this perception in viewers, the Bass film employs time lapse photography, underwater and aerial photography, micro-photography and stop-action filmed at 2,500 frames a second. The finished production was consolidated on 70mm film stock with as many as six frames of motion visible simultaneously. Two projectors are used for the showings.

For one scene in the film (see front cover, left), a sequence shows man's fascination with the idea of flight. An antique flying rig was copied from early photographs. On film, these few seconds in the sequence show the man as he joins a seagull in flight.

The production includes footage by noted aerial photographer Wil-

liam Garnet, who used a 20-year old Cessna for its slowness and stability. Garnet shot sequences at two to four times normal film speeds for a "floating" quality on the screen. There are breathtaking studies of snow crystals forming and melting by Japan's Rukuro Yoshida, the first ever recorded on 35mm film.

Another sequence — a realistic battle of toy soldiers in the imaginary vaulted chambers of a castle — was executed in stop action and employed an entirely new optical technique. To avoid a feeling of "flatness" in the scene, the specially-designed *lens* of the camera tilts and swings.

The film, in retrospect, speaks in terms of the visually perceivable on at least three levels:

1. The immediately apparent.
2. Phenomena which had been perceived only through such optical-mechanical aids as high-speed or stop action photography.
3. The inner vision of the eye and mind in such moods of the intellect as imagination, cultivated aesthetic appreciation, or in chemical combinations with acquired knowledge.

Bass stresses the fact, however, that his technical virtuosity is only a means to an end. "The conception of the film is poetic," he says. "It is concerned with the wonder of seeing. All creatures see, but man has transformed the idea of sight. The difference between the sight of man and the sight of animals is this extraordinary extra thing we call insight."

The result of Bass' philosophy, in *The Searching Eye*, is a moving and startlingly beautiful ode to the everyday world around us. 𐄂



The Attributes of "Total Communication"

Television Bureau of Advertising Shows Them in "Heart Beat"

THE TELEVISION BUREAU of Advertising's recent film, *Heart Beat*, examines the eight physical facets of "Total Communication" which go into television advertising messages. These are summarized as motion, color, the spoken word, the image, time, space, natural sounds and music.

"Only the advertiser who uses television has at his command all of the elements of Total Communication. And, to communicators who use it most effectively, these elements are like the raw colors that dot the artist's palette. Only those are used that will help the artist get the effect he needs to build up to his 'Moment of Truth,'" the Bureau says.

"Moment of Truth" is the moment when the viewer begins to

per cent new material which emphasizes that the "new" commercial is effective because it shows how people react to a product rather than just demonstrating the product — pitchman fashion.

Some of the year's most effective commercials — Xerox's "Chimp", Purolator's girl with the smudged face, Goodyear's staccato "Go", Crackerjack, etc. — are integrated into the film, while Alexander Scourby supplies a soft spoken approach which blends with the visual excitement.

Al Stahl, who put Ken Saco's designs on film, worked with color stock throughout, even though most of the commercials were on black-and-white. This allowed a system of A and B roll printing to be used, resulting in smooth transitions from b/w live commercials to original color abstracts.

Heart Beat makes a strong case for b/w TV as compared to print advertising in color. "For example, what is color?", the film asks. "In print, color is a substitute for reality, composed of millions of dots which may sometimes duplicate reality."

"But when the television camera takes an ultra close-up to record delicate shadings of black and white, continually changing its hues with movement, it produces texture and appetite appeal more real than real, creating an illusion stronger than reality."

This is why, the film says, Procter & Gamble puts 80 percent of the Duncan Hines food products budget in television.

Twenty-four prints of *Heart Beat* will be used initially for showing in the United States, and 15 prints are in use in Canada. □

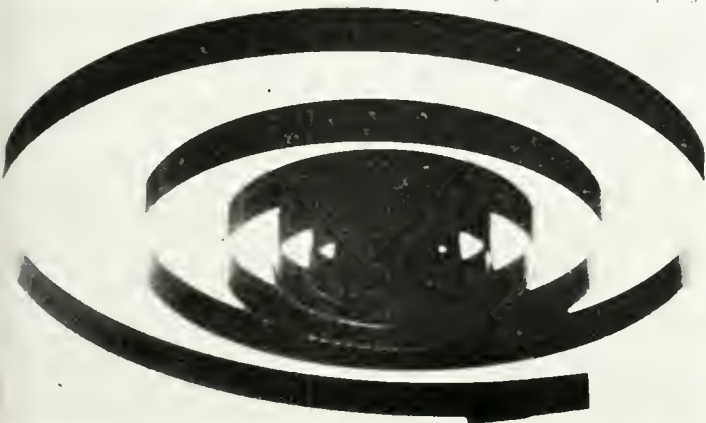


"feel" the message, the moment of sensory impact, according to TvB.

Heart Beat, which was designed by Ken Saco Associates and produced by Animated Productions, Inc., is a very tricky but well-integrated vehicle which is being shown nationwide to advertisers and their agencies by local TV stations to point up the tremendous power and versatility of television advertising.

It consists of examples of outstanding commercials recently on the air, combined with about 40

Recurring symbol in the "Heart Beat" film — this watch spring is from an award-winning television commercial sponsored by the Timex Company.

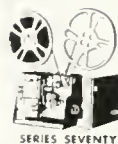


and ...

to put a sales message across

Klopman leans on "Moviematic"

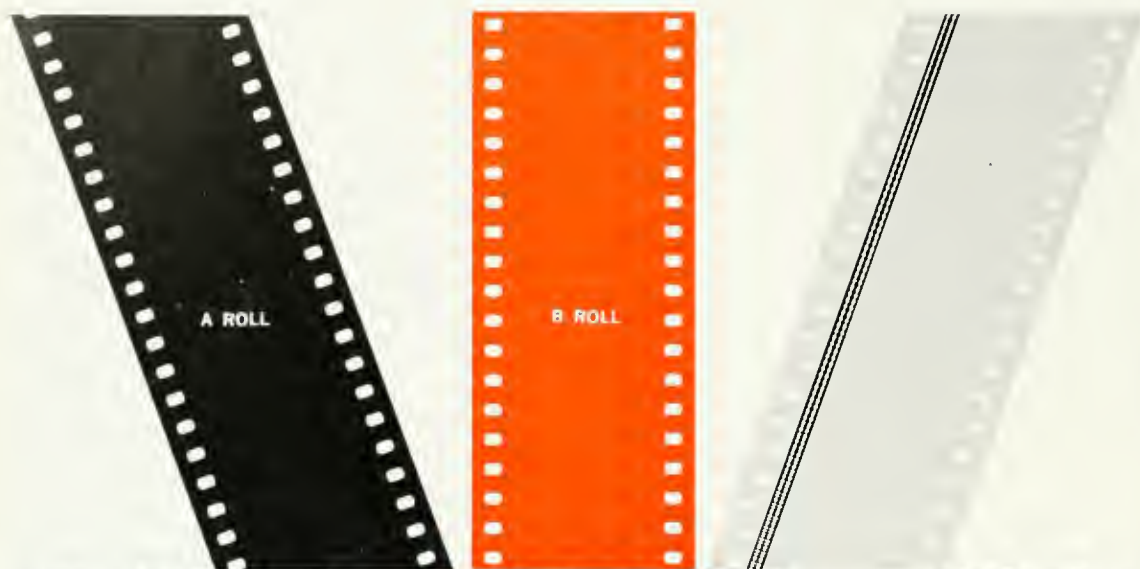
Klopman Mills, Inc., a division of Burlington Industries, wanted to show their new color film "Man You Can Lean On" to 4500 top buyers and store training directors across the country, plus about 7 to 8,000 retail sales people. To do this they supplied each of their local representatives — *all women* — with a KALART VICTOR Moviematic Repeater projector loaded with a 16mm sound print of the film. These representatives then carried the convenient Moviematic to the store people. *Wherever* the buyer, Klopman pictured the "Man You Can Lean On" in the best selling atmosphere... and you can do the same for your business. With the Moviematic you're not selling in the dark. You can see what arouses your prospect's interest... then clinch the sale. That's because the last time you showed it, the film was rewinding itself ready for this time. Is Klopman enthusiastic about Moviematic? You bet! More buyers are specifying Klopman, not just any fabric. How about your product? You can purchase, lease or lease-to-buy the Moviematic. Ask your KALART VICTOR dealer or write:



First and Foremost in 16mm Motion Picture Equipment

VICTOR ANIMATOGRAPH CORPORATION, a division of KALART

Department 30T, Plainville, Connecticut



ANOTHER FIRST FROM CFI, the lab that pioneered
A & B printing of 35mm Color Positive.



TRIPLE THREAD

It's new. Our unique machine that prints all three at one time: A & B color negative rolls plus sound track. All run through together. All handled just once. Result: laps and fades of variable length without costly dupe negatives... prime quality throughout... faster service for our customers. You can't find it elsewhere. Only CFI has it.

Our special thanks to Bell and Howell for the lamphouse-reader-fade system used on this printer.

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"Manager Wanted" Latest From Roundtable Films

A new film useful in management development programs has been announced by Roundtable Films. The new 16mm sound motion picture, *Manager Wanted*, explores questions of concern to executives concerned with the selection of supervisors and executives and their upgrading.

Why do men of real ability often fail to make the grade as managers?

How does a man come to "feel" like a manager: want to become one?

How much responsibility does a man have for the development of his replacement?

These are the kinds of questions which groups will be discussing after seeing this 29-minute film. *Manager Wanted* is based on the observation that knowledge and skill alone do not make a manager.

Technical advisor R. H. Hamstra notes that the *feelings* and *attitudes* a manager has about himself are of equal importance. Thus, the film is concerned with the psychological aspects of managerial development.

The film's story line takes up the "case" of Mark Elliott, a hard-driving middle-management executive. His opportunity for promotion quickly dissolves when it becomes apparent that Craig Adams, whom Mark had been training as his replacement, isn't ready to step into Mark's job. While giving "lip service" to the aims of management development, Mark Elliott has never allowed Craig to develop his own judgment and decision-making ability.

Mark learns these lessons before the end of the film. Information regarding rental or purchase of *Manager Wanted* is available from Roundtable Films, Inc., 275 S. Beverly Drive, Beverly Hills, Calif. 90212.

* * *

CINE Selects Best Pictures for the Overseas Festivals

☆ The Council on International Non-Theatrical Events (CINE) is completing selection of entries to represent the United States at various overseas film festivals. A full report coming next month!

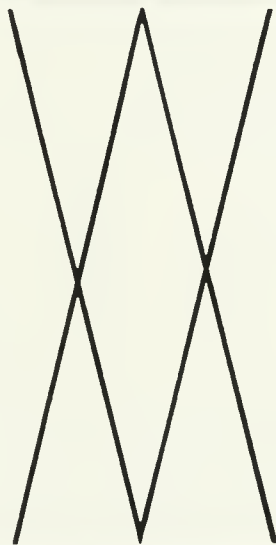
FLORMAN & BABB, INC.



The combination of these two familiar and respected insignia is announced with pleasure. As one organization we are dedicated to serving the world's finest film makers better than ever.



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315 WEST 43RD STREET, NEW YORK 36, NEW YORK
J U d s o n 6 - 1 4 2 0

WHAT FOULS-UP COMPANY GET-AHEAD?



How the policies of management are relayed to men can make the difference between company get-ahead and company stand-still.

"Handling Grievances"

is a sound filmstrip designed for the Supervisor—key man to explain and clarify company policies.

In this filmstrip he sees conditions which breed grievances and slow-downs; and what can be done to avoid, or correct them. Basic principles of behavior are pictured realistically, to promote a spirit of willing cooperation through better human relations.

One of a series of eight subjects:

"SUPERVISOR TRAINING ON HUMAN RELATIONS"

designed to enrich Supervisor skills for Company progress, valuable to every type of business.

Write today for preview details

Guided FILM Missiles

ROCKET



INC.

PICTURES

6108 Sonto Monica Boulevard
Hollywood 38, California

along production lines

Technicolor Plans to Acquire Shares of Company in England

☆ Technicolor Corporation of America, a wholly-owned subsidiary of Technicolor Inc., plans to acquire the issued stock of Technicolor, Ltd., London, England (approximately 49 per cent) not already held by the American firm. Technicolor already owns approximately 51 per cent of the English firm (1,581,496 shares) with the publicly-held stock of Technicolor, Ltd. amounting to approximately 1,540,304 shares or 49 per cent. The purchase price for the acquisition is close to \$4,500,000 at the price of 21 shillings in cash for each stock unit.

Commenting on the planned full acquisition of Technicolor, Ltd., board chairman Patrick J. Frawley, Jr. said, "This move is in line with the management's confidence in the continued growth and expansion of the motion picture industry and in the increased use of color for productions."

The consolidation will make possible full integration of the overseas operations as well as improving research and production facilities.

* * *

Screen Directors Int'l Guild Members Reject Merger Terms

☆ Members of the Screen Directors International Guild, who are located mostly in New York and Chicago, have turned down merger terms proposed by the Directors Guild of America, Hollywood.

Of the 510 members eligible to vote, 198 voted to accept the merger proposal, but this fell far short of the required simple majority.

* * *

Changes in Life of Salesman Shown in IBM-Fortune Film

☆ The life of the salesman — and how much it has changed in recent years — is the theme of a new documentary film on selling recently completed by Fortune Films in cooperation with IBM and the producer, Dynamic Films.

The film had its premiere showing at the April 21 luncheon meeting of the Sales Executive Club of New York, held at the Roosevelt Hotel. It was introduced by H. Wisner Miller, Jr., IBM vice-president and head of that company's Real Estate and Construction Division.

Developed under the supervision of the editors of FORTUNE,

the film takes its theme from one of that magazine's articles, "The Salesman Isn't Dead — He's Different!" by Carl Rieser. It traces the altered status and methods of today's salesman.

As FORTUNE noted, "the old time drummer has been replaced by a new kind of salesman. He doesn't sell the product, he sells service. He knows the customer's business almost as well as his own. He is a trouble-shooter, marketing expert and executive all in one."

The film also places heavy emphasis on the changes in the selling job which have come about through U.S. industry's growing reliance on the "total marketing concept." 21-minute black & white sound prints are being made available on a free loan basis to business firms, trade groups and colleges, through Fortune Films, Inc.

* * *

Announce Winning Names for "Ideal" Cast, Production Crew

☆ That contest, naming the "ideal" cast and production crew for your next business film, has been concluded by MPO's spritely house publication, THE SCREENING ROOM.

Readers of BUSINESS SCREEN who entered (we told you about it last fall) can rest easy — you won! It was so close that all contestants were proclaimed winners and will soon be hearing from the editor. (Not us, them.) There's something for everybody who competed but first prize is a new Audio-Fidelity record titled *Fast, Fast, Fast Relief from Television Commercials*.

And here's the perfect cast and crew as selected by a hundred or more of MPO friends and clients:

Count d'Overtyme, Producer
Marcus Feate, Director
Hi Keigh, Director of Photography

B. N. See, Camera Operator
Morrie Ziduals, Male Star
Dolly Inn, Female Star
Lotta Slugs, Editor
Anna Mae Shun, Graphic Designer

Swish Pann, Choreographer
Les Kleevage, Wardrobe Designer

Wilde Trak, Sound Engineer
Ty Doff, Grip
Wynn D. Noyes, Boom Operator

Alec Trision, Head Gaffer; and
Faye Doute, Hand Model



Quality-Bilt Film Shipping Cases

- Best quality domestic fibre
- Heavy steel corners for added protection
- Durable 1" web straps
- Large address card holder with positive retainer spring
- Sizes from 400' to 2000'

OTHER "QUALITY-BILT" ITEMS:

Salon Print Shipping Cases

Sound Slidefilm Shipping Cases
(for Transcriptions & Filmstrips)

2" x 2" Glass Slide Cases

Filmstrip Shipping Cases (hold up to 6 strips plus scripts)

Write direct to
manufacturer for catalog

WM. SCHUESSLER

361 W. Superior St., Chicago 10, Ill.

LAB SPECIALISTS

SINCE 1936

8mm SILENT

16mm SILENT-SOUND

BLACK & WHITE PRINTS ONLY

That means:

SPECIAL SKILLS . . .

SPECIAL CARE . . .

PLUS

ESPECIALLY FAST SERVICE
and

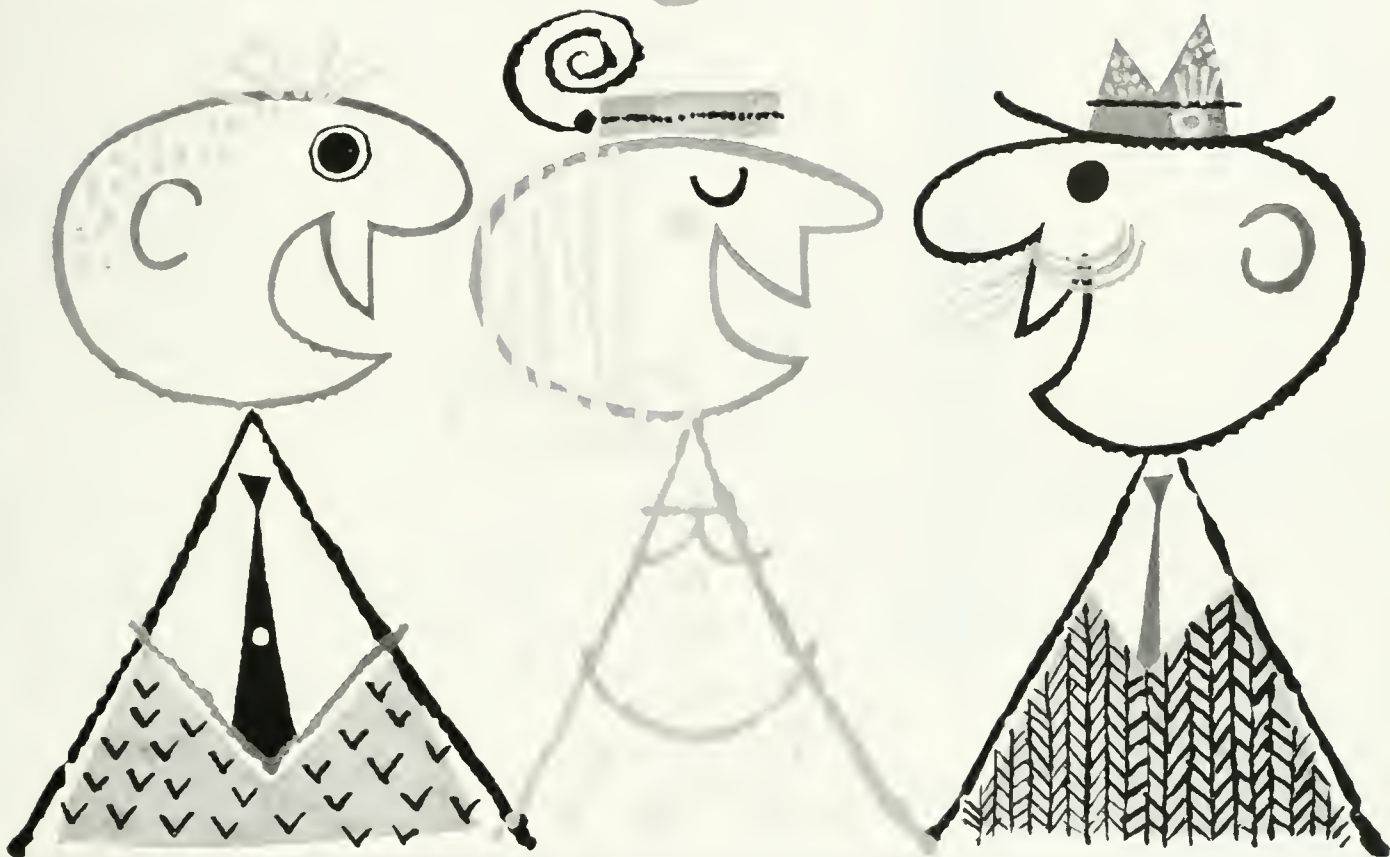
ESPECIALLY "GOOD" PRICES
on
QUANTITY WORK

Try us

MODERN MOVIES, INC.

832 Cole • Hollywood 38, Calif.
Hollywood 4-7293

people are talking...



ABOUT THE 1963 WORLD'S LEADING AWARD WINNER IN THE NON-THEATRICAL FIELD

According to John Flory, Past President of CINE Council on International Nontheatrical Events, Washington, D. C.), the organization selected eighty Golden Eagle Award Winners from 254 entries. 72 of the Golden Eagle winners were entered in competition with foreign producers at International Festivals in Edinburgh, Cannes, Venice, Berlin, Padua, Vicenza, and Tokyo, to name a few. A Sutherland Educational film, *MUSIC, THE EXPRESSIVE LANGUAGE*, received more top awards than any non-theatrical film produced in 1963:

1. GOLDEN EAGLE AWARD. 2. AWARD OF MERIT, Edinburgh Festival.
3. FIRST PRIZE for "education of the very young," 14th International Exhibition of Documentary Films, Venice, Italy.
4. FIRST PRIZE for films for primary grades at the First International Educational Film Festival, Vicenza, Italy.

At the Second International Festival for Scientific Films, University of Brussels, Belgium, three of our chemistry films won FIRST PRIZE FOR CHEMISTRY and FIRST PRIZE FOR BEST TEACHING FILMS at the college and secondary levels.

In the 1963 film competition of the National Committee on Films for Safety, *SAFE HANDLING OF LIGHT ENDS*, written and produced for the Petroleum Chemical Division of Du Pont, won an award for excellence, and FIRST PRIZE for employee training films at the National Visual Presentation Association "Day of Visuals."

So—when you're talking about making a film, don't forget to talk with

John Sutherland
PRODUCTIONS, INC.

201 NORTH OCCIDENTAL BOULEVARD
LOS ANGELES, CALIFORNIA 90026
TELEPHONE: (213) 388-5121



HANNA-BARBERA INDUSTRIALS

Sturgis-Grant Productions Has 15th Birthday This Month; Leases 1964 Film in Boston Hospital Where It All Began

STURGIS-GRANT PRODUCTIONS, Inc., marks its 15th Anniversary this month with almost no time out for celebration, thanks to a record number of sponsored projects pressing toward deadlines.

One of these productions, a soon-to-be-released teaching film for diabetics, represents a vivid coincidence in the career of Warren Sturgis, President and Executive producer of Sturgis-Grant. Entitled *Diabetes — What You Don't Know Can Hurt You*, the new film is sponsored by Ames Company, Inc., makers of pharmaceutical products, and was recently shot at the New England Deaconess Hospital and the Joslin Clinic in Boston.

Interestingly, the very first professional film by Warren Sturgis was also photographed at the Deaconess Hospital, in collaboration with the late Dr. Joslin. Produced in 1938, it covered identically the same subject, being entitled *The Education of Diabetic Patients*. For this 400-foot 16mm film Mr. Sturgis billed and received the sum of \$75.

Between that early b/w picture, subsidized by a prominent life insurance company, and the new color film which will be launched by Ames with a full-scale, nationwide, promotional program, Mr. Sturgis has been responsible for literally hundreds of medical, scientific and industrial films, the majority of which he has either written, directed, or produced with a closely-knit staff assembled over the years at the Sturgis-Grant studios in New York.

In various stages of completion on the Sturgis-Grant schedule are: *Modern Obstetrics: Normal Delivery* (Ortho Pharmaceutical Company for the American Medical Association and the American College of Obstetricians and Gynecologists), *The Emergency Department* (for the American College of Surgeons), *Dynamics of*

Dental Caries (for Procter & Gamble, through L. W. Frohlich & Co.), *The Administration of Penicillins* (for Abbott Laboratories), and *Pre- and Post-Operative Care* (for Winthrop Laboratories). □

MPO to Exhibit Fine Arts of N. Y. Advertising People

☆ Believing that not all the artists in the advertising business are employed in art departments, MPO Videotronics, Inc., will sponsor a fine arts show which will feature paintings and sculpture produced by people working in any capacity in the advertising business.

Copy writers, account executives and supervisors, agency producers, as well as art directors, are invited to submit their creative work for the show, which will be held from May 13 to 20, 1964, at the MPO studios at 22 East 44th Street, New York.

A jury consisting of three well-known personalities in the art world will award prizes for both paintings and sculpture. Serving on the jury will be Dore Ashton, teacher and art critic of *Arts and Architecture*, Anthony Bower, managing editor of *Art in America* magazine, and Peter Selz, Curator of Paintings and Sculpture Exhibitions of the Museum of Modern Art.

Eligibility requirements state that original paintings and sculpture, in any medium, may be entered, providing they were completed after Jan. 1, 1959. The artists must be associated with the advertising industry, although they need not be employed by an agency. Submissions may be made by anyone who works for an agency or advertiser, regardless of the job they are working at.

Further information regarding exhibiting may be obtained from Shirley Rothenberg, Director of Special Events at MPO; call her at TN 7-8200 in Manhattan. □

BUSINESS SCREEN MAGAZINE

4 reasons why more film sponsors are using United's custom distribution service

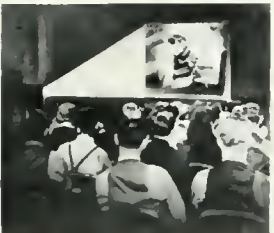
How the vast resources of United World Films, Inc.—an affiliate of the only major Hollywood company in the sponsored film distribution field—make possible a program individually keyed to your marketing and public relations strategy

1.

Greater access to prime 16mm audiences



As the only company in the sponsored film field covering every phase of 16mm distribution, United is constantly adding newer and fresher audiences to its lists. An Educational Films Division provides films for thousands of classrooms; a Religious Films Division services churches of every denomination; the Entertainment Division circulates over 1,200 different feature films in 16mm. These audiences are automatically contacted by United for showings of sponsored films, affording clients a bonus circulation otherwise unobtainable.



2.

More extensive television coverage

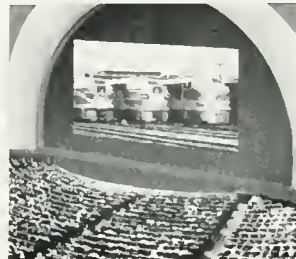


United has been able to deliver up to 40% more telecasts than any other film distributor—at a net saving in unit costs. Direct-mail and personal contact helps sustain this lead. In addition, United's

News Parade service can now provide all essential services needed to interpret your public relations story for news use and to obtain its release on regular television news programs.

3.

More extensive 35mm theatrical coverage with more first-run showings



Utilizing the experience and theatre contacts of its parent company, Universal Pictures, United World Films, Inc. is uniquely equipped to supply greater exposure in 35mm theatres. Clients benefit from over a half-century of cinema "know how" and close personal ties with motion picture theatre operators. Mass audiences can be reached with the highest degree of economy in print and distribution costs.

4.

Finer handling and service for United and "sponsor-generated" bookings

With a nationwide network of 43 distribution libraries—17 more than its closest competitor—United assures clients the fastest movement of prints to audiences plus a larger circulation with fewer prints. United's quality control system, one of the most comprehensive in the industry, provides the finest professional care of prints, including electronic inspection and their cleaning and care before shipment.



In case after case, United's *custom* distribution, working as an integral part of marketing and public relations strategy, has more than fulfilled the requirements and expectations of film sponsors . . . delivering *more bookings at costs substantially lower than the industry average*.

Judge for yourself what United can do for your films. The full details on *custom* distribution are contained in a handsome, illustrated report entitled, *How United's Custom Film Distribution Can Improve Your Public Relations Program*. It's yours for the asking. Just phone or mail the coupon below...today.

UWF  **UNITED WORLD FILMS, INC.**

A Subsidiary of Universal Pictures Company, Inc.

MAIN OFFICE: 221 PARK AVENUE SOUTH • NEW YORK, N. Y. 10003 • (212) SPing 7-6600

Write today
for this
Revealing
Report:

How United's
Custom Film
Distribution
Can Improve Your
Public Relations
Program

UNITED WORLD FILMS, INC., Dept. 101
221 PARK AVENUE SOUTH • NEW YORK, N. Y. 10003

Please send me, without obligation, your recent report entitled,
How United's Custom Film Distribution Can Improve Your Public Relations Program.

NAME

TITLE

ORGANIZATION

ADDRESS

CITY

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CODE

THE REVOLUTIONARY NEW COURIER

takes your sales story anywhere — with battery-powered convenience



- * Introducing the first major break-through in AV sales tools in 30 years... the LaBelle COURIER * Now you can tell your story anywhere because the COURIER requires NO PLUGS, NO CORDS, NO OUTLETS * Simply turn a button for instant showing of your synchronized sight and sound sales story
- * Battery-powered, lightweight, the COURIER is truly portable

THINK OF IT! No desks to move to reach electrical outlets, no need for long extension cords, no setting-up of screens or speakers. There is nothing to interfere with your presentation. Just make your introduction, turn a button, and the COURIER goes to work instantly. Program stops automatically and is ready to repeat. Battery-pak delivers more than 10 average showings per day. Re-charge at night or operate directly on AC current. "Snap-In/Snap-Out" loading of tape cartridge and film magazine

(35mm, single-frame) for easiest program change. And the COURIER weighs only 15 pounds! Discover for yourself how the COURIER helps make the most efficient and effective use of selling time.

For complete information or a free demonstration, write or call:

La Belle Industries, Inc.

502 South Worthington Street
OCONOMOWOC • WISCONSIN 53066

Steel Firm Shows Fast Freight Handling Method

☆ Market development staff men of the United States Steel Corporation are bringing transportation executives and other business men concerned with greater efficiency in freight handling the story of a fast, new method of containerized shipment via a short but effective color motion picture. *A Transfer Concept for Freight Containers.*

This 9½-minute sound film features an operating model which shows how standardized freight containers may be transferred to or from moving rail cars and trucks by means of overhead tracks. For high density traffic points, the system can load or unload carload lots or an entire train while it passes the terminal at a speed of five miles per hour.

The operating model could not be brought to important executive audiences but the film, produced by The Jam Handy Organization, has proved a highly-effective tool for this top-level audience presentation.

* * *

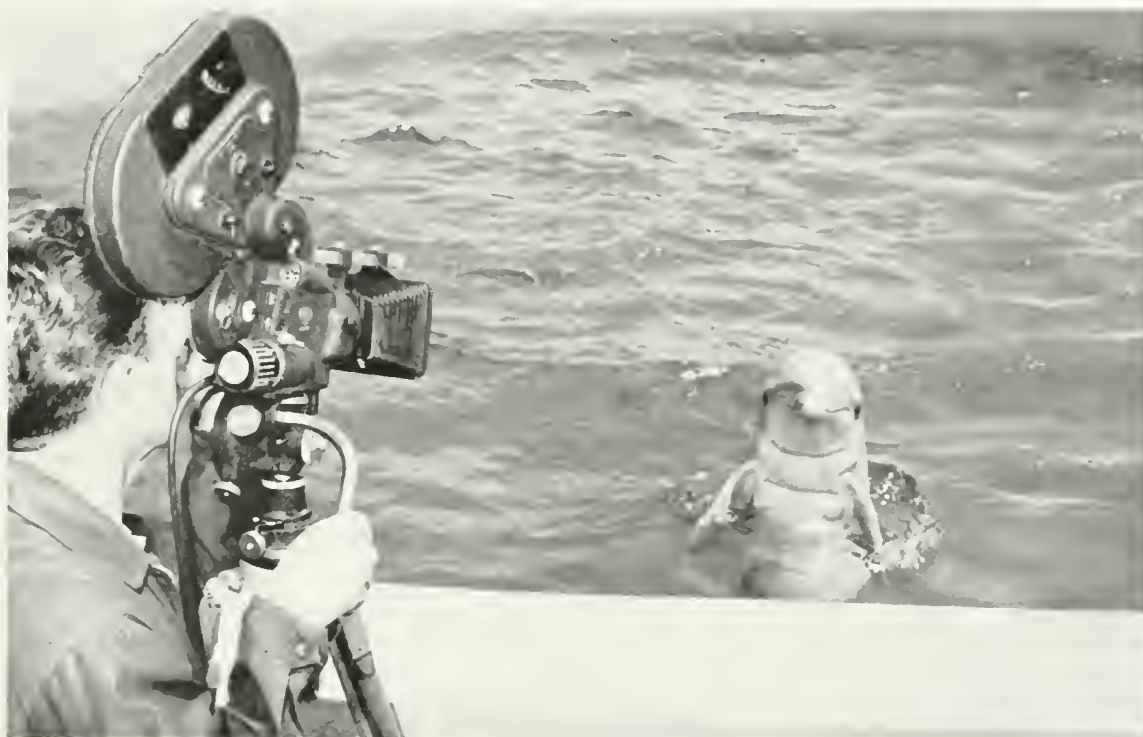
What's So Funny About All Those Lost Sales?

☆ The Maremont Corporation, a leading supplier of automotive accessories, is again using the film medium to help improve service station sales opportunities.

In a light-hearted 15-minute color film, starring the venerable Buster Keaton, station owners are shown how the "funny" situations can turn out like the film's title, *There's No Business Like No Business*. Keaton takes sales "prat falls" on such opportunities as a car that literally rocks like a teeter totter due to worn shock absorbers, misses a muffler sale that falls at his feet as he pumps gas, and fails to see a car that overshoots the service lane because of faulty brakes.

But Buster is content to sell gas, even to the point of removing a slight overfill with a suction bulb. Through these humorous sight gags emerges the serious conclusion — that sales opportunities cannot be laughed away. When Keaton comes to this realization, business picks up. Interlock, Inc. produced.

ARRIFLEX at work — ONE OF A SERIES *



LOCKHEED CINEMATOGRAPHER PREPARES FOR FILMING AS STAR POSES PATIENTLY

ARRIFLEX® eavesdrops on porpoise conversations for Lockheed-California

A study project on marine mammal acoustics—bearing on underwater noise and anti-submarine warfare—was completed in record time for the Lockheed-California Company with the use of Arriflex equipment. Executed under U.S. Navy contract, the experiments were conducted by Lockheed's bio-acoustics research organization, in co-operation with the curator of Marineland of the Pacific, whose porpoise training tank at Palos Verdes, California was the site of the research.

Arriflex equipment was used throughout the program, as quick set-up time and long film runs were basic requirements.

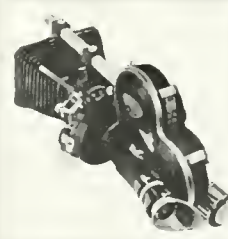
Many scenes were shot at lower-level viewing ports under adverse lighting and confined conditions. When sync sound coverage of the porpoises was required, the Arriflex sync generator system performed perfectly. The project was completed in record time, and the finished picture is providing much insight into the behavior, conversational sounds and echo location capabilities of the tursiops truncatus porpoise.

Whether filming porpoises or people, missiles or microbes...you can rely on the versatile adaptability of Arriflex! Try it on your next assignment and see for yourself!



From the microscope to the missile range...from spot locations to sound stages...Arriflex professional motion picture cameras are the dominant choice of filmmakers in science, industry, and entertainment. They're lightweight, rugged, tremendously versatile — uniquely suited to a range of applications virtually without limits. Here are some of the features that give Arriflex cameras their remarkable capabilities:

- MIRROR-SHUTTER REFLEX VIEWFINDER • REGISTRATION-PIN FILM MOVEMENT • 21°-DIVERGENCE 3-LENS TURRET • CONTOUR HAND GRIP • FRAMES-PER-SECOND TACHOMETER • COMPLETE ACCESSORY SYSTEM...lenses, standard and special-purpose electric drives, power-supplies, time-lapse equipment, film magazines, sound blimps, tripods.



WRITE FOR NEW CATALOG.

*YOU ARE INVITED to send us a description of your special use of Arriflex equipment.

ARRIFLEX CORPORATION
OF AMERICA

257 PARK AVENUE SOUTH, NEW YORK, N. Y. 10010

NEW LIGHTS CUT COSTS!

ColorTran's new lightweight, professional quartz-iodine lights help you slash production costs down to the bone. No generators. No cable-stringing. Just plug into 120-volt AC, DC line current, and turn on. ColorTran's exclusive ultra-long life quartz lamps maintain constant intensities and color temperature . . . give up to 8 times longer life . . . drastically lower operating and replacement costs. And there's a ColorTran quartz light and lamp to meet your every need!

MINI-LITE: First quartz light that barndoors 4 ways. Only 1¼ lbs., only 2" deep. Ideal for fill lighting.

BACK-LITE: World's first portable backlight. Fantastic coverage. Weighs only 1½ lbs., stands only 5" high, covers area 17"x29", at 10'.

FOCUSING QUARTZ LIGHT: First fully focusing, variable beam quartz light. Outperforms standard studio 2K, using 1K lamp.

QUARTZ-KING DUAL-1000: Equals 5K of studio light, using 1K lamp. Provides wide and medium flood in single housing. Weighs only 18 oz.

QUARTZ-KING 500 (with B5-32): Produces wide, smooth light . . . and a full 500 hours of life. Outperforms two 1000 watt scoops. Only 21 oz.

HI-SPOT: Produces over 1,500,000 center-beam candlepower using 1000W PAR 64 quartz lamp. Weighs only 7½ lbs., draws only 8.3 amps. Ideal for long throws.

CYC-STRIPS: For high intensity, even lighting of large areas, high backdrops, cycloramas.

Plus a full line of ultra-long life quartz-iodine lamps; lightweight and heavy-duty Light Stands, portable Electronic Dimmers and Remote Controls

Write for detailed literature



ColorTran Industries
630 So. Flower St., Burbank, Calif.

SCREEN INTERNATIONAL

European Editor Robinson P. Rigg Reports News of Sponsored Films Abroad

INVITATIONS ARE OUT TO 16 countries to enter films in the Fifth International Industrial Film Festival to be held in London this year (November 2nd through the 6th). Festival organizer Michael Shersby and the sponsoring host, the British Industrial Film Association, expect that over 150 outstanding pictures from industry in Europe and the United States will be screened during that week.

Said Shersby: "We are making plans to ensure that our overseas colleagues will feel at home in London in November and there are plans for a number of receptions and visits so that these visiting guests can meet with Britain's top businessmen and a-v specialists. The Festival is being held in Shell International's new cinema. Hotel accommodations have been arranged at the Strand Palace — in the heart of the historic city.

Special hospitality programs are being worked out for delegate's wives — fashion parades, visits and discussions with well-known personalities. Sizeable delegations representing both sponsors and film producers are expected from the U. S. and Canada.

A delegate "package tour" including attendance throughout the Festival week and a-v study visits in London and Paris, France, is being arranged by the host group, Pan American Airways and the Thomas Cook travel agency. This is expected to provide a 14-day round trip from New York or Chicago to London at a cost of \$450.00, including hotel accommodations. An additional four days in Paris will add \$50, also including hotel.

* * *

*Sound Services' Audience is Five Million;
Ford Film Manager Comments on Experience*

☆ Eric Morden, Joint Managing Director, Sound Services Limited, one of Britain's largest sponsored film libraries, recently reported that he is posting over 1,200 films a day to borrowers in Britain and that his annual audience includes over five million people in 100,000 audience groups.

Speaking in London, Morden recalled that in 1947, the library had five clients — the present count is 237 — and today these sponsors have 13 million feet of film in circulation. Discussing the library from a sponsor's viewpoint, Norman Vigers, Film and TV Manager, Ford Motor Company of Great Britain, said that his company had used Sound Services for 25 years to handle their free loan film shipments to schools, clubs, etc. He estimated that Ford films were seen in Britain by over two and one-quarter million people annually. This compares, he noted, with the audience of 380,000 who were seeing them in 1958.

Vigers attributed the growth to active promotion carried out by the library and the deposit of large numbers of prints with Ford dealers, Holiday camps, ships at sea, road shows and selected theatrical distribution. These were all in addition to direct loans made by Sound Services library. Here are the figures

for main audience groups:

School audiences accounted for 39%; adult clubs and adult education groups, 20%; industrial organizations, 14% and motor sport buffs, another 14%. The largest increase was among women's clubs. He noted:

"Now that Britain is moving toward the two-car family status, car buying which once was the sole prerogative of men, is being taken over by the ladies — and they like to see films about cars at their club meetings. We like to show them!"

Speaking on the cost of distribution, Vigers said he based all his figures of production and distribution on a "cost per head" basis. He was satisfied that free loan films represent one of the least expensive of a company's promotional media — and the most effective.

On theater and television release in Britain, Vigers cautioned that, although two Ford films had been accepted on the cinema circuits, they had to be of outstanding quality, made in 35mm (or 35mm prints of theater quality). 30 minutes was a popular length, with a "standard" being 10 minutes for the usual short subject use.

Ford has its eye on the third British TV channel — the UHF non-commercial program sponsored by the BBC. "Many of us are watching with interest the development of BBC 2, where we hope the industrial film may have a valid part to play in TV."

* * *

Groups in Netherlands and Sweden to View British Associated Electric Films

☆ Two frequent contributors to these pages, our correspondents in the Netherlands and Sweden, have been appointed distributors of the British Associated Electrical Industries' motion pictures in their respective countries.

Kerst Blaauw's Technical Film Centre at the Hague will serve this company in the Netherlands; Sven Hallonsten's Film Section in the Swedish Council for Personnel Administration will do likewise in Sweden. A. E. I. has associated companies and agents in most of the world's countries and the motion picture program is aimed at a wide international audience, according to R. H. Veysey, General Manager of A.E.I.'s Publicity Department who confirmed these appointments.

This sponsor also plans to establish libraries in Norway and Western Germany during the year to serve audiences in those countries.

* * *

Sponsored Sex Education Films Go to Primary Schools and to Family Audiences

☆ The London Foundation for Marriage Guidance has released a sex education film for primary school viewing and another film subject — on family planning — for adult audiences.

Recognizing the need for well-balanced and authoritative instruction on human sex functions and problems at junior high and even primary schools, the Foundation has sponsored (CONTINUED ON THE FOLLOWING PAGE 62)

Is Your Company Losing Money?

YOUR COMPANY is losing money every month that you don't make full use of a multi-purpose business tool as routinely useful as your telephone or your calculating equipment.

The tool? Industrial motion pictures — business films.

Only a handful of businessmen in the U. S. — this is literally true — have a real grasp of how they can solve many problems, little as well as big; can help achieve all manner of objectives, hard-nosed as well as institutional, with enlightened use of films.

The funny thing is, you *think* you know all about how films can be used. There's the 100th Anniversary movie; there's the big Corporate Image picture; and, oh yes, the funny one with girls in it for the Salesmen's meetings. But the truth is — using business films only for the "glamour" jobs is as wasteful as using your telephone only to call Europe . . . or devoting your whole advertising budget to institutional messages.

Film is TODAY'S way of passing on information — and of instructing, training, *motivating*, persuading, inspiring . . . often inexpensive, always *effective*. Think of film as casually, as unglamorously, as you think of print.

In the next five minutes, you can set up a continuing source of new profit for your company, simply by testing your awareness of the Film-Tool's direct potential — by checking the "Uses" listed at the right.

• • •

The titles illustrating the headings in the center column are Parthenon pictures—produced for the Sponsors named.

PARTHENON PICTURES

Cap Palmer Exec. Producer

2625 Temple St. • Hollywood 26
213—DUnkirk 5-3911



18 JOBS YOU CAN DO BETTER—WITH FILM

SALES PROMOTION

"SOFT" PROMOTION

"The Case of the Bewildered Bride"
(Carnation Co.)
"Happy Holidays . . . Along the Potomac"
(American Oil)

DIRECT SELL

"Communications Services for ETV"
(AT&T)

PRODUCT DEMONSTRATION

"Modern Basic Refractories" (Kaiser)

SALESMAN MOTIVATE-TRAIN

"The File On Henry Royall" (Bank Am.)
"The Hardest Case" (Ford Motor Co.)
"Heavy Going" (Ford Motor Co.)

CUSTOMER GOODWILL

"Headline for Harper" (Intl. Harv.)

FACILITIES & CAPABILITIES

"Weston Hydraulics" (Borg/W Sub)

TRAINING

DEALER GUIDANCE

"Your B-Line" — Stu Erwin (I.H.)

IN-SERVICE "SKILL" TRAINING

"An Answer For Linda" (AT&T)
"First Impressions" (Bank Am. slide-film)

EMPLOYEE INFORMATION

"Outside That Envelope"
(Conn. Gen. Life)

SUPERVISOR TRAINING

"Locked On" (Gen. Dyn./Astronautics)

POLITICAL ACTION

"How Opinion Maker Makes Opinions"
(Am. Med. PAC)

EMPLOYEE RELATIONS

EMPLOYEE MORALE

"Everybody Has Two Jobs" (USITA)
"May I Help You?" (AT&T)
"In Touch With the Future" (GenTel)

NEW-EMPLOYEE ORIENTATION

"Elsie & Co." (Borden Co.)
"A Hotel Is Born" (Hilton Hotels)

EXPLANATION OF CHANGES

"This Is Standard Oil" (Indiana)

EMPLOYEE RECRUITING

"Three For Tomorrow" (API)

PUBLIC RELATIONS

CORPORATE IMAGE

"Fire and the Wheel" (Mobil Oil)
"Tools of Telephony" (Western Elec.)
"In Touch With the Future" (GenTel)

INSTITUTIONAL

"Hail the Heart" (Borden Company)
"With Care and Concern" (Upjohn)

PUBLIC SERVICE

"Holiday for Bands" (American Oil)
"Collectors' Item" (Intl. Harvester)
"Man With a Thousand Hands" (I.H.)
"Television in Education" (AT&T)
"Fair Chance" (Planned Parenthood)
"Driver Education" (Smm pkg. (Std. Oil))

5 Unique Powers of the Film Medium

WHY FILM? Ask yourself what other medium guarantees *full* attention to your *entire* message. No print advertisement, no TV show, no brochure, not even the most hypnotic salesman can persuade a prospective customer or an unbeliever to sit quietly for 5 to 30 minutes and *concentrate on your message*.

Thanks to this unique environment, film can get your message over in the right logical progression of the message-points — without the prospect being able to interrupt, or, worse, to skip ahead.

Film doesn't need to waste precious time on attention-grabbing "stoppers," because the viewer is already seated and attentive.

Film "carries its stinger in its tail," i.e., in its residual impression, and hence is free to implant important, though sometimes quiet, foundational material up front, with a solid effectiveness impossible in any other medium.

Finally — and perhaps most important — film implants its impressions in the form of *picture-images*. And since people tend to remember what they see better than what they hear, the impressions burned into their minds via film have a better chance to endure — to inform, persuade, inspire . . . and compel action: to *motivate*.

• • •

Ask Parthenon for loan prints of any of the above subjects. Or let our people screen them for you in New York, Chicago, Detroit, or California. (We will gladly suggest competent regional filmmakers in other areas.) Telephone Parthenon Pictures at (213) 385-3911 and ask for Cap Palmer.

PARTHENON PICTURES

Cap Palmer Exec. Producer

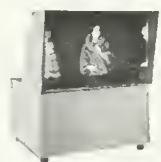
2625 Temple St. • Hollywood 26
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Model No. 576-71A

... provides visual-impact to attract attention, stimulate action, & produce sales results!

Here's an exciting new concept in merchandising that effectively presents your sales story in lobbies, terminals, on counters, in displays, or wherever there are people. Utilizes the economy of Vista-Strips that move continuously across the screen to provide brilliant, eye-catching pictures. Offers real stopping-power to create desire and build sales. Runs continuously, without supervision, to capture and hold the prospects interest.



Model No. 576-86

The Vista-Sell Unit is available in two models. The screen size of Model No. 576-71A is 11½" x 20", on Model No. 576-86 it is 12" x 7". 35mm Vista-Strips travel horizontally at a rate compatible with viewer interest—automatically repeats—program lengths can vary from one scene to 15 minutes.

For complete information write to:

DUKANE

DUKANE CORPORATION
3014 No. 11th Avenue • St. Charles, Illinois
Phone: 312-584-2300

Production Review Addenda

☆ The following important listings supplement the recent 14th Annual Production Review. Text not available at our closing date, as well as listing corrections provide useful reference data:

NATIONAL FILM DISTRIBUTORS

UNITED WORLD FILMS, INC.

Headquarters Office:

221 Park Avenue, South, New York, N.Y. 10003
Phone: SPing 7-6600 A/C 212

James M. Franey, *President*

Murray Goodman, *Vice-President, Castle Package Films.*

John D. Desmond, *Vice-President, Distribution Services.*

Frank J. Gillhaus, *Manager, Branch Operations.*
Arthur McLaughlin, *Director, Sponsored Film Department*

Herb Sidel, *Assistant Director of Film Distribution Services.*

Leo B. Guelpa, *Manager, Educational Films Department.*

Donald Freeberg, *Manager, Advertising Department.*

NEW YORK REGIONAL AREA

221 Park Ave., New York, N.Y.

Michael Jordan, *Manager*

CHICAGO REGIONAL AREA

542 S. Dearborn St., Chicago, Ill. 60605

Phone: WAbash 2-7840

William Powets, *Manager*

LOS ANGELES REGIONAL AREA

7374 Melrose Ave., Los Angeles, California

Phone: WEbster 8-6125

Ily Block, *Manager*

PORTLAND REGIONAL AREA

5023 N.E. Sandy Blvd., Portland, Oregon

Phone: ATlantic 1-9732

Frank Schulz, *Manager*

ATLANTA REGIONAL AREA

287 Techwood Drive, Atlanta, Georgia

Phone: JAcson 3-6201

J. Hunt, *Manager*

DALLAS REGIONAL AREA

2227 Bryan Street, Dallas, Texas

Phone: RIverside 8-4277

P. Howard, *Manager*

BACKGROUND: United World Films was organized in 1946 by Universal Pictures Company, Inc. The latter organization is owned by Music Corporation of America. In 1946 United World Films purchased the Bell & Howell Film-O-Sound library which was the largest film library operating in the United States. In 1946 United also purchased outright, Castle Films, the largest producer and distributor of 8mm and 16mm sound and silent motion pictures for "home movie" use.

SERVICES: Since its organization, United World Films has distributed sponsored films for industry. Distribution is conducted for non-theatrical, television and theatrical audiences through 43 distribution offices located throughout the United States. United also produces and distributes classroom teaching films to the nation's schools. It makes available on 16mm film all of its parent company feature theatrical titles along with selected features from Paramount and J. Arthur Rank. Demand for its films come from clubs, business organizations, colleges, universities, high schools, women's organizations, agricultural groups, etc. These audiences are constantly in-

(CONTINUED ON THE FOLLOWING PAGE 28)

THE LAB FOR REVERSAL FILM

16MM

BLACK & WHITE

REVERSAL
PRINTING

&

PROCESSING

&

COLOR PRINTING

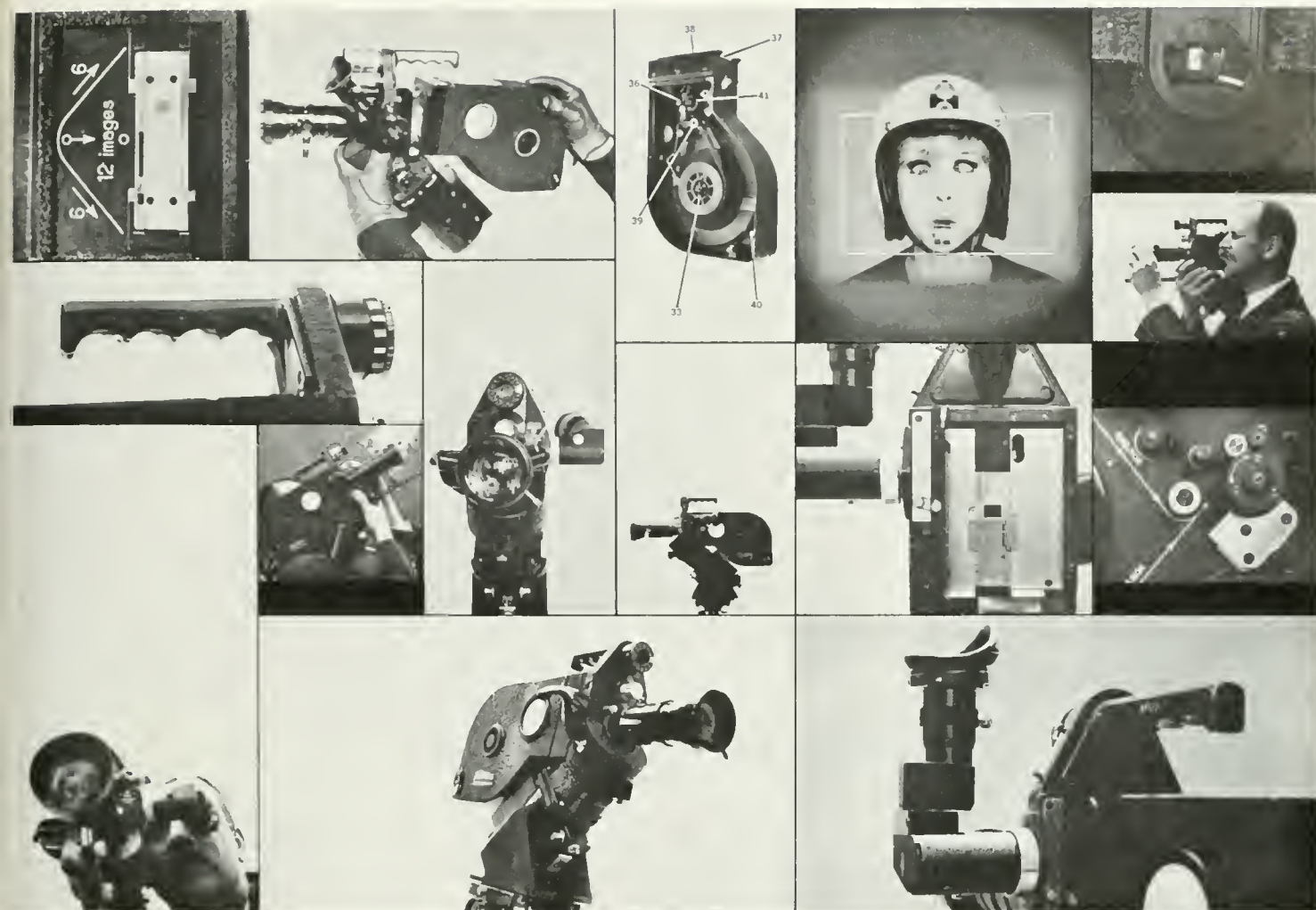
OTHER SERVICES

- Work Prints
- Color-to-Color Prints
- Color-to-B & W Prints
- Raw Stock
- A & B Roll Prints
- Fades-Dissolves
- Timed Prints
- Edge Numbering

FOR COMPLETE INFORMATION WRITE



723 Seventh Ave., New York 19, N.Y. • JU 6-2293



Whether you make entertainment, documentary, educational, industrial or television films, you will now be able to make complete sync. sound films as easily as you once shot silent and recorded wild. Shooting sync. sound won't take any more time or cost a cent more.

3,000 WATT SLIDE PROJECTOR 20' TO 40' IMAGE

GENARCO

This is a professional slide projector suitable for the largest audiences indoors or outdoors. Bright enough so that the area need not be darkened. With the standard objective lens the 3000 watt projector projects 6000 Lumens, more than carbon arc projectors and lamp life is 100 hours. Cooling is so efficient that a slide can be projected for hours without overheating. The 3 1/4" x 4" slides are changed manually or automatically or by a push button electric slide changer for 70 slides.

Make Your Meetings or Your Exhibits More Effective with the

**GENARCO 3,000 WATT
SLIDE PROJECTOR**

Ask for brochure.

GENARCO, INC.

97-04 Sutphin Blvd., Jamaica, N.Y. 11435
Slide Projectors Division
PHONE 212 658 5850

Production Review Addenda

UNITED WORLD FILMS: CONTINUED

creasing and United uses this source of fresh new audience contacts for distributing their clients' sponsored films. In the distribution of their clients' 35mm sponsored films, United utilizes the theatrical knowledge, experience and contacts of Universal Pictures, its parent company. By reason of its affinity with MCA, United has the added opportunity to be in constant contact with the program departments of television stations throughout the country. These contacts are used by United in arranging showings for its clients' films.

PROMOTION AND PUBLICITY: United not only produces individual advertising and brochures for each of their clients' pictures, but also has available the extra advertising exposure via listings in other film catalogs produced by the company and distributed to 16mm audiences. United maintains booths and exhibits at the important convention and audio-visual demonstration centers throughout the world.

PRINT SERVICES AND MAINTENANCE: Because it is part of a professional motion picture distribution organization, United maintains the highest standard of inspection. Prints are inspected and cleaned utilizing the latest electronic equipment. Scratched prints are repaired under a special film coating process. United also shares in the cost of replacing any prints damaged during the early years of distribution.

FILM USERS EVALUATION REPORTS: Certified attendance report forms are supplied to the client on every showing.

MONTHLY REPORTS: The sponsor receives detailed performance reports which supply audience information by type and size. A detailed recapitulation of the cumulative total audience is supplied each month together with information on number of showings, bookings and the like.

TELEVISION DEPARTMENT: This department specializes in the distribution of client sponsored films to commercial and educational T.V. stations utilizing T.V. station contacts of MCA.

THEATRICAL FILM DEPARTMENT: Through this department, arrangements are made for quality theatrical distribution dates utilizing the experience and theater contacts of the parent firm, Universal Pictures. The latter company has had over 50 years experience in theatrical distribution and was the first organized motion picture company in the industry. United also makes arrangements for its sponsored clients through its film editing staff to produce 35mm prints from existing 16mm prints via a special process. These 35mm prints are thereafter exhibited in the nation's theaters. Professional advertising is employed by United in the exploitation of its clients' films in the theatrical distribution.

NON-THEATRICAL DIVISION: Clubs, organizations, colleges, universities, men's and women's groups, high schools, agricultural groups, etc. are but some of the audiences supplied to their clients by this division of United. Film showings are arranged, advance booking notices supplied, monthly reports and recapitulations utilizing automatic business machines.

SPONSOR-GENERATED DISTRIBUTION: Where a client wishes to solicit and obtain bookings himself, United provides the physical handling, inspection, storage and distribution of such films utilizing its professional experience and facilities. Additional services include "custom" pro-

motion and national research can also be obtained under this type distribution.

"CUSTOM" SERVICES: United produces a "custom" service which includes promotional kits supplied (under a special contract service with its client) by United to each film audience. This gives the sponsored client the added public relations effect surrounding each local community film distribution. It is accomplished by United's publicity division and advertising staff which prepares special news releases, film guides, advertising mats and special posters for use by local film exhibiting audience.

NATIONAL RESEARCH FACILITIES: United has engaged a national research organization on a permanent basis for the purpose of conducting a detailed research on questions of importance and interest to its clients. Such things as preferred length of films, content and the like is obtained from audiences throughout the country, collected and analyzed by this special research facility.

Additional Listing of U. S. Producers Supplementing the Review Annual

AMERICAN DIVERSIFIED SERVICES

Box 975, Kingsport, Tennessee

Phone: 477-7413 AC/615 (Johnson City)

Date of Organization: 1960

W. I. Mills, Jr., *Production Manager*

Robert Qualls, *Director of Photography*

James Reel, *Sales Manager*

Von Neubauer, *Manager, TV Sales & Distribution*

SERVICES: Motion pictures and filmstrips for industry, business, education, tv, etc. Distributor of films to tv and non-theatrical sources. **FACILITIES:** For live action and animation photography, sound recording, editing, dubbing; film inspection and distribution.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Metamorphosis* (East Tennessee University); *Perspectives* (Hubbard Alumnum); *Elegant Touch* (Gordon's, Inc. Furniture); *Highlands Hilites* (Massengill Foundation); *Colorful 18* (WLEX-TV).

ON FILM

625 W. 42nd St., New York, N. Y. 10036

Phone: LW 4-3050 A/C 212

Morton Schaps, *Vice-President, Sales*

Charles Bemant, *Industrial Sales*

FACILITIES: 16/35mm cameras, 2400 sq. ft. stage, dressing rooms, kitchen, editing rooms.

(See complete listing under New Jersey area in 14th Annual Production Review)

Our titles are
UNION MADE
ARE YOURS?

KNIGHT STUDIO
159 East Chicago Avenue, Chicago 11, Illinois

The newspaper profession is the star of Copley Productions films and filmstrips.



These titles are currently available without charge to newspapers, schools, business and civic organizations:
(16mm) What Greater Challenge • Tribune Deadline • Newspaper Retail Advertising • Classified: America's Market Place • From Type To Paper • ROP Color Partial Page Stereo Color • City Room • (Slidefilms) Your Press, Your Freedom • The World At Your Fingertips • Newspapers In The Classroom • Newspaper Tour **

***In preparation*

Please direct inquiries to the nearest Copley Productions distribution center:

7776 Ivanhoe
La Jolla, California

434 Downer Place
Aurora, Illinois

Copley Productions
A DIVISION OF THE COPLEY NEWSPAPERS

MARTIN COMPANY

Baltimore 3,
Maryland

January 15, 1964

Mr. Oveste Granducci
St. Thomas,
Virgin Islands

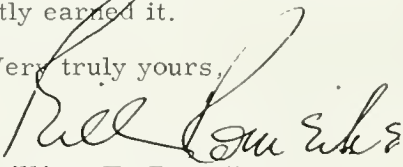
Dear Gran:

The Industrial Film Producers Association recently designed and awarded individual Certificates of Merit for production credits on prize-winning films for 1963. Jack Goetz very graciously forwarded the certificates for "Power For Continent 7" to me. And I now have the pleasure of renewing contact with those who worked with us and who made possible our first place in the IFPA 'Sales and Promotion' Category.

I suppose all films start out hopefully in the producer's mind, but this one had a running start with your script. From that beginning it has become the most successful and widely distributed film produced by the Martin Company. Entered in two festivals, it garnered two first places. Translated in many and alien and strange tongues by the United States Information Agency, it is distributed to our allies and friends abroad. It is also distributed in the United States by the Martin Company; in the services by the Navy Department; and, as a result, "Power..." has been hailed by those severe critics, the Old Ice Hands, as 'the most authentic film produced on Antarctica.

This is heady praise... and it is my great pleasure now to share it with those, like yourself, who have justly earned it.

Very truly yours,


William F. Romeike
Supervisor, Film Presentations

THE AEROSPACE
DIVISION OF
MARTIN
MARIETTA 

"One picture was worth these 'thousand words...'"



Oveste Granducci

BOX 1473 • ST. THOMAS • U. S. VIRGIN ISLANDS

Phone: A C 509 - 774-2270 • Please call collect

13 Ford Pictures Shown to 28,300,000 Viewers in 1963

☆ The "vacation" theme was dominant among eight of the 12 most popular motion pictures distributed by Ford Motor Company film libraries in 1963. Add an equally popular safety film, the *Smith System of Safe Driving*, and these nine widely requested pictures provide the ingredients for a successful summer outing. And three additional driver training films actually do round out this "top 12" among Ford film viewers.

The titles: *The American Road*, *Grand Canyon*, *Yosemite*, *American Cowboy*, *Pueblo Boy*, *Men of Gloucester*, *The American Farmer*, and *White Thunder* (Niagara Falls) are among 43 Ford films which reached an audience of more than 28,300,000 during 1963.

The company notes that the popularity of travel films indicates the adventurous interest of American audiences; however, a new group of motion pictures released by Ford late in the year are rising rapidly on the popularity list. These depict outstanding automotive performance events, such as *The Monte Carlo Rallye*.

The Ford distribution survey reveals that film audiences are growing younger. About 75 per cent of the viewers were of elementary, high school or college age. The younger group is considered largely responsible for the growing popularity of films showing *The Winning Ride*, *Triumph at Daytona* and the Lotus-Ford Indianapolis race car which is featured in *Milestone at Milwaukee*.

Further evidence of youth interest in automobiles was indicated by the popularity of several films featuring the company's experimental cars, such as *The Mustang*, and a film titled *Secret Door*, which depicts activities of Ford Styling.

Altogether, seven of the 11 new titles added to the Ford film library in 1963 deal with automobile performance events and the styling of experimental cars. The films are made available on a free loan basis to organized groups through company libraries located in Dearborn, Michigan; Oakland, California and New York City. □

* * *

Fairs Help U.S. Sales Abroad

☆ Sales of more than \$27.1 million were generated by some 260 U.S. firms participating in Commerce Department exhibitions at eight international trade fairs during the past year. □

SOME 150 FILM SPONSORS, including a few producers and agency people, turned out for a one-day workshop for advertisers conducted by the Film Producers Association of New York, with the cooperation of the Association of National Advertisers, at the Plaza Hotel in New York on April 14.

Working under the basic theme of "How Effective Use and Distribution of Sponsored Films Can Help Achieve Your Marketing Goals," the Workshop produced plenty of solid information for advertisers to take back to their companies.

Informed Experts on Podium

Co-chairmen Robert Bergmann (Filmex) and Peter Mooney (Audio Productions) brought



Co-chairman of FPA-ANA Workshop was Robert Bergmann, president of Filmex, Incorporated.

some of the most informed experts in the country on film distribution and evaluation to the podium during the full-days' session.

Opening with a commercial film distributors' panel in the morning, the Workshop moved on to analysis of the hidden values of TV shows for later school distribution and a survey of cost trends in distribution.

In the afternoon, participants heard specific examples of profitable use of business films, illustrated with film clips. Finally, a preview of films at the World's Fair was presented. Coordinating the operation of the Workshop were Harold Klein, Executive Secretary of the FPA and Herbert Ahlgren, Staff Administrator of the ANA.

Panel on Film Distribution

Don White, Executive Vice-President of the National Audio-Visual Association, presided over a distribution panel composed of Charles F. Dolan, President, Sterling Movies U.S.A.; Carl H. Lenz, Executive Vice-President, Modern Talking Pictures Service and Rob-



Workshop guests hear film distribution panelists at Plaza Hotel program held in New York on April 14.

How Films Can Help Achieve Marketing Goals

Film Producers Association of National Advertisers Co-Sponsor Film Workshop in New York

ert D. Mitchell, President, Association Films.

Mr. White and his panel urged film sponsors to consult with distributors early in the planning stages of a film to insure effectiveness in reaching the right audiences. Mr. White's presentation is summarized elsewhere in these pages.

Cites Use of Science Films

Willis H. Pratt, Jr., Film Manager, American Telephone & Telegraph Company, told about the tremendous use the Bell System companies have made of the extraordinary science series of programs that the companies sponsored on television. An interesting point he made was that almost the same

number and character of audience could have been reached through group and school showings as on television, but it would have taken about five years instead of one hour.

William J. Connelly, Manager of Advertising, Union Carbide Plastic Division, gave a preliminary look at the ANA's new Nationwide Study of Advertiser Practices in Producing and Distributing Business Films, which will be released in full later this Spring.

The Widely-Variied Audience

Among the interesting figures noted was that one film in the study was seen by just 250 people, while another is calculated to have reached 80 million people on tele-



Luncheon speaker was Maxwell Dunn, Chief of Special Projects, TV and Film, at the United Nations.

vision. The greatest number of films, of course, lie at different points in between.

Speaking at the workshop luncheon, Maxwell Dunn, Chief of Special Projects, TV and Film, United Nations, said films are the most potent tool available to reach and help the peoples of the developing countries. His organization has a large library of materials in constant use at this task. He urged businessmen to cooperate in the U. N.'s activities just as the U. N. is always ready to cooperate with them.

Afternoon speakers, who gave case histories of successful programs, and some of whose comments are summarized in these pages, were: David Alman (Smith Kline & French), Leslie Buckland (Co-ordinator of Marketing Presentations, Eastman Kodak Co.), Ted Westermann (Audio Productions) — speaking for Meck Howlett (Director of Sales Promotion, American Airlines),



Organizers of the Film Workshop were (at left): Harold Klein, executive secretary, Film Producers Association of New York, and (at right) Herbert Ahlgren, staff administrator for the Association of National Advertisers.

ADVERTISERS' FILM WORKSHOP:

(CONT'D FROM PRECEDING PAGE)
Arthur Railton (Public Relations Manager, Volkswagen of America), Ben Williams (Director of

Public Relations, Pittsburgh Plate Glass Co.) and William Berns (Vice-President of Communications, New York World's Fair.)

Wise Investment in Film Earns Dividends

by Ben Williams, PR Director, Pittsburgh Plate Glass Co.

THERE IS ONE FACET of film programming that never ceases to impress me. We start shows rolling with an investment of time and money and they seem to go on and on paying dividends.

My interest in film, both still and in motion, goes back to those carefree, happy-go-lucky days as a Marine Corps combat photographer during World War II. Then, as now, we had bosses who knew relatively little about visual communications but knew that they wanted results. We were competing then with hundreds of thousands of feet of movie film, thousands of still pictures and millions of words to get our particular story across.

Economic Survival at Stake

Well, we're still competing — but on a different basis. The stakes are not *ideological* survival but *economic* survival. Also, we're competing with better quality, and this is where the thought, the planning, and the use of professional help becomes so very important. That great faceless thing we call "the public" is brutally quick to separate the thoroughbreds from the plow horses.

I say this in spite of the shocking number of bad films which spew out each year, to the detriment of the industrial film medium and those companies who are doing a good job.

Film Reports to Management

Now to our case history. Most of the film activity at PPG comes under the Public Relations Department. As a part of our custodianship of this responsibility we make both periodic and annual reports to management. We make no secret of the fact that this is a selling job, not just for films, but for our entire Public Relations operation.

One part of this 15 to 20 page report deals with the activity we call "Films and Special Programs". Taking each program, we detail specific numbers of shows and audience and then evaluate, in terms of management interest, what these figures mean.

As an example, we point out that *An Architect At Work* has,

by almost any frame of judgment, returned its cost many times over. We go on to enumerate and to refresh management's mind. We say that this 28-minute color film, produced for us by Dynamic Films, and distributed by Association Films, has been in constant demand since it was first offered late in 1962.

A Very Effective Audience

We emphasized that at the time of the report it had been shown to approximately 2,000 select live groups with more than 175,000 persons in the audience. A great many of these 175,000 persons have been men who can influence contracts, determine the design of buildings, and in other ways mean anywhere from \$50,000 to \$500,000 to \$5,000,000 in business for us. We have ample evidence in the form of letters and interdepartmental memos attesting to direct business generated by this film and we remind management.

Hopeful that we already have our people nodding in agreement and smiling at their wisdom in authorizing the expenditure, we go on to point out that during 1963 this film had more than 220 free

television showings. A number of these were on prime time in major markets. We estimate the minimum television audience at 11,000,000.

Not being one to quit while I'm ahead, I go on to quote Association Films as saying that this was one of the most active films of its type in their library and then report that *Architect* received its share of awards and certificates.

Film for Our Paint Division

With our Glass Division taken care of, for the time being, we went on, last year, to do something for the Paint Division. *Adventure In Color*, was the result.

This film runs 13½ minutes. Like every other film we make, this one has both live and television audiences in mind. Because it's different, even experimental, for us, we wrapped a program around *Adventure In Color*. We have a complete program package for the program chairman. We give him opening and closing remarks, informative brochures to distribute and suggestions for obtaining publicity on the meeting. We also suggest that he can get a PPG color expert to participate in the program by consulting the yellow pages of his phone book.

After reporting all of this to management we went on to say that in the few months following its release, in the Fall of 1963, *Adventure in Color* received five awards or certificates out of the five in which it was entered.

If your management wouldn't like to read reports like that, about



Ben Williams, PR exec. of Pittsburgh Plate Glass Company, gave a case history of current films.

films that contain both corporate and product values, they're different from any I've ever encountered. I'm convinced that similar opportunities are available to the vast majority of business and industrial operations.

A Long and Useful Career

I mentioned earlier the long life of some films. For instance, our film, *Your Home As You Like It*, offers a pleasant, light pitch on the enjoyment and individuality that paint and color can bring to your home. This was made eight years ago and is nearing the end of usefulness if you compare the value of the audience with the cost of distributing the film.

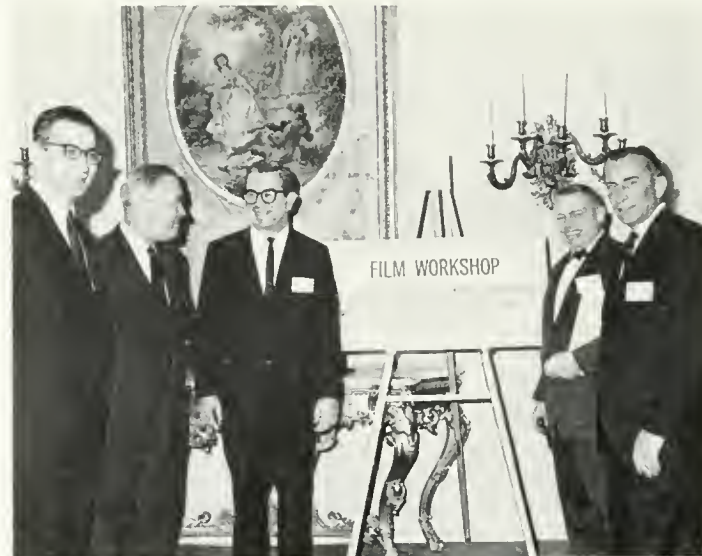
We are about ready to retire *Home* although bookings are heavier than ever before. The reason for this is that we have run through the adult audiences, made the film available to college level and are now booking high school and junior high. These final groups are almost insatiable in their demand for film.

In the final analysis, however, much as we realize the value of developing future markets, the youngsters don't buy much paint or glass, fiber glass or chemicals, and our available money can be better directed to adult consuming groups.

This is one of the areas in which to be cautious when you play the "numbers game." 50,000 youngsters in the audience have less potential direct sales for us than five architects, 50 contractors or 500 home owners. Play up the *select nature* of your audience, and plan ahead to be sure you reach as many of your company audiences as possible.

Since we're talking about audiences, there are two other motion picture techniques used at PPG that I consider second and third generation descendants of the tra-

(CONTINUED ON PAGE 58)



Sponsoring hosts and speakers at FPA-ANA Workshop are (left to right): Walter Lowendahl, Dynamic Films; Lowell McElroy, Association of National Advertisers; Don White, National Audio-Visual Association (moderator of distribution panel); Herb Ahlgren (ANA); and Carl Lenz, Modern Talking Picture Service, a member of the panel on distribution.

HIDDEN VALUES

in a Film Series Produced for Television

by W. H. Pratt, Jr.

Film Manager, American Telephone & Telegraph Company

THIS CASE HISTORY reviews the "hidden values" obtained from the Bell System Science Series — produced originally for television — and then used as films after their value on television had been realized.

While the lessons learned in attaining this additional "visibility" have their interesting differences, the idea of getting more for your production expenditure by using television material as film is not new. Some outstanding related examples are the DuPont Company's *Calvalcade of America* programs, seen by millions as films, and the Prudential Company's *Twentieth Century* series, currently being distributed in 16mm film format.

Cites Objectives of Series

Our own case history actually begins in 1954. Dr. Warren Weaver of our Scientific Advisory Board stated the objectives quite concisely when he said:

"The Bell System's television series is an effort of unique character, not only with that section of the public which, for its own peace of mind, must come to understand what science is doing to us all.

"The course of events in recent years has been such that there has developed a broad and serious gap of misunderstanding between scientists and the rest of the public. The public treats science with a paradoxical mixture of over-confidence, suspicion, awe, wonder and fear. Science is conceded to be a tremendous potential force for good; but it is also distrusted as a horrible potential force for evil. Even young people are disturbed and we have a serious problem of recruitment of science students."

Logical Sponsor of Message

The Bell System seemed to be a logical organization to bring this message to the public. Certainly with our reliance on research and our continuing need for recruiting topflight engineers and scientists, we had every reason for presenting such a program.

But what form should this message take and how should we go about presenting it? After much serious thought, it was decided that:

1. The program would be in the

nature of a public service presentation.

2. We wanted to develop interest in all branches of science, not just communications, so the series would be comprehensive.

3. Each program would portray the excitement and challenge of scientific experiment and discovery and, at the same time, be educational.

4. Television was the medium chosen because it presented a mass audience — we would reach a large number of people in the shortest possible time.

5. A Scientific Advisory Board was formed to guide the selection and preparation of each subject. Experts were brought in to advise in specialized areas. Dr. Bown, former vice-president of the Bell Laboratories, was the Chairman. But the Bell System would not be the sole arbiter of material to be presented. The authentication of the material as indicated by the names of the Advisory Board appearing on the credit titles, has proved to be most helpful in obtaining acceptance by educators.

Nine Films Released to Date

To date, nine films have been prepared, starting with *Our Mr. Sun* in 1956. The most recent, *The Restless Sea*, was released this year. The first four films were produced by Frank Capra; the next four by Warner Brothers; and the latest by Walt Disney Productions.

* * *

As the first program, *Our Mr. Sun*, went into production, we began to consider the possibility of gaining additional audience visibility by showing the program as a film to school and adult groups. It was not long before we realized that to take advantage of these additional audiences — the "hidden values" — the problem should have been thought through long in advance of the start of production.

We sent the script and an early answer print to the Wayne University Audio-Visual Bureau for evaluation as an educational tool. Indiana University has performed a similar service with later titles.

They were most helpful.

1. They told us the grade levels
(CONTINUED ON NEXT PAGE)



Members of the distribution panel (left to right): Charles Dolan, president, Sterling-Movies U.S.A.; Carl Lenz, executive vice-president, Modern Talking Picture Service; Robert Mitchell, president, Association Films; and Don White, executive vice-president, National Audio-Visual Association.



Robert Dunn, Ford Motor Company, presided at the Workshop luncheon held at the Plaza.



New York World's Fair films were previewed by William Berns, Fair's vice-president of communications.



Arthur Railton, public relations manager, Volkswagen of America, described company's successful films.



Speaking for Meek Howlett of American Airlines was Ted Westermann, v.p. of Audio Productions.



David Alman told Workshop guests about Smith Kline & French films for public, professional audiences.



Leslie Buckland, coordinator of marketing presentations, Eastman Kodak Co., spoke at the Workshop.

ADVERTISERS' FILM WORKSHOP:

Hidden Values in Film Series for Television:

(CONT'D FROM PRECEDING PAGE)
and the curriculum areas in which the film would be most helpful.

2. They prepared a suggested teacher's guide and wall poster.

3. It was pointed out that the usual auditorium period was 40 minutes long. The film, which ran 55 minutes without commercials, should be split in two.

4. It was suggested that an introductory title be prepared for the second part and that the content be repeated at the beginning to create an overlap so that students could see part two at a later date without losing continuity of thought.

Review Contract at Outset

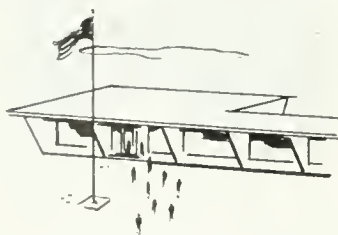
Production wise, we ran into trouble at this point. The contract had not been drawn up with these additional audiences in mind. We also found that when a producer divides his film into reel lengths, he does not necessarily do this on the basis of continuity of subject matter.

Considerable renegotiation was required, with attendant delays and the expenditure of considerable time and effort. When the film was finally released for TV network telecasting, additional 16mm prints were sent to the Bell Telephone Companies for school and adult audiences. Educators and program chairmen were invited to special previews. The Wayne evaluation was presented. The film was also featured in the usual catalogs and "give-aways" through which Bell System films are normally promoted.

There was an immediate demand for showings from public groups. But an even more overwhelming response came from educators. This has been repeated again and again as each new film has been released. Acceptance has come in the form of favorable comments from students, teachers and administrators.

* * *

A very solid indication of their popularity is that these films are booked solidly for months ahead.



The Telephone Companies tell us that they wouldn't meet the demand even if they doubled their supply of prints. Here are the totals of prints now in circulation:

Film	Released Prints
<i>Mr. Sun</i>	Nov., 1956 1684
<i>Hemo</i>	Mar., 1957 1389
<i>Cosmic Rays</i>	Oct., 1957 548
<i>Goddess</i>	Feb., 1958 912
<i>Gateways</i>	Oct., 1958 688
<i>Alphabet</i>	Jan., 1959 401
<i>Thread of Life</i>	Dec., 1960 436
<i>About Time</i>	Feb., 1962 273
<i>Restless Sea</i>	Jan., 1964 100

We are pleased with the audience. Since these nine films have been released they have been seen by over 94 million persons — a "hidden value" that cannot be overlooked. Notice also, that in 1963, even on the older films, the attendance increased in each case over that of the first full year after release. Add "000" to the audience figures below:

Film	1st Year	1963	Total
<i>Mr. Sun</i>	3,574	3,750	23,629
<i>Hemo</i>	1,711	3,575	19,998
<i>Cosmic</i>	599	1,900	10,252
<i>Goddess</i>	1,658	2,900	14,898
<i>Gateways</i>	1,861	2,500	11,489
<i>Alphabet</i>	1,406	1,700	7,904
<i>Thread</i>	2,008	2,281	6,233

Grand Total 94,403

These Were "Hidden Values"

Well, what are these "hidden values?"

1. An audience of over 18 million each year. An increase in viewership which cannot be discounted.

2. We sincerely hope that the public better understands Science and the Scientist.

3. A tremendous amount of good will from the public in general, and educators in particular — many of them important molders of opinion.

4. An improved image as a forward-looking, progressive business, and, in the words of Dr. Weaver, "a company that accepts its role as an instrument of public trust." This is a climate that cannot but help us in achieving our Service and Marketing goals.

Sharing Lessons We Learned

But, in our quest for the "hidden values" we have learned some lessons which I gladly share with you for whatever help they may be:

1. Examine each program dur-

ing its earliest stage to determine possibilities for gaining additional and supplemental values. For maximum "values" there may be need for relatively minor changes in format and content.

2. Draw up a flexible contract that provides for all the rights and clearances you may need to prepare promotional material, leader's guides, give-aways posters, etc., including necessary modification of script and distribution rights.

3. If schools are a possible audience, by all means have educators evaluate the material and offer comments and suggestions.

4. Validate the material where appropriate by including in the credit title the name of the consultant or review board that is recognized as an unbiased authority.

5. Be sure that enough prints are available to meet the demand without an exorbitant waiting peri-

od. This can create annoyance and irritation and may negate the good which the program otherwise could create.

Yes, our search for "hidden values" has been quite successful and I imagine will be for some time. But the most rewarding experiences are the frank and sincere letters which come to us from school children throughout the land. Like this one:

Dear Bell Telephone Laboratories and Doctor Research:

"I would like to thank you for the wonderful films. I have never seen such good ones. They have taught me a lot. The ones I liked best was "Gateway to the Mind" and "Alphabet Conspiracy." I have learned a lot about inside us. I never knew we were so exciting inside us. If we did not have your films, I would not know about inside of us."

THE FILM DISTRIBUTOR A Partner in Film Success

by Don White

Executive Vice-President, National Audio-Visual Association

THOSE OF US who work in the field of audio-visual communications know how motion pictures can motivate people to take action, can persuade them to a point of view and influence their decisions.

Like the shoemaker and his barefoot children, however, professional communicators are often at a loss in communicating the strengths of their own craft. The best explanation I've seen to date of the magic of motion pictures is in a film — not about motion pictures — but about television. This is *Heartbeat*, sponsored by the Television Bureau of Advertising.

For me, this film makes a most eloquent case for visual communications. But the best film of the year, most dramatic and persuasive, and perhaps an award winner, can be an economic dud unless it is seen and heard by the people it was intended to reach. This is the function of distribution.

The Audience Must Want It

No distributor, though, can create a demand for films the audience doesn't want to see. A film must be produced to satisfy a need or an appetite — existing or potential. A film can inform or cajole or entertain . . . but it can do so only when its production is based on a sound knowledge of the intended audience . . . who

they are . . . where they are . . . how they behave . . . and how to reach them.

Sponsored motion pictures are widely used in the schools as teaching tools. They're used in industry to train and to inform employees. They're used in churches of all denominations. They're used by TV stations to provide audiences at home with interesting, entertaining public service programs. They're used in motion picture theaters to complement the feature film. And lastly, they're used by service clubs, fraternal orders, special clubs and community organizations too numerous to mention.

Resources of Distributors

Commercial distributors have the sources and resources for reaching these audiences. And since it's their business, I urge you to consult a distributor before the camera rolls. He can advise you on the approach most acceptable to a given audience, on possible duplication of subject matter, treatment or title. He can suggest preferred running time by teachers or TV film directors. He can analyze your need for color and many other key factors.

At his fingertips, the distributor has countless "case studies" of films in distribution, with facts,

evaluations and details that add up to a "profile" of a film and its audience. This information can help guide you before you commit one foot of film.

Which channel of distribution would best help you reach your audience goals?

Three Channels of Circulation

Basically, there are three channels of sponsored film circulation: One, schools and community organizations; two, television and; three, motion picture theaters. Each is *unique*, each has *its own special requirements*, and each has *its own audience potential*.

Every organized group that owns or can borrow a 16mm projector is a potential user of sponsored films. A better understanding of these 16mm audience groups can be found in an analysis of projector ownership in the U.S.

The major groups are: Education — 234,000; churches and church-affiliated groups — 133,000; governments, which includes Federal, state and municipal — 76,000; civic, social and recreational groups — 53,000. All of these are part of the 765,000 16mm sound projectors estimated as currently in use in the U.S.

Utilization, however, is not proportionate to projector ownership. Educational groups own 234,000 projectors, or about 30% of the total, but account for somewhere between 50 and 65% of all sponsored film utilization.

Reaching the Adult Audience

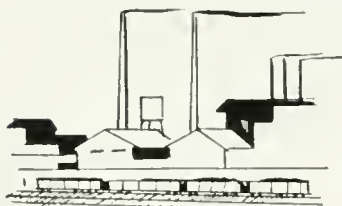
Adult groups are a much-desired channel of circulation. This is so because the men and women representing leadership on a local level are the people who are active in community affairs — the "action people" who are the audience most often reached with sponsored films. They are the business people, the home owners, the wage earners, the parents, the taxpayers — and they are members of one or more community audience groups.

One small town in suburban New Jersey with an adult population of about 2,000 has a total club enrollment of some 6,000 adults — all residents of that same town. The list of active groups include one service club, ten church-affiliated adult groups, a library association, taxpayer's association, a women's club and twelve other groups. Project this kind of community activity across the country and you begin to get an appreciation of the numbers and scope of adult audiences!

These groups will request those

films which are of particular interest to their own membership. This is one of a number of unique features of community audiences that make them a most highly-desired category. This quality of acceptance (the group has *selected* a film for their viewing) indicates a high order of interest and the group's favorable predisposition to the sponsor's message.

There's also a certain amount of *flexibility*. Distribution can be controlled *nationally, regionally, or by local areas and by audience categories*. Merchandising possibilities are available. For instance, community audiences are receptive to supplementary literature and



discussion guides. Take-home pieces and other materials are used when provided by the sponsor.

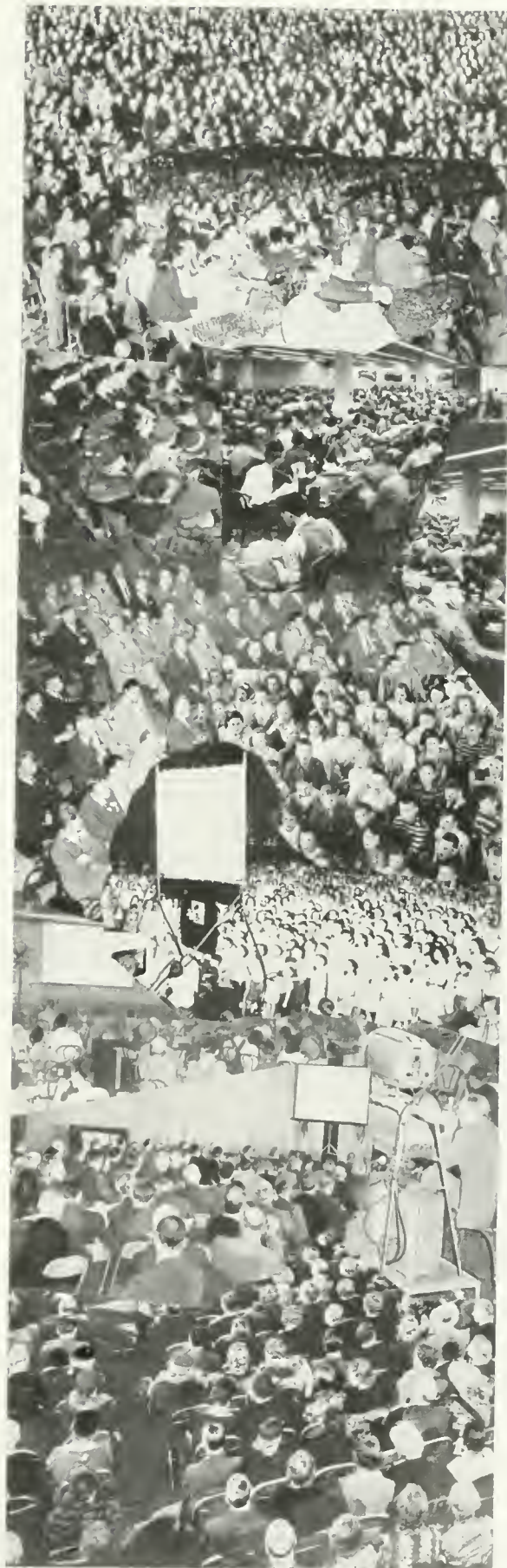
Those of us who work with schools or who are parents of school-age children, or pay school taxes, know that the population explosion is a very real and potent force. Consider this. Right now, fully 50% of our total population is under 25 years of age. The peak year of first marriages for women is at age 18 — for men, before their 22nd birthday. More than one-third of first-born children are to mothers who are 20 years or younger in age, and a baby is born every seven seconds.

The Ford Motor Company, which has an active youth marketing program, uses a film to explain to dealers why this market is so important . . . Teen-agers, from 13 to about 19, are in their most formative years and are at a point in their lives just before becoming fully responsible members of the community.

The Influence of Teen-Agers

They are for many companies, the most important segment of the youth market — because of the twelve billion dollars they spend yearly and because of their influence on family attitudes and purchases. The Gilbert Market Research Group recently asked some 1,100 high school students some pertinent questions about sponsored film.

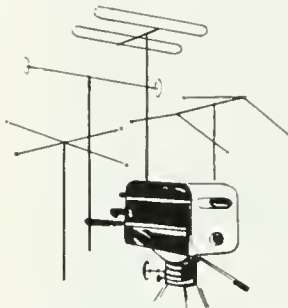
Here's what happened. 342, or about 30%, of the respondents



ADVERTISERS' FILM WORKSHOP:

(CONTINUED FROM PAGE 35) recalled having seen a sponsored film at some time during the school year. But when the students were asked to name a company or agency that has sponsored a motion picture, every one of the 342 students who saw a sponsored film were able to identify at least one sponsor and 88.6% of the sponsored films were seen in school.

U. S. television reaches 92% of the 51.4 million homes in the U.S! Its 646 commercial and educational stations serve 180 markets.



The top 50 markets, with an average of 400,000 sets apiece, reach an audience of 50 million people. The average household watches television more than five hours a day.

How does this relate to the use of sponsored public service films by television stations? 99% of TV stations use sponsored films and some 75% of the 646 stations in the U. S. use a sponsored film at least once a week. Of the remaining 25%, 15% will program a sponsored film once a month.

The free-film distributor has many public service films available in his library. They often represent the best materials available to the stations in terms of content, coverage and production values.

Long Life for Good Pictures

The interesting thing about good PR films is their longevity. Films like *How to Catch a Cold*, *Hail the Hearty*, and *Fitness for Leadership* have been shown by television stations for as long as six years. They have racked up as many as 2,000 telecasts. They are "living proof" that a *meaningful* subject, well-produced, comprises an excellent PR investment for industry and that station programming people responded by using them repeatedly.

Distribution is a business — a *service* business that depends on energy, drive and imagination. The film distributor must be aggressive if he is to move ahead. The pro-

gressive distributor uses personal calls, telephone contact, and direct mail to a heavy extent in reaching the stations. Series programming is a major service offered by the professional distributor.

Stations Like Filmed Series

Stations program in cycles of 13, 26 and 39 weeks — or at least they prefer to. Knowing this, distributors group films on a given subject — travel, for instance and offer the stations cycle programming. Series programs like these cover just about all the available topics, from sports and topical subjects to children's and women's programs. The use of short-length films on TV news programs and as "clips" in local shews is another and growing opportunity for sophisticated use of film. You can jot down in your minds the important note that short features ranging from two to five minutes are in high demand today.

A word about trends and preferences. Sports and travel films remain most attractive to stations generally. Science, especially new technological advances in industry and breakthroughs in medicine, has high impact value. The growth of interest in subjects dealing with government and politics is one of the more significant recent signs. It suggests that producers might well try to influence their clients to a broader PR approach. An example of this is Continental Insurance Company's recent and popular film on the causes of the American Revolution.

Theater Attendance is UP!

Consider the motion picture theater channel. Average weekly attendance at the movies has increased about three million persons, from the low of about 40 million in 1958. For the first time in years, new theaters are being built. Almost 300 have been started since 1962, some 65 have opened in suburban shopping centers.

The opportunity for sponsored films in these theaters has probably never been better. For one thing, there is a serious shortage of short subjects. With audiences far more selective and the number of domestic productions down to 150 to 200 a year, double features are fast disappearing in many first run houses. This means that theaters need shorts to round out their programs.

Commercial distributors, aware of the changing theater screen

(CONTINUED ON PAGE 58)



Jean Cameron, 20, is one of 30 young men and women who will guide visitors through Johnson's Wax pavilion at New York World's Fair, help direct them to the 500-seat, disc-shaped theater where a three-screen motion picture, "To Be Alive" is one of the main attractions of exhibit.

New York World's Fair Preview

Three Screens Full of Happiness

Inspiring Vision of "To Be Alive" Draws Press Ovation at Johnson's Wax Showing in 500-Seat Circular Theater

ONE OF THE MOST exciting exhibits seen at the New York World's Fair previews last month was the Johnson's Wax "Golden Rondelle" pavilion featuring a three-screen motion picture entitled *To Be Alive!* Following a showing to general and trade press representatives, on April 7, the audience accorded the sponsor and producers of the film a standing five-minute ovation — quite a tribute, coming from not too easily enthused newsmen.

18 Months in the Making

The 17½-minute motion picture is the creation of veteran documentary film makers Francis Thompson and Alexander Hamid. These two were co-directors, working under the production firm of Francis Thompson, Inc.

To Be Alive! was photographed in color over the past 18 months in Europe, Africa and the United States with a rig of three 35mm Arriflexes mounted together. It is projected on three 18-foot-wide screens (not butted together) by a projection system called "Tri-Arc

335" in the 500-seat theater in the Johnson pavilion.

Although frankly intended to excite viewers with the richness and diversity of its scenes and sounds — which it certainly does — *To Be Alive!* also contains a message: There is an abundance of happiness in the world for those who will look for it.

The Joy of Simply Living

"Although life appears to have become a frustrating round of meaningless activity for millions of people in today's complex society," Mr. Thompson said at the preview, "we've suggested that there are other millions who preserve a sense of the underlying wonder of our world, have a capacity to delight in everyday experience, and find intense joy in simply being alive."

Much of the emotional impact of the film is the result of skillful editing and the choice of sequences of related and contrasting pictures on the three screens. At times the scene is a single, panoramic image and at others a rapidly changing series of multiple impressions. The

film has no commercial message and is projected without even the customary titles and credits.

The narration was written by Edward Field, a young New York poet who won the 1962 Lamont Award for poetry. The musical score is an original composition by Gene Forrell, widely known for his film scores, ballet, opera and as a musical director for television.

Related to Theme of Fair

Thompson was commissioned to produce the film for Johnson's Wax two years ago with instructions only to "make a film that will contribute significantly to the World's Fair theme of 'Peace Through Understanding'".

It is being shown free to Fair visitors in the Johnson pavilion's circular, air-conditioned theater designed by Lippincott & Margulies. Reevesound, Inc. has provided projection equipment and is supervising the engineering of the theater for projectors, screens, sound and other equipment. Color processing of the film was by Movielab, Inc.

Work of Talented Producers

A one-time painter, Francis Thompson holds a long list of film awards including a 1958 Cannes Film Festival for his film, *N.Y., N.Y.*, in which he created an abstract image of Manhattan composed of floating skyscrapers and whirling streets.

Hammid is also widely recognized in the film world as director of *Hymn of the Nations* with Arturo Toscanini, an amusing *Private Life of a Cat* and a television series on Pablo Casals and Jascha Heifetz.

EDITOR'S NOTE: the "Tri-Arc" projection system designed for this exhibit will be discussed in detail within the Special Report on the New York World's Fair now being prepared by the Editors as a valuable reference tool for our readers in the months ahead.



Standing before the three 18-foot wide screens in the Johnson's Wax Pavilion theater are Alexander Hammid and Francis Thompson, the men who filmed the 18-minute color motion picture.



Rig of three 35mm Arriflex cameras used in filming three-screen sequences for the Johnson Wax theater attracts audience of curious Africans as Alexander Hammid and Francis Thompson (at right) prepare for shooting.

Below: this African river sequence from "To Be Alive" is "grouped" to show general effect of the three-screen, "Tri-Arc 335" projection system used in this 500-seat, disc-shaped theater at the New York World's Fair.

THE FAIR FILMS

☆ Correspondent-at-large Phil Murphy reminds us (after an evening's perusal of the Official Guide) that 43 of the 150 pavilions at the New York World's Fair have listed motion pictures as a regular part of their exhibits; some are using two or more separate film programs.

Yes, films are at the Fair and in a big way! They're showing in all dimensions — from 8mm up to 70mm — on "the largest projection screen in the world" (GE); on-multi-screens (IBM); and surrounding viewers with sight/sound (NY Port Authority).

Meanwhile, all across the land (and overseas), thousands of other sponsors are using the film medium in an equally spectacular way. The Department of Agriculture's 70mm program (see page 40) has to be one of the year's most important ventures as it bids for more trade between Europe and the U.S.A.





Drivers test reactions at Mobil Pavilion, the only audience participation show at the New York World's Fair.

Hit Show at the New York World's Fair:

Mobil Puts Drivers to the Test

Fair Visitors Operate Simulated Autos for "Economy Run"
Test of Driving Reactions Staged by Dramaturgy and Dage



A UNIQUE DRIVER REACTION sampling test which uses a film-fed television set seen through the windshield of a simulated car is now the main feature of the Mobil Oil Pavilion at the New York World's Fair. It will function in conjunction with an electronic data processing system designed and operated by Dramaturgy, Inc., of Cleveland, and Dage Television Co., of Michigan City, Indiana.

The reaction sampling test was developed expressly for Mobil to determine a driver's mileage-per-gallon and his ability to drive safely through all weather and road conditions. It was first used at the Seattle Century 21 Exposition by record crowds who wanted to test their actual driving ability against their imagined skills. Contestants are scored electronically and the really excellent drivers will get a score of 23 miles-per-gallon over a test run that lasts four minutes. The test is based on Mobil's annual cross-country economy run.

"Windshield is a TV Screen

Each participant is provided with a driving station complete with operating controls including steering wheel, gas and brake pedals and a completely assembled dashboard. The units are supplied by the Dodge Division of Chrysler Corporation. The competing driver views the road through the "windshield" which is actually a 21-inch television screen.

The instantaneous positions of steering wheel, brake and gas pedals are converted to electrical signals which are constantly being compared with like signals previously recorded by a group of expert drivers over the same run. Should the contestant driver's signals exceed the allowed margin of error of that of the experts, points will be deducted from his starting "perfect" score of 23 miles-per-gallon. His score will continue to be reduced as long as he exceeds this margin of error.

How to Have an "Accident"

Should the game driver make ever greater errors his generated reaction signals may exceed a second wider margin of error limit. Then, not only is his score further reduced, but he experiences an "accident" by seeing and hearing it on his individual TV monitor. The accident scene that develops is keyed to the type of error made at given critical moments in the filmed set of driving episodes. The accident logically follows the error committed and tends to discourage "show-off" drivers who are not seriously competing in the game.

Two film projector-TV camera chains run simultaneously in synchronization, one for normal driving and one for accidents. When a driver's error causes his accident relay to be tripped, his TV monitor is switched from the normal to the other TV camera. Actual road noises and sounds have been recorded on the film's optical sound track for each. Each film is also provided with a magnetic sound track on which the expert's reactions and accident susceptibility and timing cues are recorded.

In this manner, voltages proportional to the experts' control positions are recreated during each (CONTINUED ON PAGE 58)

Below: a young housewife tests her ability to react quickly and safely under simulated traffic conditions in the Mobil exhibit's driver reaction test. The hostess (upper left) directs the licensed driver. Test unit is a modified Dodge, comparable in every respect to the actual car, except that the "windshield" is a television screen on which the driver encounters scenes depicting actual conditions along the road.

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K EYNOTE SPEAKER of the Fifth Annual IFPA Conference, opening on Thursday, June 4th at the Disneyland Hotel, Anaheim, California, will be General Joseph J. Cody, Jr., Vice-Commander, Air Force Space Systems Division. Other featured speakers on the three day program, which concludes on Saturday, June 6th, are film producer-title designer Saul Bass and Norman Dyhrenfurth, leader of the American expedition which conquered Mount Everest. Cinema industry "Cindy" awards for the best industry-produced films of 1963 will be made at the annual awards banquet on the final night of the Conference. On the occasion, the Jay Gordon Memorial Award will also be given for the outstanding individual contribution to the industrial film medium.

To Present Special Awards

Several special awards will also be made for other important achievements in the industrial motion picture and television fields.

The IFPA national board of directors is working closely with Conference vice-president Joseph M. Gulli as plans near completion for a thought-provoking and entertaining annual program. According to Chapters' vice-president Kenneth J. Maurer (chairman of the awards program), the 1964 film competition will be broader in scope than in past years. It will again involve the voting participation of every IFPA chapter, coast-to-coast.

Maurer feels that national participation makes the "Cindy" awards more representative of the judgment of the entire IFPA organization.

Chief of Vandenberg Base

☆ His top-management role in military space programs has climaxed an impressive Air Force career for General Cody, IFPA's keynote speaker of the Conference. Chief of the Ballistic Missile Field Office at Vandenberg from 1958 to 1963, he managed the direction and growth of this bustling missile and space launching base from a small office to a giant military and industrial complex exceeding one billion dollars in value.

General Cody's generation of Air Force service has spanned fighter pilot training, assault landings in Normandy, participation in nuclear tests, and extensive management experience with the Air Research and Development Command, forerunner of the Air Force Space Systems Command.

IFPA JOURNAL

INDUSTRY FILM PRODUCERS ASSOCIATION, INC.

General Cody, Saul Bass to Address Members at Fifth Annual Conference, on June 4th-6th

A Leader in Creative Design

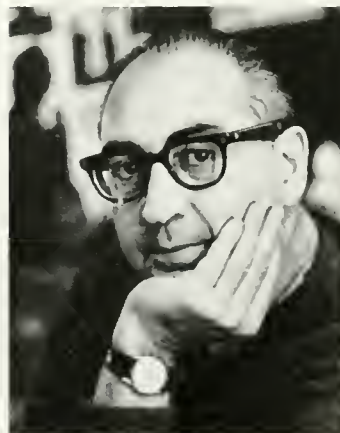
☆ As a creative designer, Saul Bass has won international recognition in the fields of graphic, industrial film and exhibition design. The recipient of the American National Society of Art Directors' designation as "Art Director of the Year," he was also cited by the Museum de Arte Moderna in Rio de Janeiro with an award for "The High Artistic Value in All Work."

A citation by the Philadelphia Museum of Art acclaimed him for "Distinction Brought to the Profession." Examples of his work are in the permanent collections of the Museum of Modern Art (New York); the Library of Congress; the Smithsonian Institution (Washington, D. C.) and the Prague Museum in Czechoslovakia.

But Saul Bass is best known to our field for his design contributions through titles and special sequences for outstanding entertainment films. His epilogue for *Around the World in 80 Days* and the prologues to *Walk on the Wild Side* and *Mad, Mad, Mad, Mad World* are classics in our time, as are his title designs for *The Man With the Golden Arm*, *Exodus*, and *The Cardinal*.

Most recently, Bass completed a 20-minute color motion picture, *The Searching Eye*, a major attraction at the New York World's

Artist-designer Saul Bass, who will be one of featured speakers at the Fifth Annual IFPA Conference.



General Joseph J. Cody, Jr., Vice-Commander, Air Force Space Systems Division, will deliver the keynote address at 5th Conference.

Fair, where it is being shown to some 35,000 people each day in the circular theater of the Eastman Kodak pavilion.

The film's mission is to show these viewers that "vision may be honed to new heights of sensitivity on a motion picture screen."

His understanding of "visual impact" was evidenced in Alfred Hitchcock's *Psycho*, where he used visual impact to bring screen terror to the audience-routing level in memorable murder scenes.

Norman Dyhrenfurth to Speak

☆ A photographer, director and producer whose fame as an explorer and mountain-climber has nearly eclipsed his professional ability in our field of interest, Norman Dyhrenfurth was made head of the motion picture department of the University of California at Los Angeles in 1948. He was only 30 at the time of his appointment, held the position for five years.

His impressive record as a Himalayan explorer, mountain climber and documentary film maker was highlighted in 1955 when he organized the international expedition which made an assault on Mount Lhotse, world's fourth highest peak. The expedition made thirty-one ascents of unclimbed peaks and produced the first pro-

(CONTINUED ON PAGE 64)

Europe Gets Widescreen Look at U. S. Agriculture

A Multi-Panel 70mm U. S. Department of Agriculture Film "Bounty Without Boundaries" is Showing at Large Trade Fairs to Remind Europeans of the Benefits of Two-Way Trade

A UNIQUE 70MM "multi-panel" motion picture produced for the U. S. Department of Agriculture has been playing to packed audiences throughout Europe at trade fairs and similar events.

One of the most technically complex documentary 70mm motion pictures ever produced, the film reflects the rapport between the American farmer and his European counterpart by showing their common heritage, common problems and similar aims.

Tariff Negotiations in May

Its purpose is to pre-condition European public opinion to the benefits of two-way trade with the U. S., particularly in agriculture. Formal tariff negotiations with the European Common Market on agriculture and other commodities begin in May.

The film was produced by the Fred A. Niles Communications Centers, Inc., of Chicago, New York and Hollywood.

First Showing in Amsterdam

Ten minutes in length, in Technicolor, the film, titled *Bounty Without Boundaries*, was first shown in November, 1963, at the 16-day U. S. Food and Agriculture Exhibition at the Amsterdam Trade Fair in Holland, where more than 135,000 persons saw it free of charge. It is currently being shown at other trade fairs, including one in Verona, Italy, and is scheduled for many other showings throughout Europe during 1964 and 1965.

To facilitate distribution, the Agriculture Department had the Niles organization make 35mm copies for anamorphic projection. 16mm copies are masked top and bottom of the picture frame to maintain the 1-2 format.

Scenes on Both Continents

In some scenes as many as six images are seen on the screen at one time in various configurations.

According to president Fred A. Niles, it was felt that the best way to manifest the common elements between the U. S. and Europe was to shoot similar scenes on both continents, and then show them on the screen at one time. In this way, a maximum comparison could be made. These comparative scenes form the focal point of the

film, which does get into other areas.

Jack Whitehead, BSC, and Rudy Wright, both of Niles staff, were the cameraman and director respectively.

"Problems Were Enormous"

Whitehead pointed out that the problems encountered in composition, exposure, color balance, editing, optical printing, etc., were enormous.

"Similar problems have been presented in other films, of course," said Whitehead, "but in this case we had to shoot on two continents, under different weather conditions, using two film sizes, and under an extremely tight deadline."

Shooting started in July, 1963, with the U. S. scenes being shot first. The most minute details of exposure, lighting, set-up, etc., were recorded after each scene. After shooting was completed in the U. S., the crew went to Europe with these records and the workprints.

Mostly Shot on Location

According to Whitehead, the more unusual shooting problems boiled down into the following:

1. Setting up: The bulk of the film was shot on location. The basic problem here arose in finding outdoor farm locations in Europe

that would be identical to the locations shot in the U. S. Time was at a premium. At one location, Whitehead reported, he was able to retain good composition while maintaining an extremely tight reference between the frame and various telephone lines. He would rather have done the shot somewhere else, but there was no time.

Composing Multiple Scenes

2. Composition: Each shot had to be considered according to its format as framed within the final composite. Shots were to be masked in blatant horizontal, sharp vertical, or other highly unusual configurations. Whitehead had to follow the plotting that was set down for each scene ahead of time. Depending on the configuration of the frame, either a 70mm or a 35mm camera was used. Where people were used in a scene which would ultimately have to be masked, Wright would plot their action in the appropriate segment of Whitehead's camera view-er.

3. Color balance: The normal consideration given to scene-to-scene color balance was here compounded by the fact that as many as six scenes appear in the projected area at one time, most of them shot on different locations. As much as could be was done on location. Raw film stock of the

Shooting a location interior for "Bounty Without Boundaries" with the big 70mm camera (foreground) focused on a rural wedding reception as Nile's cameraman Jack Whitehead checks set-up and lighting (background).



same emulsion coating was used and camera records were closely followed.

Keeping Balance in Color

As nearly as possible, the photography was planned to produce a negative wherein, for instance, a tobacco field in the U. S. could segue with a tobacco field in Europe with as little change in color balance as possible. Additional efforts would be expended in post-production optical printing.

With this in mind, Whitehead elected to use negative color separation masters so that maximum control in panel-to-panel quality balance could be maintained when optically printing the final composite internegatives.

Complications of Editing

4. Editing: The editing and film line-up problems were complicated by the number of inserts in each frame and the use of color separation master prints for duping. A full-screen master cue-film was used as a guide in determining scene changes, with each panel area being edited one at a time, until one complete composite scene was finished. In many cases, there would be scene changes within the panel areas, again compounding the editing problem.

5. Optical printing: As in most involved composite printing, there was a myriad of problems, not the least of which was a looming deadline. Only four weeks remained in which to make all of the special mattes and complete the 70mm composite optical printing.

Opticals by Linwood Dunn

This project was assigned to Film Effects of Hollywood, with Linwood Dunn, ASC, president and founder of the firm, supervising the job. *Bounty Without Boundaries* was the first 70mm film to make use of involved multi-panel frame areas which required the development of unique matting techniques and the use of highly specialized optical printing equipment.

Most of this equipment was designed and constructed by Dunn and his staff of special effects technicians. All of the film had to be printed to exact frame counts.

40 Passes Through Printer

Because of the use of color separations to permit optimum control of color balance, some of the composites were not completed until the internegative had made more than 40 passes through the printer. There are actually 20 minutes of photography within the film. Further, according to Dunn, referring to color balance, all of

the panel areas in each scene required correct relative color balancing since the final composite internegative would, of course, be release-printed on just one color-corrected printing light.

All told, actual shooting lasted from July through early September. Editing and laboratory work went from early September to just before the deadline of November 4th set for delivery.

70mm Showings at Fairs

In Amsterdam, at the Verona Fair, and at most other major trade events, the film will be shown with a 70mm projector. For theater and other showings, 35mm and 16mm will be used. The 35mm film is now available in seven different languages.

The Agriculture Department is calling the theaters in which the 70mm version is shown, "Multi-Vision Theaters."

Shown to President Johnson

One of the first to view the film was President Lyndon B. Johnson, who cut the ribbon to open the fair in Amsterdam on November 7. It was one of his last formal acts as vice president.

Orville L. Freeman, U. S. Secretary of Agriculture, was also present for the preview presentation of the film. He has since been encouraging its mass distribution throughout Europe. Plans are also being made for distribution in the United States.

Not all of the film is devoted to farm practices and life. Sizable segments show end products of the farm such as high-fashion cotton outerwear. In one scene, that of a U. S. rural community, the bridal gift table is seen, showing such things as Danish cutlery, Swedish crystal, a German radio, etc.

U. S. Products in Process

Multi-panels are used in this scene which show the products actually being made in their country of origin.

The Department of Agriculture wanted these segments in the film in order to bring home to the people in Europe the tremendous number and the wide variety of European products imported by the United States.

The original score for the film was composed by Sid Siegel, Niles musical director. Script was written by a Niles staff writer.

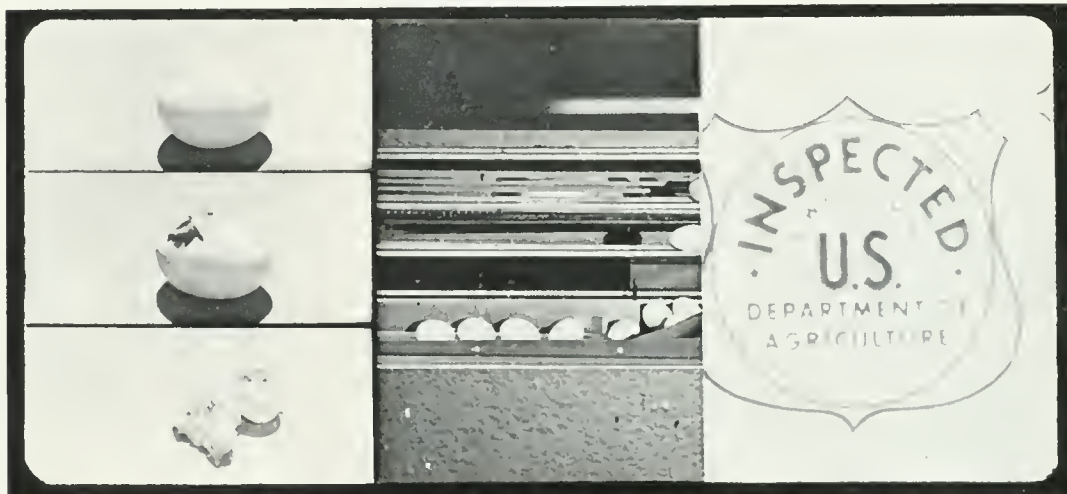
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EDITOR'S NOTE: a definitive article on the techniques of optical effects and the wide range of film sizes in use for business films is in work.

MULTI-PANEL IMAGES SHOW MUTUALITY OF INTERESTS



The scene above depicts fabrics woven and designed in Europe with American cotton. It was actually shot in one operation, using double background-process slide projection (rear screen).



Another frame in a composite "multi-panel" sequence for the film "Bounty Without Boundaries." Three panels at left show the hatching of an egg; center panel: an egg grading machine. Panel at right shows the U. S. Department of Agriculture seal. In all, five panels were utilized.



This five-panel sequence was "overlaid" with animated graphs and arrows. Three panels at top show scenes (left to right) in Antwerp, Rotterdam and Brussels. Horizontal panel at the bottom depicts Wisconsin wheat field. Over these, a moving graph and arrows show the growth of overseas trade.

Working with equal facility to entertain, instruct and promote, Halas employs the full range of techniques in his productions . . .



A new method of animation with colored lights was depicted in Halas' film presentation for an "integrated" production "Is There Intelligent Life on Earth" combining film sections with a musical stage presentation.

Halas: Innovator in Animation

The Founder of Halas & Batchelor Cartoon Films Has Made Many Widely-Variied Contributions to the Art of Animation

WHENEVER FILM BUFFS, sponsors, advertising men, motion picture technicians, Festival organizers or film distributors and exhibitors meet together in any city in the world, you'll find at least one person will be a friend of John Halas.

This modest, warm hearted, intense man has won international recognition for the animated film as a serious art form as well as for its obvious uses in entertainment, instruction and promotion.

John Halas came to London

from Hungary in 1936. Joy Batchelor first met him in London, worked with him during his early days as an animation director in that city and in Budapest. 24 years ago they married and established their company. Halas and Batchelor Cartoon Films Limited. Their beginning was enmeshed with the outbreak of World War II.

Informing Britons at War

The new company was fully employed on short films calculated to inform and inspire the spirits of Britain's civilian population

The trials and tribulations of aviation were depicted in Halas' film "The Power to Fly" created for the British Petroleum Company library.



under fire. These cartoons, with a simple, subtle style, were distinguished by imaginative musical scores. From time to time. John Halas took time off from sponsored work and drew a film for himself. The first I remember, as a soldier in a remote field cinema, was *The Pocket Cartoon*. This 1941 subject poked gentle fun at the political figures of the day.

To help explain the British Government's post-war reforms — the birth of the welfare state — Halas made films about a certain "Charley," a hard-working British citizen who had trouble understanding what was going on around him. It was at this time that Halas also made his first film for industry.

hoven to promote the sale of film projectors. *The World of Little Ig* told the story of a little boy in prehistoric times for an NBC cartoon program. His facile treatment revived *Popeye*, the indefatigable sailorman, on American television.

Sequence in Monsanto Film

Wholly different was his work for MPO and Monsanto Chemicals in special sequences for *The World That Nature Forgot*, explaining the structure of plastics. *Speed the Plough* helped tell a story of agriculture for British Petroleum; *The Candlemaker* revealed the nature of Christian stewardship for the United Lutheran Church in America. In this period, too: animation inserts for Seagram's *The First 99*



The history and development of the motor-car are shown in "Moving Spirit," produced on behalf of the Anglo-Iranian Oil Company. Story: by Allan Crick. Direction: Bob Privett.

As *Old as the Hills*, produced for Anglo-Iranian Oil, explained the origins of petroleum.

First Full-Length Cartoon

Halas realized his dream — the production of a full-length cartoon film — when he collaborated with Louis de Rochemont in the creation of *Animal Farm*, adapted from George Orwell's political fable. It was the only full-length animated dramatic subject ever to have been produced in Britain.

During those 10 years between 1950 and 1960, Halas and Batchelor's work expanded in many different directions, including hundreds of television commercials, public relations, sales and training films for industry. All this time, John Halas was seeking new ways to express himself in the animated film medium.

This was the period of the riotous *History of the Cinema*, subsequently bought by Philips of Eind-

and a cartoon, *Dam the Delta*, in which the Netherlands Government explained the age-old fight against the invader sea.

There were light-hearted films, like *For Better, For Worse*, created for Philips — and serious films like *To Your Health*, made for the World Health Organization to combat alcoholism.

Theatrical Film Continuity

The millions who saw *Cinerama Holiday*, viewed Halas & Batchelor's work in the continuity sequences. For the feature film, *The Guns of Navarone*, Halas drew the map effects. In fact, his work can be found in the animation inserts, titles and special effects of more than 20 other feature productions.

Between 1947 and 1960, Halas and Batchelor films gained six first prizes at the Venice Film Festival and numerous awards in other major events.

Halas has always sincerely be-

"AUTOMANIA 2000" CARTOON FILM OF THE YEAR

This film shows the state of traffic congestion throughout the world foreseen as it will be by the end of this century. The new cave dwellers trapped in their cars seventeen stories below the earth's surface, adjust themselves to their new living standards. This cartoon won first prizes for animation at the Moscow, Barcelona and Locarno Festivals during the past year. It is the first Western comedy to be generally released for showing in cinemas throughout the Soviet Union and has also just received the Luther Rose Medal for its "spiritual content."



A scene from "Dam the Delta" a Halas & Batchelor film which helped the Netherlands Government Information Service to explain the age-old fight against the invader sea through public showings in theaters throughout the Lowlands. Halas has created many such informational cartoon films.

lieved that animation is a new art form and that it cannot be confined in style or in the materials used. He pioneered in the use of paper sculpture in animation, as in the *Snip and Snap* series about two little dogs for British television. Recognizing that the rising costs of animation were inhibiting the use of cartoon films for industry, he devised new animation techniques which cut drawing board costs to one-tenth.

60-Minute Children's Film

In 1961, he made his first live-action film, significantly, for children. *The Monster of Highgate Ponds*, a 60-minute picture under the direction of Calvacanti, tells of a tame and charming monster which is befriended by some children and rescued from the clutches of an unscrupulous fairgrounds man.

In the same year, he made an outstanding combination live-action/animation film, *The Wonders of Wool*, which was sponsored by the International Wool Secretariat to demonstrate the chemical properties of woolen fabrics for clothing.

8mm Single-Concept Series

Still a pioneer, John Halas then turned to the exciting medium of 8mm as a means of furthering visual instruction. In collaboration with Sir Charles Snow, famed British scientist and author, he has produced a series of single-concept, silent teaching films for use with the Technicolor 8mm "Instant" movie projector.

But he has never lost his love for cartoon and satire. At a recent meeting of Britain's press to hear the details of a government plan to reorganize the road system, newsmen viewed a Halas and Batchelor film, *Automania 2000*, which provided viewers with a frightening, yet amusing, predic-

tion of what will happen to all of us if the number of motor cars continues to increase at its present rate!

No one could have set the stage more adroitly for the announcement of the Government's "better roads" plan. *Automania 2000* was no sponsored film, however. It was just an example of John Halas' uncanny instinct for making the right film for the right time. The Press loved the picture and it has just completed the longest run of a short film in London's West End, playing more than three months in one theater. It is now being shown throughout Britain, paired with *The Victors*.

Wins a \$600 Cash Award

In fact, the only other British-made cartoon film ever to have received such widespread showing was Halas' *Animal Farm*. *Automania*, by some curious twist of fate, is also the only British cartoon ever to be released in Russian cinemas. It probably helps the Kremlin point out to Ivan the benefits of not being able to buy one of these "future problem" vehicles.

As this piece was written, *Automania 2000* had just won a \$600 cash award at the Oberhausen Short Film Festival in Germany; it has also been the honored recipient of the Luther Rose Medal, given by the jury of the International Evangelical Film Center for "the film with highest spiritual content and the deepest humanity."

The John Halas "Formula"

That phrase would describe a good deal of John Halas' films. Add liberal portions of "pioneering effort" and "artistic integrity" and you have a formula which comes very near summing up Halas and Batchelor Cartoon Films Limited.



JAPAN'S FACTUAL FILM industry was practically non-existent 15 years ago. Today, some 215 specializing producers are turning out an annual total of 1,100 industrial and educational films. The last reported figure was 1,127 titles in both fields. This is how it all happened.

Before and during World War II, the sole important outlet for informational films was the commercial, entertainment theater where they were shown on a compulsory basis with regular feature films. With the coming of peace and the resurgence of the Japanese entertainment film industry, factual film producers lost this outlet. A noteworthy factor contributing to this decline was the absence of acceptable product from the changed ideological point of view.

Not Enough 16mm Projectors

There were all too few 16mm sound projectors within industry or the school to provide an immediate market for the newly-reborn factual film industry. Most of the companies went out of business but the few who held on joined forces with teachers, school administrators and the manufacturers of film stock and a-v equipment to form Japan's Audiovisual Education Association in 1946. Despite this valiant attempt, little progress was made. There were



Eiichi Kanazashi is the author of this report from Japan.

A Note of Introduction

This exclusive report on the factual film in Japan is provided by one of that country's foremost audiovisual specialists. Mr. Kanazashi is President of Toyko's Educational Film Exchange, Director of the Japan Audiovisual Education Association, of UNIJAPAN (the Association for the Diffusion of Japanese Films Abroad); and of the Federation of Japanese Film Industry. He is also a member of the Japan National Commission for UNESCO.

BUSINESS SCREEN INTERNATIONAL

Report on Recovery: Japanese Producers Are Creating 1,000 Factual Films a Year

by Eiichi Kanazashi, President, Educational Film Exchange

too few projectors and not enough films available.

In 1948, the Occupation Forces made available 1,300 16mm sound projectors and a large number of documentary films. These were distributed to the regional (Prefectural) governments and formed the basis of today's Prefectural Film Libraries. These films, of foreign origin, stimulated interest in Japanese subject matter; films dealing with everyday problems in familiar settings were in demand.

Beginning of the Road Back

From that period on, the Japanese factual film movement began its steady upward growth. The pattern of growth took shape slowly, at first, with many frustrations. But gradually conditions began to improve.

The Educational Film Producers Association was formed 10 years ago, with 80 of Japan's 215 production companies in its membership. Educational and industrial films are made entirely by private enterprise, without any subsidy or control by the Government. It is a highly-competitive industry. One third of all films made in Japan are produced by approximately 12 companies. The rest of the output is shared by the other 200 production units.

Business Films in Theaters

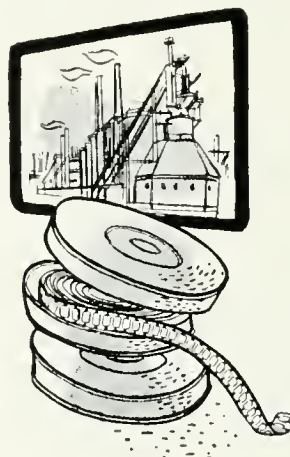
Many industrially-sponsored films are lensed in 35mm color (including Wide-screen) and are bound for showings in commercial theaters. For example, in 1961, 29 business-sponsored films were exhibited with feature motion pictures and in newsreel theaters. Films intended for schools or directly to 16mm-projector-equipped audiences are shot in 35mm or 16mm and projected on this highly-portable equipment. There is also some 8mm projection and it is growing.

Distribution of factual films on a national level is entirely by private enterprise. Approximately 100 audiovisual dealers and distributors are engaged in this work throughout Japan. There are a few companies who operate nationwide distribution networks as well as maintaining their own production facilities. Two of the largest of these firms have a combined in-

ventory of over 10,000 prints.

In addition, there are 692 regional and local film libraries operated by non-profit and governmental organizations. Here is a representative breakdown:

1. The Prefectural Governments maintain 104 film libraries with an inventory of 10,748 prints.
2. Municipal film libraries total



208 with a print inventory of 15,103.

3. City, town and village co-operatives have 158 film libraries and house 8,177 prints.
4. Miscellaneous private, industrial and dealer libraries total 222 with an inventory of 20,588 prints in service to their clientele.

With some 55,000 sound prints in circulation, Japan has a sizeable audiovisual activity serving its fairly well-concentrated audiences.

\$226 Million Spent in 1961

According to a Ministry of Education survey in 1961, the total annual expenditure was \$226.4 million; total income (including Government aid in school purchases and rentals, etc. of \$184 million) was \$213.2 million.

The inventory of 16mm sound projectors last reported for Japan totaled 13,653 machines in use in schools and public organizations. 6,357 of these were in primary schools; 3,250 were in secondary and advanced high schools, accounting for 63.4% of the available 16mm sound equipment within these school categories.

Another 3,921 16mm sound projectors (22% of the total) are

in public auditoriums on a community level. About 125 (3.9%) are in kindergartens, serving the very young. As an indication of the future potential for 8mm sound-on-film, nearly 400 machines of this type were recently introduced into the schools on an experimental basis, with a starting inventory of 500 8mm sound titles. Considerable growth in the use of 8mm optical sound projection is anticipated.

Aid from Education Ministry

Japan's Ministry of Education takes a lively interest in informational and educational films, although it does not participate in either production or distribution. However, the Audiovisual Education Section promotes and develops the use of films and the Film Evaluation Committee assists teachers and adult education group leaders in their selection of suitable material.

In 1961 the Ministry purchased seven million dollars worth of film prints for free distribution through the public libraries and appropriated nearly two million dollars to subsidize one-half of the admission fees for entertainment programs at commercial theaters which offered films thought to be beneficial to youth.

Sponsors "Short Film Festival"

In order to promote international understanding through the film medium, the Ministry of Foreign Affairs sponsors an annual International Short Film Festival in conjunction with the Educational Film Festival. Award winners at this event seem to be well-distributed throughout Japan.

The aim of the annual Contest of Cultural & Documentary Films on Japan is to select the best Japanese industrial and cultural films to be shown abroad.

* * *

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Putting the show on the road is no project with this projector.

It sets up anywhere. Threading film is as easy as following a red line. Throw a lever, push a but-

ton, come back when the movie is over.

The lever you throw does everything but turn on the sound.

The button you push turns on the sound. Instantly!

No waiting for warm-up. The sound comes on full and clear, the moment you push the button.

This projector operates so quietly it never calls attention to itself. Never distracts. Never interferes with the mood of the performance. In fact, all your audience will notice is the performance.

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(Model AV-126-TR)

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Scene in the Audio production "Atlantic City"

Funfare for Atlantic City

Wordless Color Film on Beach Resort Lets Sheer Pleasure Do the "Selling"

SPONSOR: The Atlantic City (N.J.) Convention Bureau.

TITLE: *Atlantic City*, 10; 13½ min, color, produced by Audio Productions, Inc.

☆ Atlantic City, one of the nation's oldest and most favored beach resorts, is on display in a delightful new film now reaching theater, television and group audiences through the sponsorship of the Atlantic City Convention Bureau.

Atlantic City, as it is succinctly titled, is another in the same vein as the extraordinarily successful narration-less film, *New York, New York*, which Audio Productions made for American Airlines last year. It, too, is short on words — there are only a few at the opening and close — but long on the light, airy attractiveness of the place, enhanced by good color photography and skillful editing.

Pleasure Spots "Speak" for Themselves

The reason of being for this kind of film with almost no narration is that it must be completely lacking in any attempt to *sell*, yet be so attractive in itself that audiences are charmed and captivated. Atlantic City's Convention Bureau is so diffident about any hard-sell approach that even its own title credit has been omitted.

In 271 scenes, the film covers just about all the fun that Atlantic City has to offer — the long sloping beach, water sports of every kind, golf, the fabulous boardwalk, fishing, the big amusement piers, racing, night-life, and, of course, the razzle-dazzle of the annual Miss America contest.

Wholesome Place With Appeal to Young

Audio's camera crews, under the direction of Producer-Director Hans Mandell, started shooting in late spring last year and continued through the fall. The philosophy used throughout was to show the resort as a wholesome fun place with a special appeal for young people. No continuity was used during production, just a scene list, which resulted in a real

EXPLORATION: THE GOOD LIFE & OUTER SPACE

adventure in the editing of both film versions.

Mr. Mandell believes that it is all too easy to become "arty" in this kind of motion picture. This might please a few far-out film enthusiasts but just puzzle the great majority of viewers and destroy the effect it was designed to produce.

Through straightforward, sometimes amusing, but always logical transitions this picture

moves continually and fast, giving a feeling of on-the-spot immediacy. Sound effects, used almost subliminally under the music score, also help to achieve this feeling of reality.

Showing in Theaters and on Television

Atlantic City will be presented in a ten-minute version for theaters, and a 13½-minute film for television and group audiences through Modern Talking Picture Service.

The Flight of Ariel II

Film Saga of Satellite Ready to Show Within Minutes After Launch Success

SPONSOR: The National Aeronautics and Space Administration.

TITLE: *Ariel II*, 27 min, produced by MPO Productions, Inc.

☆ Minutes after the National Aeronautics and Space Administration announced the successful launch of Ariel II on March 27, a motion picture telling the whole story was ready for simultaneous release in England and the United States. The picture, titled *Ariel II*, deals with the history of the second international satellite and how it was created and placed in orbit by Americans and Englishmen in an effort to gain new knowledge about the structure of the universe. The 27-minute film was sponsored by NASA's Goddard Space Flight Center.

Ariel II features Alistair Cooke as host-narrator to guide the audience through the three years of planning and research required to develop, pre-test and launch the 145 pound package of complex scientific instruments.

Advance Planning Assures Timely Film

To be able to deliver a timely film, MPO Productions, Inc., which produced *Ariel II*, and the Goddard Space Center planned their production schedule well in advance.

The script, by MPO staff writer-producer, John L. Washburn, was delivered in February, 1963.

In May, 1963, photographic crews under the direction of Andy Gold, head of MPO's Special Projects Division, visited England and photographed the British sequences. These

Below: MPO president Judd Pollock (left) and narrator Alistair Cooke study script of "Ariel II" with a model of the satellite in the foreground.



Shooting a sequence for the "Ariel II" film within the facilities of Radio News Central of the Voice of America in Washington, D. C.

included scenes with Sir Harrie Massey, Chairman of the Royal Society's Committee on Space Research, filmed at the Royal Society headquarters in London.

Other locations were the BBC, Cambridge University, the Air Ministry's meteorological offices at Bracknell, and Jodrell Bank, site of the world's largest radio telescope. In addition, one United Kingdom sequence was filmed and forwarded by MPO to scientists in Australia.

Narrator Has Versatile "Viewing Window"

In the United States, shooting took place at the Voice of America's Radio News Central in Washington, at the Goddard Space Flight Center and the Westinghouse Defense Electronics Plant in Maryland. Launch footage from Wallop's Island in Virginia was provided by NASA.

To tie so many widely dispersed events together in logical continuity, Alistair Cooke was filmed as a narrator in command of a versatile viewing window that could transport the audience immediately to any corner of the globe.

These process shots were filmed in the MPO studios in August, 1962, by staff director Joseph Lerner. Since at the time no one could be sure of the actual launch date, alternate endings were written and shot for use by MPO Special Projects Division editor Bob Lynch.

Right Ending Ready at the Launch Date

By December 1, 1963, three months prior to the launch of Ariel II, a final interlock screening was approved by NASA officials in Washington. On February 20, 1964, the launch date was set and MPO was able to select the right ending for the picture.

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THE INTERLOCK

(or) Shooting Would Be More Merciful . . .

by Charles (Cap) Palmer*

A brief commentary to be read to sponsors' representatives who are sitting in an interlock session for the first time . . .

TO THOSE AMONG US who, up to this moment, have been spared the trauma of an Interlock session, we extend welcome and sympathy.

In the narrow view, an Interlock is the occasion at which an in-work film is projected via two strips: the spliced-together visuals on one machine, and the dialogue or narration on another, hopefully in synchronization.

But, in the broader view, the Interlock is the occasion in the development of a film project where everybody wishes he were dead — and out of which he walks, or is carried, wondering how he ever let himself get tangled up in such an obviously ill-fated enterprise.

All we can tell you by way of comfort is that, as with motherhood, many have survived this experience and achieved complete recovery.

To stretch the motherhood analogy, a motion picture at this point of development is akin to a human embryo at around four months, at which stage only a doctor or producer can have confidence, based on past experience, that anything good can come of this.

But perhaps you may find a little reassurance, as you look at the Interlock version of the pic-

ture which is about to be screened for you, if you know specifically some things to allow for at this stage of the embryo's development.

In the first place, the scenes you will see are on "work print," which has been cut and re-cut, spliced and re-spliced by the editors, until it is inevitably dirt-specked and jumpy. And of course there is no color or brightness correction. (But the original footage is still in the vault and will not be touched by human hands until all the cut-and-try is over with and the original goes directly into the printer.)

Secondly, there are no "opticals" in this version. Technically, opticals are dissolves and fades, super-impositions and the like. But more graphically, opticals are the film's punctuation — and looking at a movie at this stage where the shots are spliced together butt-to-butt is like reading a book with no paragraphs or chapter separations, not even periods or commas.

And the immediate effect is going to be one of very disturbing abruptness, since it's the film "punctuation" that will give the final version its ebb and flow of pacing; indicate time lapses, changes of locale, and so on. Incidentally, the crayon marks which you will see sliding across the screen periodically are the cutter's indication of where dissolves and fades are planned to take place.

You will see a few "slugs," stretches of emptiness where vis-

uals are still to be secured, and the slug has been inserted temporarily for timing purposes.

Except for actors, in synchronized dialogue, the voice which will eventually be that of the narrator is "temporary." Listen to the *content*, not the delivery.

No Effects or Music Yet

This sound track carries only the voices. The "sound effects" are still to come . . . and you will be surprised later on when you see how much more an automobile crash, for example, means when the visual is accompanied by the scream of brakes and the rending of metal. Also, you will not hear the conventional music scoring, and this is really a rather disturbing lack, because music will later give us transitions from one subject to another, will bridge time-lapses, signal retrospect, supply mood behind the narrator's vocal discussion.

But the present lack of score will add to the temporary feeling of abruptness and stark emptiness.

The voices will come out of the speaker here at the levels at which they are recorded, so there will occasionally be a wide variation in volume between one voice and another. This will all be balanced when the voices are combined with the sound effects and musical score in the subsequent "dubbing session" or "mix," so for now, try to listen around it.

And also, don't be concerned about environmental noise under synch dialogue in the location scenes; the microphone is a tin ear which picks up everything. But before the dubbing session these location-recorded tracks will be put through a noise-suppressor and whatever environmental noise is left will often be covered by the music score or will be down far enough to sound simply like natural environmental sound effects.

Now . . . all of this sounds as though the production has been sloppily done. This is not true. As with the expectant mother, the work has been properly done for the stage it is now in.

If Changes Are Needed . . .

But there is a strong financial reason for bringing you here at this interim point. This is the last time at which any really substantial changes can be made at minimum or no cost. Later on, when you see the "answer print," the camera original will have been cut, which drastically limits the possibility of change. The voices and sound and music will have been combined in the dubbing session and everything

put together into the first composite print.

Obviously, except for certain types of deletion, changes at that stage will be expensive. So let's try to pick up at the Interlock session all the inaccuracies, the policy problems, the target-audience considerations, and so on. Now is the time to decide what items, if any, are important enough to justify changes.

Actually, there will probably not be very many, because the project has been constantly monitored all the way along; first at the script stage, where many of you had a crack at it, then by technical advice during actual production.

Now then, we asked you to look at this performance critically, through a microscope. May we amend that slightly, by suggesting that we run the Interlock version twice at this meeting.

Actually, you have two judgments to make. The first is on the overall effectiveness of the final picture in terms of the job which you, as the sponsor, want it to do. So, on the first runthrough, we ask that you try to overlook all the interim crudities and look only for what will be *good* in the final picture.

You're investing a substantial amount of money, and you will show a profit not on the faults of this picture, but on the things about it which are good, and on which you will capitalize with your customers, employees, dealers, legislators, general audiences, and whomever you want to influence.

So, on the first run, try to be a bunch of wide-eyed optimists — "the picture is wonderful," says you, "and here's why." With this mood in mind, we would like to run this first time continuously, without stopping, so that you get something of the same overall impression which your target audience will ultimately get.

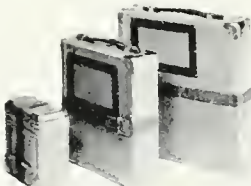
But then on the second run, we'll go "stop and start." That will be the time not only for important changes, but for the fly-specking and nit-picking. And don't worry about your comments seeming petty, because the thing we're ultimately selling to the audience is *conviction, believability* . . . and to that end we can't afford anything, no matter how minor, which undercuts that believability.

One final word. The Objective which was set forth at the beginning of the project was and still is —

(here recap the thumbnail objective and target audience)

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**Gates Sales Picture Wins
Denver Ad Club Award**

The sharp contrast between sales methods of the 1900's and today has been brought to the screen in a 22-minute sales training film for Gates Rubber Co. *Like Father, Like Son*, produced by Marshall Faber of Denver, Colo., was recently awarded top honors in the motion picture division of the annual awards made by the Advertising Club of Denver.

The film is being used by Gates for sales clinic showings throughout the country. Old fashioned sets of the 1900's set the mood for a sequence in which a salesman



"Personality kid" gets his come-uppance. Circa 1900.

sweet talks a receptionist and then tries the "hard sell" personality treatment on a purchasing agent. The same actors portray the scene in the 60's with the "personality kid" salesman making almost the same errors.

In a completely different set another salesman epitomizes the considerate vendor who neither undersells nor oversells, respects his customer and his company and draws out his purchasing agent customer about the qualities he likes in a salesman.

Film technique employs good sound and visual tricks; ragtime piano melodies parody both salesmen, good and bad. Earlier sequence is done in sepia, with action in the tempo of the silent movies. Remaining sections of the film are in color with synchronous sound.

*** * ***
Details on Fair Exhibits

☆ A detailed report on the films and exhibition techniques shown at the New York World's Fair is now being prepared for publication.

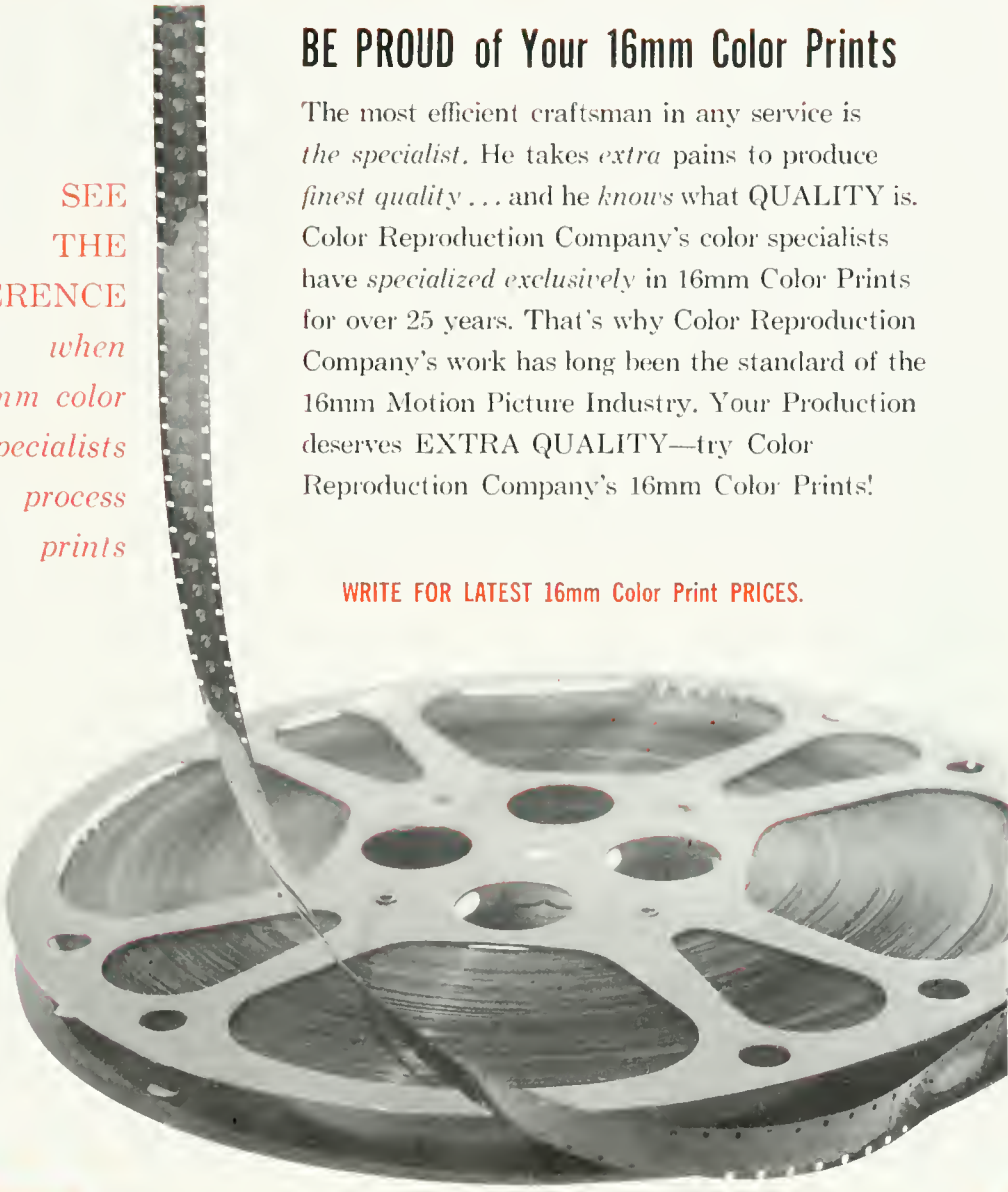
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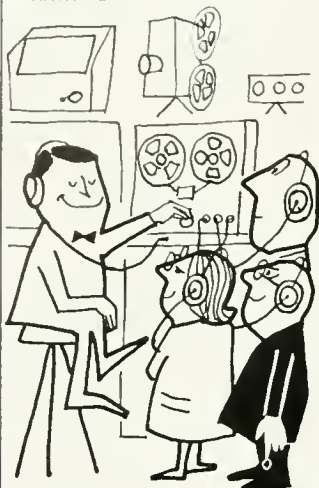


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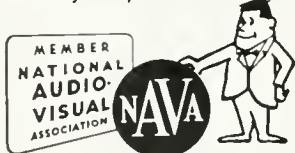
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A Report on World's Fair

☆ A definitive report on films and exhibit techniques at the N. Y. World's Fair is now in preparation.

what's new in pictures

THE INTER-RELATED use of motion pictures and a live presentation on sound dealer management was successfully employed by the motor truck division of International Harvester Company in recent new model showings to its dealers.

The latest information on improved business practices was given Harvester truck dealers, after they had first seen introductory sequences of a 90-minute sound and color film, coordinated by the creative services division of the IH advertising department and produced by Wilding, Inc.

Two Segments Are Interlocked

The film was divided into two main segments, with distinctive themes but with an interlocking story line. The first section, shown in morning sessions in the company's 45 truck sales districts, depicted problems typically encountered in expansion and modernization of an International dealership.

Between these two film segments, a thorough analysis of an actual dealership was reported in detail by voice and film strip. The dealer's sales, service and management strengths and weaknesses were probed minutely to answer questions which had been posed by film actors in the roles of an International dealer and his family.

Circus Motif for New Models

The second half of the film, depicting a behind-the-scenes circus atmosphere, cleverly employed an assortment of performers to introduce models of the company's trucks. On floor display were current International trucks, shown side-by-side with competitive models for on-the-spot comparison of major mechanical and styling features.

Facts on Wire Reinforcement for the Construction Industry

☆ How contractors save building time is the subject of *Structural Fabric — Time Saver for Builders*, a new motion picture now available for free use by the construction industry. The 24-minute color film was produced by the Wire Reinforcement Institute, and is being distributed in the United States and Canada for free loan by Modern Talking Picture Service, Inc.

The new film tells by case history how construction time and money was saved by use of welded

wire fabric, and reports also on the increasing use of *structural fabric* with big wires up to half-an-inch in diameter.

The case histories shown range from high-rise apartments in New York to warehouses in Colorado — from a field house in New Hampshire to a jail in Michigan — to an airline terminal in New York to an auditorium in Tennessee. Throughout the film emphasis is on the *time saved* on the projects through the application of wire fabric.

The Wire Reinforcement Institute, which represents the manufacturers of over 85 percent of U.S. and Canadian wire fabric production, prepared the film as part of its continuing program of information and service to the building field.

Construction firms — their engineers, superintendents and foremen; local, state and provincial contractors' associations; private and public awarding authorities; and other groups interested in building construction may use the film without charge.

* * *

Bicycle Institute Sponsors Two Pictures for Safety Programs

☆ *Play It Safe*, a 26½-minute film that promotes interest in community-sponsored bicycle safety programs, is now being offered for free loan use by civic and service groups and TV stations by the Bicycle Institute of America. It is designed for adult viewing. Based on the actual experiences of a New York community, the film shows why and how parents and other responsible community leaders should conduct bike safety programs for youngsters.

Play It Safe shows how lives can be saved and delinquency avoided if parents and community leaders exercise their responsibility by teaching bicycle safety and courtesy. Sportscaster Red Barber narrates and appears in the film.

Another motion picture on the subject of bicycle safety is also sponsored by the Institute: *Bicycling Safety Today*. Directed at the youngsters in their own terms, it tells how bicycling can be fun and safe at the same time. This 20-minute b/w motion picture is available for free showings to schools, clubs, churches and TV stations.

Both films are being distributed by all offices of Association Films, Inc.



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Technology of Natural Gas Told in "Energy on Move"

The new technology moving natural gas energy from the Gulf of Mexico to major consuming markets of the nation is the principal story line in a color motion picture, *Energy on the Move*, just released by The Columbia Gas System, Inc. Columbia Gas is a major supplier in this burgeoning pipeline industry.

Unusual scenes of industrial gas uses are provided in the documentary film, filmed at some 57 different locations in eleven states. Joseph Julian narrates the picture; an original music score was supplied by modern composer Phillip Lambro. Nelson Case, Jr. was the writer-director.

The picture is being distributed by Modern Talking Picture Service, Inc. within the company's operating areas. Prints may also be obtained through the public relations department of Columbia Gas companies in Columbus, Ohio; Pittsburgh, Pa.; Charleston, West Va.; and Houston, Texas.

There are two versions of *Energy on the Move*. The longer (27½-minute) picture is especially useful to schools, civic groups and for industry. A shorter version, 14½ minutes in length, is available for public service showings by television stations. Gas companies may obtain prints of either version directly from the Columbia Gas System, 120 E. 41st Street, New York, N. Y. 10017 or through the film library of the American Gas Association.

BNA Offers Free Catalog of Films for Management

There's a new illustrated catalog of the first 10 films produced by the Bureau of National Affairs, Inc., of special interest to executives responsible for internal communications or supervisory-training programs. These 10 pictures serve a variety of situations in business education.

The films, all in 16mm sound and color, are described in detail. Write (on your letterhead, please) to BNA Incorporated, 1231 24th Street, N. W., Washington, D.C. 20037. Mention BUSINESS SCREEN in your request.

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The Copymaker has a Polaroid Model 160 Land Camera precision-mounted above an easel. It will copy charts, maps, printed text or even objects, in any size from 11"x11" down to 2¼"x3¼" (or 1:1). Correct camera settings for all field sizes are listed for you. Two fluorescent lamps light the board evenly. And with the built-in electric timer you can clock exposure and development accurately.

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Now. Would it make sense to call a machine that's that easy to use "The Slideandphotographiccopymaker?"

The Polaroid Copymaker

Ted Sack Named Vice-President of Reela Films, Inc., Miami

F. F. "Ted" Sack has been promoted to vice-president and general manager of Reela Films, Inc., Miami, Florida studio organization. His appointment to this dual



Reela Exec. . . . Ted Sack

executive post was announced by Reela president Stanley Stern in April.

Sack has served as general manager at Reela since December, 1962. During a year's leave of absence he produced educational films in Peru and prior to that period, served in the production department of WTVJ. He came to that post from the CBS television network.

The Miami studio is a division of Wometco Enterprises, Inc. and is located at 17 N. W. Third Street in the Florida metropolis. *

SOS Photo-Cine-Optics Names Irv Turvey as Western Mgr.

Irv Turvey is now western manager for SOS Photo-Cine-Optics, Inc., New York and Hollywood. His appointment was announced by Alan C. Macauley, SOS president. Turvey will cover the 13 Western states, including Alaska, Hawaii and Western Canada, from the company's Hollywood branch.

Until recently a sales engineer, the new western chief was director of photography at KSBW-TV and KOLO-TV. He also had his own motion picture unit until called back to Brooks Institute of Photography to conduct motion picture and general photographic courses. *

Stephen Colhoun Forms N. Y. Film Counselling Organization

A new company, set up to provide design and supervising services on business films has been organized in New York City by Stephen D. Colhoun and carries his name. *

BUSINESS SCREEN EXECUTIVE

NEWS OF STAFF APPOINTMENTS AND A-V INDUSTRY DEVELOPMENTS

Veteran Ad Exec John Russo Joins Better Selling Bureau

Veteran ad executive John Russo, a former vice-president of the J. Walter Thompson Company, New York, has joined the Better Selling Bureau, Los Angeles, as executive vice-president in charge of sales. The appointment was announced in April by Richard Westen, president.

Better Selling Bureau, a wholly-owned subsidiary of Rocket Pictures, Inc., specializes in sales training aids. It has been especially successful in the insurance field and has developed seven programs for sales recruiting, sales training and selling.

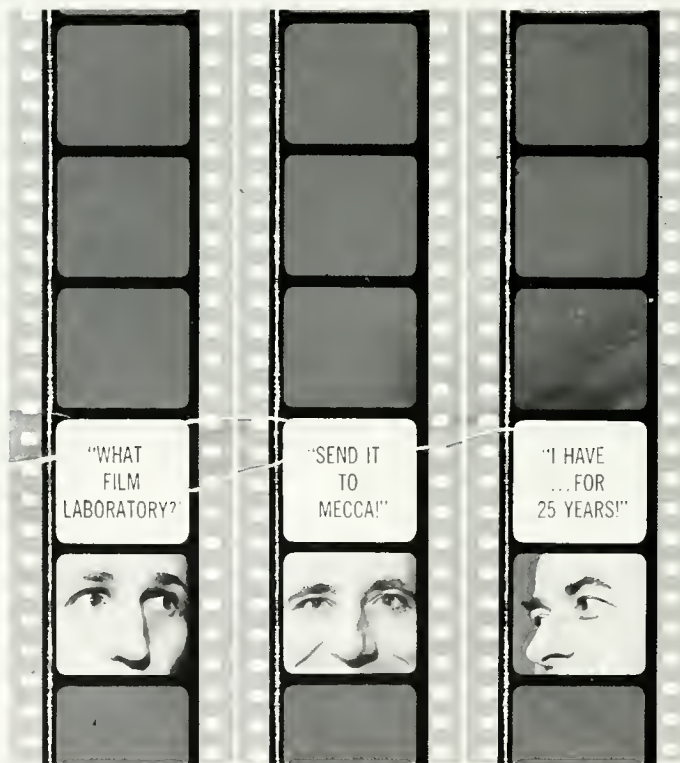
These programs are now being projected into other fields where

a need exists for the proper development of sales personnel and training aids. Russo, with more than 20 years' experience in this highly-specialized field, noted that failure in this area has often sabotaged the best advertising, merchandising and selling plans.

The Bureau is located at 6108 Santa Monica Boulevard in Los Angeles. *

Clara Grossman on Production Staff of Kim & Gifford, N. Y.

Mrs. Clara Grossman has joined the promotion staff of Kim & Gifford Industrials, Inc., New York City. She was formerly U.S. film promotion and sales manager for the National Film Board of Canada, located in Manhattan. *



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Lane Heads Int'l Sales Division as DeMallie Retires at Kodak

Richard B. DeMallie, Eastman Kodak assistant vice-president and general manager of the company's international sales division, retired on May 1st after nearly 40 years of Kodak service.

Succeeding him as general manager of the international sales division is William P. Lane, whose appointment was announced in April by Gerald B. Zornow, vice-president for marketing.

DeMallie joined the company's export shipping department at Rochester in 1924. Two years later he moved to Kodak Brasileira, Ltd., in Rio de Janeiro and, after serving as manager of Kodak companies in Cuba and the Philippines, he was appointed manager of Kodak Japan, Ltd. in 1930. He returned to Rochester in 1939 as a member of the export sales department, becoming general manager in 1957. He was elected an assistant vice-president of the company in 1960.

Lane also joined Kodak in 1924. From his first post at Eastman Kodak Stores, Inc. in Des Moines, Iowa, he moved to the Kodak accounting department in Rochester and, in 1926, became a member of the export sales department. He later served in Mexico City and Cuba, became assistant manager of Kodak's branch in Shanghai, China in 1928. He was named manager of Kodak Philippines, Ltd., in 1930.

After serving as a member of the company's government sales department during World War II, he returned to the export field. In 1946 he was appointed manager for the Far Eastern Area of the company's international division and manager for Latin America in 1957. In 1958 he became assistant general manager of the international sales division. In 1962 his duties were extended to supervision of Kodak units in Africa and the Middle East. *

Terry Hatch to Niles' Staff as a Supervisor of Accounts

A former resident vice-president of the Alexander Film Company (at Chicago), Terry Hatch has joined Fred A. Niles Communication Centers, Inc. as account supervisor. His appointment was announced by Norm Lindquist, sales vice-president of the Niles firm.

Hatch will headquarter in Chicago where he will service major accounts in Chicago and Detroit.

by Jack Campbell*

I THINK ALL OF US sense the tremendous power of film. Most of us have lived through the days when films like D. W. Griffith's *Intolerance* caused riots, or when film sent thousands weeping to Valentino's funeral, or when film trained millions in war. We've grown up with movies at the Saturday matinee, sensing their force in society, how they have literally changed the concepts, the ideals, even the course of humanity.

We realize these things, almost instinctively. Through this early conditioning, there is in all of use a deep-seated, sort of terrifying knowledge of just how powerful this medium really can be, of just how strong are the emotions that film can arouse.

Controlling the Latent Power of Film

We use this power of film to sell. That's the business we're in: using the motion picture to sell a product, a concept or an 'image.' And yet, because of its vast latent power, like dynamite, we handle film with fear. Unless we say exactly the right things about a product or concept, we might persuade our fickle audience NOT to buy.

To put it plainly, the sponsor is afraid that the producer, if left on his own, might innocently say the wrong things about the product. Therefore, the sponsor wants FULL CONTROL over what the film says.

Now, since the sponsor is paying for the film, he has absolute right to this control. No question about that. But let's see what effect this control has on the film's quality.

Words Are A Principal Area for Control

First of all, in what area is this control applied? It is principally applied to the WORDS that are written for the sound track, the narration, the commentary.

I remember once I showed a rough cut picture to a sponsor before we had scored any words to it. The silent picture alone told a good story of the construction of a hydro-electric plant. There were about a dozen sponsor people at the show, and there wasn't a single adverse criticism. They liked our images, they liked the editing, the pace, they liked the continuity. In other words, it was perfectly acceptable — silent, that is. It wasn't until we wrote a commentary that controls were applied.

The Power of Words . . . and a Real Hazard

Now, why are words picked on for control? Well, there are several reasons.

First: all of us are familiar with words. We're at ease with them. We probably speak, write or read several thousand words every single day. So we naturally turn to words in our film.

Second: words in a film commentary can give different meanings to a scene. Take a scene, for example, of a house. The scene itself can be neutral, inert. Yet, through the commentary, we can talk about everything from the cost of wood shingles to the influence of Frank Lloyd Wright. Words do offer this kind of flexibility.

Third: words in a film commentary offer the cheapest form of control. In a rough script



The picture's the thing, especially when well-constructed sequences are used to build a true film.

Do Your Talking Pictures MOVE ...or Just TALK?

draft, you can change the word "edifice" to "building" and it won't cost you a cent. You can rewrite whole paragraphs, make any changes you want. But if you change the picture, either by reshooting or re-editing, it costs money. Words are cheap.

And fourth: words offer the opportunity to make last-minute changes. You can re-write in the recording session, and even at the mix, the editor can trim out words in the narration track.

Now this dependence on words offers some very real advantages, no doubt about that. But it presents one very great danger: that you won't have a film at all, just an illustrated lecture.

Per se, there's nothing wrong with an illustrated lecture. It is limited, but it can be interesting, informative and entertaining. It can sell, too. I'm using the term to describe films that are talky, that are held together by narration alone, that have no strong visual continuity, that make no sense with the sound off, that use stock library music that competes with the narrator throughout. It is this kind of film that arouses no emotion, that squelches and squanders the wonderful power of the motion picture. Let me try to illustrate the difference between a true film and an illustrated lecture.

Do the Pictures Tell You the Story?

First, look at the group of three shots in Figure 1. You can see that it tells a story by pictures alone. It has all the elements of good drama. To get technical, it begins with exposition, it has rising action, a climax and a denouement.

Figure 1 (at right): this sequence of pictures tells its own story, has elements of good drama.



* President, John Campbell Films, Inc.

Do Your Talking Pictures MOVE...or Just TALK?

ment. In other words, it has a beginning and an ending — it tells a story.

You could add narration or sound effects and gain some additional information. But basically, this three-scene film stands alone, **WITHOUT** sound.

In this example, and in others to follow, think of each group of three scenes as an entire film. The principles that we're talking about apply just as well.

When Visuals Have to "Lean" on Words

Now look at Figure 2. If this film is run silent, we have a series of attractive pictures, but with no meaning. There is no story. The scenes gain meaning only if narration is added.

This is the "illustrated lecture" — a series of visuals put together almost at random, and achieving unity only through words.

The curious thing about the illustrated lecture is that you can reassemble the visuals in almost any order you want, and the sequence gains or loses nothing. See Figure 3.

If you try the same thing with a properly-constructed film sequence — one that is built carefully, with a true beginning and a true end-

ing — you wind up with a meaningless sequence, a jumble, as in Figure 4.

Here the continuity has been completely destroyed. Of the three scenes A, B and C, B no longer logically follows A, C no longer grows out of B, and so on, as they should.

Let me illustrate this another way. Imagine a bunch of blocks, stuck together at random, so that they make a single structure, but without form or pattern. Think of each of these blocks as a scene, a visual, without sound.

The structure will have no real "beginning": you could stand it in several different positions. You could move blocks — or scenes — from one section, and add them to another, without seriously changing the form of the whole. So it is with the illustrated lecture.

Tricks Are No Substitute for Continuity

Now, as we've seen, we can give this jumble of scenes a sense of unity with the help of narration. We can even use some tricks. If we start the lecture with an extreme **LONG SHOT**, an aerial view of a factory, for example, or a map of the world, we are fooled into thinking that this is a true beginning. Or, toward the end,

we can gradually bring in our music, and let it come up to a big ending.

But these are devices that are too often used to make up for lack of continuity in the visuals.

Let's use our blocks again, in the shape of a pyramid, to illustrate a correctly-built film.

We start with a foundation, the first layer of blocks. Technically, this is called the exposition — the facts and information which will be necessary later for the understanding of the whole.

We continue building the pyramid. This part is called the rising action: the building toward the climax — one scene on top of another, each scene growing out of the other, as they did in the three-scene film of Figure 1.

Finally, we come to the climax — the sequence that "makes the point" of the pyramid — the point of the whole picture. Sometimes, this can even be a single scene with a terrific wallop, the one scene that gives meaning to everything that lies beneath it.

This is true dramatic construction, and is the only type of construction that will psychologically permit emotion to develop.

Like a good film, the pyramid has stability. It rests solidly on its base. You can't remove

Figure 2: a series of attractive scenes with little meaning unless narration is added . . .



Figure 3: re-assemble the visuals any way you want; sequence neither gains nor loses . . .



Figure 4: try the same thing with a well-constructed film sequence and you get a jumble.



scenes from here and try to add them over there, without jeopardizing the whole. Every block — every scene — is **ESSENTIAL** to the whole, every block is doing its job. It has form and style. It's a nice, tight film.

The Test: Run Your Own Films "Silent"

Try this test with some of your own films. Run the film silent. See if it makes good story sense without the sound. Look for a sequence at the end of the film that "makes the point" — that really "wraps it up" — that gives a strong sense of completion, and I repeat, without narration.

If you don't find these things, the chances are that you have a picture that at least leans toward the illustrated lecture, that you're depending too much on words to tell your story.

Let me emphasize again right here that I'm discussing the sales film, the public relations film, the one designed to sell a product, concept or 'image.' I'm not talking about the teaching film, the training film.

Words Are Cheap; Good Design Worth Price

Now, let's be honest. There are a couple of disadvantages to making this properly-built film. One, it's going to cost more. You can't design and build an original structure — which is what every film should be — without spending more money. The illustrated lecture is a cheaper film because it is comparatively easy to make. It's been done thousands of times before, the pattern is well established. It uses a lot of words, and words are cheap.

Second, the correctly-designed film is going to take more time to produce. You can't bang it through, you can't rush it to meet a fantastic deadline. If it's going to be a really original piece, it's going to take time.

Third, you're going to need some courage. That fear that we talked about before is going to come up, because you'll be dealing with something fresh and original, but as yet untried.

But if you want to make more efficient use of your film dollar, if you want to sponsor truly exciting films that will persuade your audience, arouse it, charge it with the emotions that will make it buy, you've got to take these risks.

A Producer's View of Film Procurement

Well, you say, how can we reduce these risks? How can we be reasonably sure that we're going to have this kind of film, instead of a costly flop?

Let me try to give you some practical suggestions.

FIRST, select a few producers who are reliable, financially stable, and who have experience. To save your time, you might want to get them all together in a group meeting.

Tell them why you believe you need a film, and what job you want the film to do.

Then, tell them what your budget is. Don't make a secret of this. This, I think, is of a paramount importance.

Because if you request competitive bids, a lot of bad things happen. The producer tries to guess how much money he'll have to work with, and then tries to design a good film to fit it. But he's not sure he guessed right. And so, to safeguard his profit margin, he falls back on the old, sure control of using words, words that

Do Your Talking Pictures MOVE...or Just TALK?

are cheap to change, instead of telling the story with pictures. And so you wind up with the same, tired illustrated lecture.

Furthermore, you're liable to receive bids that range all over the place. This has confused many a sponsor. It shouldn't. There are an infinite number of ways to film any given subject.

But instead, if you state your budget, the amount of money you will pay for the picture, the producer is on sure ground. He will compete not on the basis of price, but on the basis of quality. In this way, you can be sure of getting the highest quality film for your money.

In this meeting with the producers, ask them to select the writer and director who will work on your picture.

Get to Know the Writer and Director

This is the **SECOND** step: interview the writers and directors they have selected. Spend time with them, take them to lunch. Do a real depth interview of them, and see some pictures they've written and directed. It doesn't matter whether they were produced by their present employers, as long as they worked on them.

Now I'm assuming that the writer has the talent and the experience to give you a good film. But over and above that, where the writer's concerned, try to find a writer with some genuine **INTEREST** in your subject, or better still, **CONVICTION**. If he hasn't this, you'll never get any feeling into your film, any emotion. Try to find a writer who is really dedicated to your subject and who can get excited about it.

Just a word of caution: some excellent writers are pretty poor talkers. You have to try to get inside them, sort of sense them out. It may not be easy, but by all means, interview the writer.

Need an Outline or Treatment? Buy It

By this time, you'll probably have a pretty good idea of who your producer is going to be. **THIRD** step: Perhaps, before you award him the job, you might ask him to submit his outline, or film treatment. Naturally, you should expect to pay for this, because he'll be well into the creative when he does a treatment.

Let's say that you accept his treatment, and award him the contract.

Many producers at this point go right into script. Personally, I prefer to go into storyboard, with only suggestions of what the narration might be. Doing a storyboard at this point forces the writer to think in terms of visuals, and that is what you want. Let the shooting script come later.

Here's Place to Analyze the Visuals

The **FOURTH** step, then, is to analyze his storyboard very carefully. This is the first visual presentation of your film, and it's an excellent index of the things we discussed before. Test the storyboard for good, strong visual continuity, its ability to tell the story without narration. See that the scenes follow each other logically, that one grows out of the other. See that each scene is essential: you can test this by just covering it up, and judging if it's really necessary. If it doesn't advance the story, then it's

so much dead weight. And finally, look for a sequence at the end that will wrap up your story, giving meaning to the whole, like the punch line of a good joke. If this end sequence is correct, it will deliver the emotional punch you want.

By the time you've approved storyboard, you should be prepared to relinquish just about all further controls. You've guided the producer up to this point. You've pointed the writer in the correct direction during the talking stages, you've applied controls during the outline and treatment stages. By the time the writer is into storyboard — and by the way, this is still in the writer's province — the form of the film should have taken pretty definite shape. If you start to make extensive changes at this time, you may be upsetting some delicate planning.

Really Good Pictures Have a Style

Now, just one more point, but it's a big one: the question of **STYLE**.

A good film must bear the stamp of **ONE MAN**, and that man is usually the director. If the director's the writer too, so much the better. But it is principally the director who will give your film a style.

Style in film is a subtle thing that most people won't even notice. But they'll notice the lack of it, and they'll sense that something is wrong. Style will give your film unity.

• • •

A quick summary:

Buying is an emotional act, and the well-made film is one that arouses the emotions to buy.

There is a fear, however, that a film will say the wrong things, arouse the wrong emotions.

Consequently, control is applied.

This control is applied in the area of words, because we are familiar with words, and they are inexpensive.

This results in films that are top-heavy with narration, the illustrated lecture.

But the illustrated lecture squanders the true power of film; its structure does not permit emotion to develop.

The true film is one that tells a story without words: it has a beginning and an ending, it has form and a punch line.

And the practical suggestions, how to be sure to get a true film:

Select a few reliable producers, and tell them your budget.

Don't ask for competitive bids.

Interview the writer, and try to find one who has a particular interest in your subject, even a conviction about it.

Test the storyboard carefully for visual continuity, and a punch line.

And finally, don't apply too much control. A film must bear the stamp of one man if it is to have style and unity.

One added thought. There is terrific competition today for the public's time. Don't squander your film dollar. Take courage, and put faith in your producer, your writer and your director. Make an outstanding film that appeals to the emotions. It will sell for you. 

Valerio Directs Audiovisuals for the Schering Corporation

The Schering Corporation has named Daniel J. Valerio as advertising service manager with responsibility for all audio-visual activities of that leading pharmaceu-



Schering's D. J. Valerio

tical manufacturer. He replaces Bernard Sherman, recently appointed Pittsburgh division manager of Schering.

The appointment was announced by Herman W. Leitzow, vice-president for marketing. In addition to film projects, Valerio's duties include the planning and administration of all scientific and technical exhibits and displays for medical conventions and similar expositions.

A native of Boston, Valerio holds a B.S. degree from Northeastern University College of Pharmacy, was in the retail drug field in Boston before joining Schering as a professional sales representative in 1955. He was named top salesman in the Albany Division in 1959 and appointed audio-visual coordinator in 1960.

* * *

Charles Lipow Now Assistant to President at Birns & Sawyer

☆ Former New Yorker Charles Lipow has been named assistant to president Jack Birns at Birns & Sawyer Cine Equipment Company (of Hollywood). He will also be directly responsible for all sales promotion, public relations and advertising for the company.

Lipow planned and directed the successful five-day Film Editing Workshop-Seminar in New York while associated with The Camera Mart, Inc. A graduate of the Department of Cinema at the University of Southern California, he also directed the first Animation Film Workshop-Seminar in New York in 1960. Active in the SMPTE, he was chairman of that society's College Liaison Committee (East Coast) prior to his return to Hollywood.

BUSINESS SCREEN EXECUTIVE

NEWS OF STAFF APPOINTMENTS AND A-V INDUSTRY DEVELOPMENTS

Ken Drake to Hanna-Barbera as Vice-President for Sales

Ken Drake has been appointed vice-president in charge of sales for commercial and business films at Hanna-Barbera Productions. He will serve both live action and animated commercial divisions of the West Coast studio company, according to H.B. executive William Hanna.

Drake, who will headquarter in Chicago, is the former v.p. in charge of production at Zapel Studios; was formerly associated with Gene Deitch and UPA Pictures in New York. Prior to joining the present company, as regional sales

manager of Central Sales in Chicago, he served as animation director for On Film.

* * *

Harwald Names N. Bertoia as Head of Admatic Division

Norman L. Bertoia is now vice-president in charge of the Admatic Division of the Harwald Company, Evanston, Illinois audio-visual equipment manufacturer. A former sales executive in the electronics industry, Bertoia will supervise sales and installations of the company's line of three automatic slide-and-film projectors: the Admatic, Sonomatic and Cinematic.



MPO's William Susman

Name William Susman to Board of MPO Videotronics, Inc., N.Y.

☆ William Susman, vice-president of MPO Videotronics, Inc., has been elected to the Board of Directors of that company. Announcement of the new board addition was made by MPO president Judd L. Pollock.

Mr. Susman will continue to serve as an executive producer. He has been with the film production company for eight years.

* * *

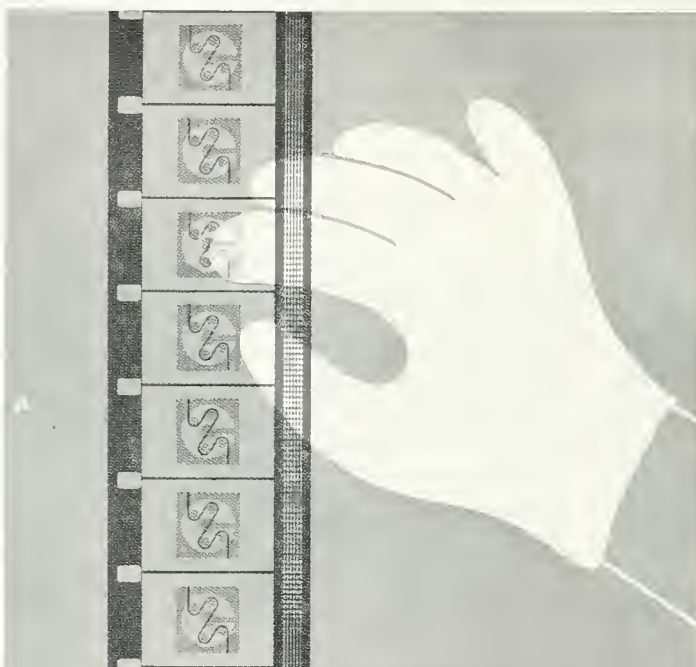
Photographic Director, Writers Join Staff at Calvin-DeFrenes

☆ The appointment of Valdis Berzins as Director of Photography and of Paul Kenworthy and Lowell Shaffer as writer-producers and sales representatives has been announced by the Calvin-DeFrenes Corporation, Philadelphia.

Berzins was born in Latvia and trained in Germany. For the past seven years he has been a director of photography for the Radio Corporation of America. Prior to that he served as a free lance cameraman in New York City and was affiliated with Kerkow Productions.

Kenworthy, who holds a master's degree from the Cinema School at UCLA, was formerly associated with Walt Disney Productions. He is best known for his photographic and directorial work in the production of *The Living Desert* and *Perri* while at Disney.

Shaffer, a graduate of Wooster College with a degree in chemistry, has been Chief of Motion Picture Production for RCA's Aerospace Communications and Control Division for the past seven years. He was formerly a writer-director for Goodyear Aircraft Corporation and holds credits for more than 100 industrial film productions as well as being an established screen writer.



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Co-Founder George A. Sauppe Retires at Spindler & Sauppe

The retirement of George A. Sauppe, one of the co-founders of Spindler & Sauppe, Inc., Los Angeles, from active supervision of that company has been announced. Following an extended tour of Europe with Mrs. Sauppe, he will serve on a consulting basis.

Together with the late Gustave Spindler, he founded the company as the West Coast distributor for E. Leitz, Inc. in 1924. George Sauppe's pioneer work in the field

quality unit. Originally manufactured as an accessory to the Leitz VIII's projector, World War II made it imperative to design and manufacture the projector as well.

* * *

Wilding, Inc. Appoints Roche, Taylor as Account Executives

New account executives in the midwest sales division of Wilding, Inc. are Thomas Roche and Thomas Taylor. Their appointments were announced by Clifford F. Weake, vice-president in charge of sales for the communications firm.

Roche is a former broker at A. G. Becker & Company, Chicago; Taylor was a member of the sales staff of Farrington Business Machines, Inc. Both men are Chicago area residents.

* * *

Ruth Hendler Joins MPO as Administrative Coordinator

Mrs. Ruth Hendler is now administrative coordinator and manager of office operations for MPO Videotronics, Inc. at New York headquarters. She will be responsible to Arnold Kaiser, vice-president in charge of sales and production.

Prior to joining MPO, Mrs. Hendler was office manager and personnel director of Fletcher Richards, Calkins & Holden advertising company; manager of the AGVA Welfare Trust Fund and office services manager and purchasing agent for the Mutual Broadcasting System.



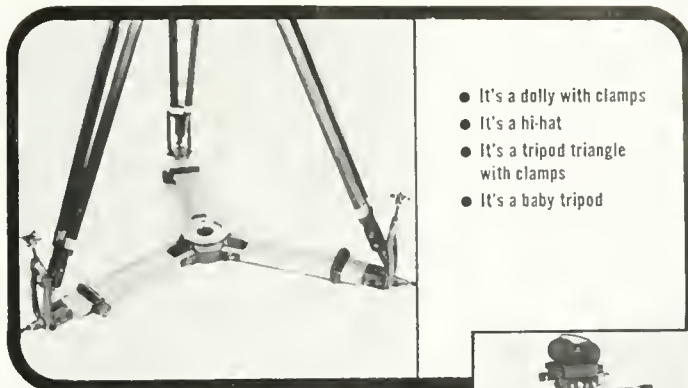
George A. Sauppe

of automatic slide-changing projection, in which the company is now pre-eminent, began when he was the Leica's first salesman in the U. S.

When the first production model of that famed camera was introduced in 1924, Sauppe first tried illustrated charts to demonstrate its unique features; then turned to a Leitz manual slide projector. Finding himself still limited in his talks, he saw the need for a projector that would work *automatically*, freeing the speaker to concentrate on his audience. The new tool must also insure a properly *focused* and *well-lighted* image.

Kodachrome film, introduced in the 30's, offered further potential for color slides in advertising and lecture exhibition. Out of these challenges, the Selectoslide slide changer was born in 1939. Many were used at the New York and San Francisco World's Fairs of that era.

One of the important features incorporated was the radial interchangeable magazine using spring steel slide holders to insure accurate focus and precision operating, while also acting as a slide file. The projector was designed, from the outset, as an "industrial"



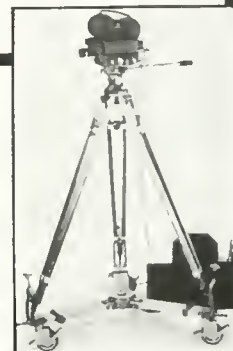
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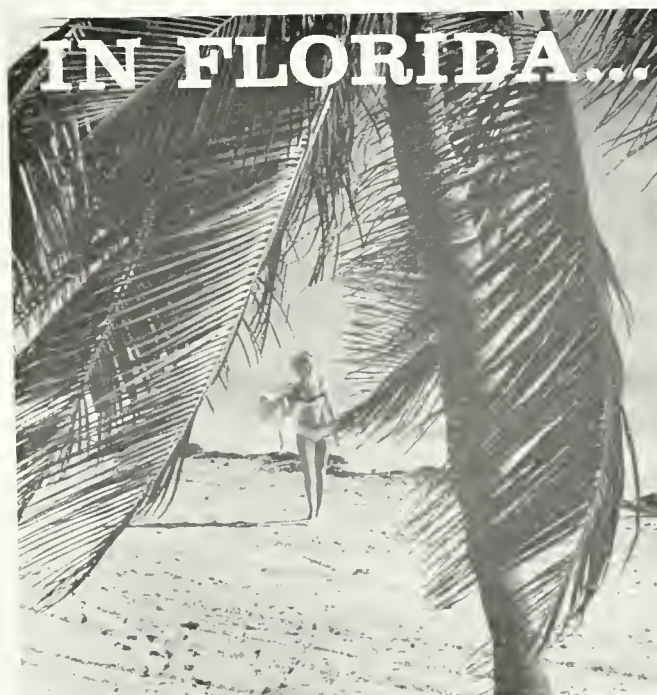
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Elect Mary Dooling President of Calif. Radio and TV Women

The new president of the Southern California Chapter of the American Women in Radio

and Television is Mary G. Dooling, long active in talent representation in New York and Chicago and now an artists' manager in Hollywood.



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WRITE FOR FREE CATALOG

BEN WILLIAMS REPORTS:
(CONTINUED FROM PAGE 32)

ditional industrial film. These are the television news spots and featurette releases. Although designed for TV, we do make other use of them, primarily in merchandising the support they give to dealers and distributors. We get a very nice reaction from these groups by telling them of our television and other publicity activities, both before and after the fact.

Other Groups Originate Films

Another quick case history. While we produce, or cause to be produced, the company public relations films, other groups do originate advertising, sales and other special purpose films. We try to see all of them and, where possible, to have a minor hand in their creation.

Not long ago we saw a 7½ minute sales film on a new high strength glass the company perfected for sliding glass patio doors and similar uses. It was pure sell, but had some exciting scenes in it.

We were able to salvage about 4½ minutes of film, put a new sound track on it and come up with a very attractive featurette on the research and development and application of this product.

We looked around for a way to get this film shown and found the Sterling Films' Bob Considine, Fran Allison show, *For Your Information*. This is a package of featurettes in 15 and 30 minute segments with Fran and Bob as hosts. It seemed like a nice spot for our film so we booked space, had one of our marketing men interviewed by Considine, and led up to his offering to show Considine the film.

The Television News Release

Far from being last in the list of film opportunities available to industry is the television news release. While not every company event that justifies a written news release is suitable for TV treatment, it is surprising how many good subjects are overlooked.

For example, our Public Relations Department was recently asked to set up dedication ceremonies for a new float glass plant at Cumberland, Maryland. We built our plans around a press tour and press conference, flying two plane loads of national and trade press to the plant. The nature of the event and this representation virtually assured us of good print coverage.

But we wanted to get everything we could out of this industry

ADVERTISERS' FILM WORKSHOP:

"first", so we planned on television, also.

While getting aerial views of the plant for the press kit we had the photographer shoot some movie footage as well. We also had him take scenes of company executives and press during the plant tour, shooting from a pre-written news script.

Labels had been prepared and mailing cans containing script and usage report cards were waiting. The exposed film was flown to the lab and 50 one-minute prints rushed to selected stations. We expect better than 50% pick-up, with one station reporting use on two news shows Friday and a week-end round-up on Sunday afternoon.

Let me emphasize that you have heard less than half of the story.

Our use of film goes beyond motion pictures. We have a broad and continuing program of slide and strip films — are utilizing the "Filmograph" technique with good results and use both photographs and art to illustrate home subjects offered to women's clubs and television personalities with their own conversational-type shows.

There you have it: one company's approach to a film program. We will be the first to acknowledge that it is not the final answer, but even in its present form, we feel it is one of the wisest items in our annual budget.

Our film programs are in constant use by our own people in the field *because they reach the people they want to reach, over a long period of time and at low cost per viewer.*

DISTRIBUTION: PARTNER
(CONTINUED FROM PAGE 36)

trends, are booking short subjects into some of the best theaters in the country, accompanying many top-grossing, long-run attractions. One short reached an average audience of almost 4,000 persons per playdate (or theater booking). Remember, these were people sitting in a darkened house, looking at a big screen, concentrating on the sponsor's message!

For a sponsored film to play in theaters there are a few guidelines that should be followed: it should be no longer than 10 minutes, the ideal running time. It should preferably be produced on 35mm film, although with the new 16mm color films, satisfactory blow-ups are obtainable. The entertainment quotient should be high. This doesn't mean that theater audiences won't sit still for a meaningful message, but it helps if the film is *interesting, fast-moving and colorful* — accent on *color*.

Commercial content must be tasteful, in keeping with the subject matter or storyline, and as unobtrusive as possible. Remember, theater managers can still feel the wrath of an irate patron! And just as the feature films of the mid-60's are more mature and sophisticated, so should the sponsored short subject.

* * *

SOCONY-MOBIL AT FAIR:
(CONTINUED FROM PAGE 38)

replay of the film and form the standard of comparison for all contestant drivers. These, along with the contestants' control position voltages are fed to three comparator circuits for each car, a comparator being required for each of the three functions. Here, the difference between the experts' control positions and those of the contestant is sensed. If the difference exceeds the adjustable threshold, or allowed error margin, a relay is closed which periodically reduces the contestant's score for as long as the error is maintained.

A second set of voltage comparator circuits for each car is used to sense a greater magnitude of error for an accident-causing condition. These accident detectors, however, are energized only for specific control errors at appropriate times in the film. This timing and control selection is accomplished by a second set of times magnetically recorded on the film.

More than nine million visitors are expected to view the Mobil test during the 1964-1965 Fair.



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Chief Grip for "New Interns" series (Homer Plannette) sets up ColorTran Focusing Quartz Light in basement of LA County General Hospital.

Right Lights Can Trim Film Production Cost

ANYTHING THAT CAN TRIM production costs while improving film quality is all to the good, independent film producers would agree.

Evidence that the use of the right lights can do just that, now comes from a veteran film producer currently doing a feature film for Columbia Pictures.

One of the sequences for *The New Interns*, being produced by Robert Cohn, required shooting down a long, winding passageway in the basement of the Los Angeles County General Hospital. Because of the high, vaulted ceiling and narrow walls, a number of lighting problems quickly became evident to Cohn and Chief Cameraman Lucien Ballard.

Their best estimate was that, using standard studio lights and bringing in a generator for power, it would take approximately eight men working a day simply to string cables down the long passageway and rig up the lights. But the shooting schedule was tight and Cohn, like any other producer, was concerned with keeping costs down.

Recalling a demonstration he had seen of new quartz lights by ColorTran Industries, Cohn arranged to bring in several ColorTran Focusing Quartz Lights, as well as Quartz-King Dual-1000's, and Quartz-King 500's. These are lightweight, compact quartz-iodine lights that weigh only a fraction of standard studio lights. More important, they operate directly from 120 volt line current, draw-

ing only 5.4 amps for the 650 watt lights and 8.3 amps for the 1000-watters. They require no generator or heavy cables, and can be plugged directly into a wall outlet, producing motion picture lights of high, constant intensity and constant color temperature.

In a fraction of the time it would have required to rig studio lights, the ColorTran quartz lights were plugged into baseboard outlets and positioned for proper coverage. Filming took place the very same day. When the time came to strike the set, the lights were simply plugged out of the wall, swiftly disassembled and carried back to the lot in a light station wagon.

Later, when fill-in shooting was required at the hospital, ColorTran quartz lights were again brought out and used to light windows, hallways and elevator entrances where space limitations (PLEASE TURN TO PAGE 64)

Small cart brings load of lightweight ColorTran quartz lights to hospital site for TV filming.



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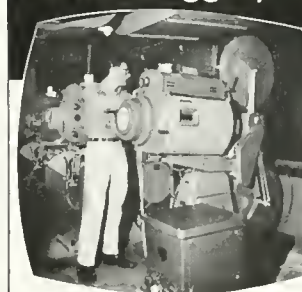
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Admatic 1964 Model Cabinet

Admatic, Sonomatic, Cinematic in '61 Rear Projection Line

Self-contained, automatic sight/sound projection has already proven its useful role on the dealer's sales floor, in exhibits, for lobby and window displays. The familiar, dependable Admatic, manufactured by the Harwald Company, has a long record of service in this field. It has a 30-slide capacity on its standard disc.

1964 developments in this line merit attention. The basic Admatic is an automatic slide projector with a 6-second change interval and a 16 x 23-inch picture. Now there's also a Harwald Sonomatic, with fully synchronized continuous magnetic tape for sound track and control.

And there's also the Cinematic, which puts 16mm sound pictures on the cabinet screen. Top-quality sound projection equipment by a national manufacturer is utilized within the basic Harwald cabinet. Model A is a Repeater-type which must be restarted at each cycle; Model B of the Cinematic is fully-continuous.

All models can be purchased outright or leased on convenient terms. Write Admatic Division, The Harwald Co., 1245 Chicago Ave., Evanston, Ill. for illustrated literature and prices.

* * *

HPI Offers Rear-Screen Unit For Technicolor 8mm "Instant"

Business film sponsors are finding new uses for short, silent, 8mm "single-concept" motion pictures, particularly for point-of-sale use. These films, which can be originally produced inexpensively, or adapted from existing material,

a-v equipment trade fair

NEW PRODUCTS & ACCESSORIES FOR PRODUCTION AND PROJECTION

are designed to catch the eye of a passer-by in a store, show-room, or exhibit and hold him long enough to explain just one particular quality of the product.

The Technicolor "Instant" 8mm cartridge projector has found a wide market among industrial film users, and a new compact rear-screen cabinet for the silent film projector which has been developed by Hudson Photographic Industries, of Irvington-on-Hudson, New York, should arouse even more interest.

The new sound-proof cabinet, the HPI Sonomute, will accept any Technicolor 8mm model

equipped with a "black" screen that permits clear viewing under normal store or exhibit illumination.

The HPI Sonomute can be easily operated from the viewing position. It has a birch wood finish, automatic interlock switches to turn off the projector when inserting cartridges, and a timed on off switch which shuts off the projector if left unattended. Ventilation is provided by a supplementary blower which is also silenced.

The HPI Sonomute measures 27 and 3 4 by 13 and 5 8 by 10 and 5 8 inches, weighs 30 lbs. and is priced under \$200.



Profile: Eclair NPR Camera

Eclair NPR Professional 16mm Camera Now Available in U.S.

Tradition looms large in the background of the new Eclair NPR professional motion picture camera, recently introduced in the U. S. For one thing, its maker is one of Europe's oldest and largest manufacturers of cine equipment, beginning as a film studio in the 19th century but turning to camera manufacture in 1909. The company's "Camerette" is well known.

The NPR (Noiseless, Portable, Reflex) was designed to be used with the new professional portable 1/4" tape recorders. It combines rugged construction, registration pin movement and an advanced reflex viewing system. "Easy to hold, thread and change and easier to follow action through the viewer" are among the maker's key sales points.

Take the NPR's reflex viewing system, for example. The shutter rotates at a 45-degree angle between the lens axis and the film plane. The front of the shutter is an optically flat, surface-coated

mirror. When in "closed" position, it reflects the image into the optical system of the finder. In "open" position, the image passes directly onto the film for the exposure.

Thru-the-lens focusing and viewing is said to eliminate parallax problems and the need for multiple finders, masks and time-consuming rack-over devices. Eclair notes that the new horizontal wiping shutter was designed because the cameraman pans horizontally at least five times as often as vertically.

Rotating Eyepiece Featured

A rotating eyepiece with a wide range of adjustment (18 diopeters) permits more cameramen to use viewers without glasses. The adjustment can be securely locked. Automatic eyepiece shutter on the NPR closes immediately when the eye is removed from the viewer; opens automatically on pressure. This eliminates danger of fogging and closing and opening of trap

doors. The eyepiece is capable of a double 360-degree swivel.

Not a self-blinded camera, the NPR was designed to meet studio sound requirements, utilizing components designed to be noiseless.

Motor is silent and drive from the motor to the shutter is direct, without gears. The transistorized governor-controlled motor also incorporates a sync pulse generator for use with 1/4" professional tape recorders.

NPR magazines accept 100, 200 and 400-ft. daylight loading spools and 400-ft. loads on standard cores. It was designed as a magazine-loading camera, with snap-on and snap-off facility. Other features: NPR was designed to accommodate the new zoom lenses; turret handles both Eclair bayonet mounts or "C" mounts for shorter lenses. The film transport mechanism uses a single pulldown claw and a single registration pin movement.

"Building Block" Principle

Engineered on the "building block" principle, whole sections of the camera are replaced as a unit, permitting rapid repairs without tying up the camera. Parts and repair facilities are now available in New York, Chicago and Los Angeles and other principal cities throughout the world.

Write the Eclair Corporation of America, 8078 Woodrow Wilson Drive, Los Angeles 46, California for a copy of a detailed new brochure on the NPR.

* * *

Export Model 250 Joins the Technicolor "Instant" Lineup

There's a new export model (#250) of the Technicolor 8mm Instant Movie Projector. It was made for use on foreign voltages (almost universally 50-cycles) and a convenient bottom switch, adjusted by ordinary screwdriver, makes it possible to set the device of any of the three voltage posi-

Quick change of magazine is feature of new Eclair NPR reflex camera . . .



tions. 110-120 V, 220-230 V or 240-250 V. An ingenious wiring system worked out by Technicolor engineers eliminated need for a special transformer. Weight increase is negligible.

Mast Introduces Model 135 a Random-Access Slide Unit

A new Mast Model 135 Random Access Slide Projector has been announced by the Mast Development Company, Davenport, Iowa. On receiving a digital com-



Model 135 Slide Projector

mand, the projector will locate and show within 3 seconds any slide in its magazine.

The Model 135 features a unique, inexpensive digital servo mechanism which translates the digital commands into corresponding positions of the slide tray.

Control is effected from a rotary digit switch, which is optionally installed on the projector or in a remote control unit. An actuator button, working in conjunction with the digit switch, energizes the digital servo and slide-changer mechanism.

Interchangeable slide magazines have a capacity of 49 slides each and accept any slide which has a 2x2 mounting. Lenses of varying focal lengths are available to suit a variety of business applications. Write the maker at 2212 E. 12th St., Davenport, Iowa for more details, prices.

AV Rear Projection Cabinet Has 22 x 28" Polacoat Screen

A new AV Rear Projection Cabinet has been introduced by Audio-Visual Research, Inc. at Pampa, Texas. Accommodating all standard 16mm sound projectors, the cabinet features a 22" x 28" Polacoat non-glare screen. A flawless, non-refracting mirror is said to permit distortion-free film presentation.

The maker also notes that this is "the only unit of its kind which provides the new Buhl wide-angle lens which can be built into the cabinet to provide full-screen presentation from projectors with two-inch lenses." The lens is optional at \$50.00.

An 8-inch speaker is built into



AV Rear Projection Cabinet

the AV Rear Projection Cabinet and it comes complete with cord and plug to fit any projector. Cabinet measures 65" high, 32" wide and 24" deep, is fitted with 5-inch casters and guaranteed for one year. List price is \$180. Write Audio-Visual Research, Inc., 205 East Kingsmill, Pampa, Texas for further details and literature.

Ultra-Compact Mini-Blimp by Sonex Designed for Arri-16

Mini-Blimp, which Sonex Engineering Co. believes is the smallest, lightest professional sound blimp in the world, is being produced for the Arriflex 16 in models (M) for 200' and (S) 100' configurations. The new blimp silences the Arri to a noise level comparable to a standard blimp, but does so at 1/5 the cost, according to the manufacturer.

Ultra-compact in design to gain maximum portability, Mini-Blimp is of aluminum construction, with neoprene and polyurethane lining, and weighs less than 12 pounds. Optionally, for those requiring even lighter weight, fiberglass versions are available; Model S weighs only 8 3/4 pounds, Model M, 10 pounds.

Model M provides 5 1/2 minutes of running time. Because of easy access design, reloads require less than 2 minutes.

Features of both models include reflex viewing, lens hood, matt box, footage counter window, Sonex sync motor, interior light, remote F stop and follow focus controls are available. Model S sells for \$199, Model M for \$279.50. Sonex products are sold with a 15-day unconditional guarantee.

For full details, write Sonex Engineering Co., Box 1189, Glendale, Calif. Please mention BUSINESS SCREEN when writing for data.

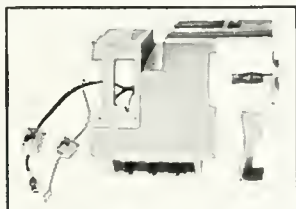
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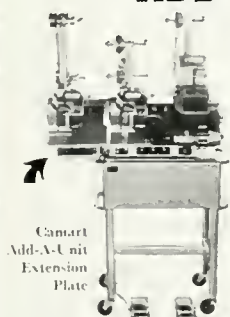
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PICTURES OF THE MONTH IN REVIEW

Wings to Land of Maya

**Latest Pan American Airways Film
Tours Mexico and Central America**

SPONSOR: Pan American World Airways.

TITLE: *Wings to the Land of the Maya*, 27 min. color, produced by Vision Associates, Inc.

The "Golden Triangle" of Yucatan, Guatemala and Mexico City promises to be a vacationland approaching the popularity of the Caribbean in the not too distant future. It has practically all the requirements — weather, new hotels abuilding, and governments keenly aware of the economic benefits of the Yankee tourist dollar.

Doing its part to promote the "Golden Triangle," which it serves with regular flights from Miami and New Orleans, is Pan American World Airways. Pan Am has a brand new film, *Wings to the Land of the Maya*, which does a lot to show why the area is growing in popularity so fast, yet still remains one of the least-exploited areas of Latin America.

Yucatan, once the most primitive and isolated of Mexican states, is changing fast. The capital, Merida, is known as the cleanest city in Mexico and its people the most friendly and courteous. Nearby are the Mayan ruins of Chichen Itza and Uxmal, which rival the ancient monuments of Egypt in their splendor. Off the coast is the island of Cozumel, with the clearest waters of the Caribbean. It is the newest of the tropic island paradises, and a real "in" place to go.

Guatemala offers spring-like weather in the highlands the year-around, and Indians little changed from their Mayan ancestors.

Mexico City, as contrasted to the pastoral picturesqueness of the lower points of the "Golden Triangle," is one of the swiftest cities in the world — a real cosmopolitan metropolis, and one of the most beautiful as well.

Vision Associates, which produced *Wings to the Land of the Maya*, has covered all the required tourist points of interest with beautiful photography and some live sound recorded on the spot.

Seymour Weissman, Vision Associates' writer and director, recalls one hectic problem that came up during production of the film. At Uxmal in Yucatan an Indian dance ceremony was to be performed during the afternoon on one of the ruined temples.

Mr. Weissman, and his cinematographers, Richard Shore and Bernard Hirschenson, arrived early to set up to shoot the event, but discovered that by some mix-up it had been postponed until after dark with only torch light provided for illumination.

Without a single photographic light available within 500 miles, and no chance to shoot the ceremony at a later date, Mr. Weissman had to think of some way to improvise and get the scene, which had already been written-in to the film.

The way he solved the dilemma was to dash back to Merida, 25 miles away, buy up all the available auto headlights he could find in the city (36), charter all the taxis in the Plaza for

battery power, and get back to Uxmal fast enough to wire up his lights on jerry-built stands. He got the scenes he needed and they came out quite well, too.

Wings also provides the debut for a new songwriter, "Attila," a 13-year old street singer of Merida, was recorded live on the street singing his own song.

Pan American will add the new film to its extensive library of travel films, which spans the globe. This new *Maya* film replaces an earlier version of 15 or more years ago.

BUSINESS SCREEN INTERNATIONAL: (CONTINUED FROM THE PRECEDING PAGE 24)

Learning to Live, produced by Eothen Films (who also produced *To Janet—a Son*, winner of a Chris Statuette award at the 1962 Columbus Film Festival).

The school film is intended to help the teacher through the introductory lessons on the human reproductive system. It illustrates the physical changes in adolescence and explains the reproductive process. By intercutting scenes of family, school, sports and youth activities, the film relates the biological details of sex with the problems of "growing up."

And for young adults, the same sponsor has released *According to Plan*, which briefly reviews sex instruction but concentrates on an explanation of the differing methods of contraception — discussing their merits and disadvantages.

Intended for use by marriage guidance counsellors, the film pleads the cause of family planning — in ways acceptable to all religious and ethical persuasions. Our London office will supply details on print availability in the United States. See addresses on page four.



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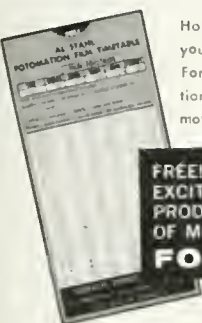
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Throughout *First Aid Now!* certain basic rules are emphasized: to immediately send someone for help, not move the patient and act quickly and calmly.

The film is available for free-loan use to junior and senior high schools, churches, industrial and community organizations and TV stations from Association Films, Inc.

* * *

Courtesy is Good Business

SPONSOR: The Dollar Savings Bank

TITLE: *The Sound of the Dollar*, 85 frame sff, color, produced by Rossmore Productions, Inc.

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(CONTINUED FROM PAGE 59) were an important factor. The quality of the take proved the professional caliber of the lights, while their compact size kept them well out of camera range yet permitted full coverage and control in close proximity to the subject.

Cohn noted that another welcome time and money-saver was the ColorTran MiniDyne electronic dimmer — a 234 lb. solid-state device that is easily hung on a light stand and controls any combination of quartz or incandescent lights up to 1000 watt total capacity. Cohn found the MiniDynes ideal for location use where lightweight equipment with professional capabilities has long been in demand.

FIFTH IFPA CONFERENCE: (CONTINUED FROM PAGE 39) fessional map of the Everest region.

In 1958, he was deputy leader of an expedition to Tibet in search of the "abominable snowman."

Leadership of the American expedition which conquered Mount Everest in 1963 is the most no-



Noted explorer and film lecturer Norman Dyhrenfurth will describe his experiences to members.

table recent accomplishment of this National Conference speaker and honored guest of IFPA. Many of his films have been shown on TV and before lecture audiences.

* * *

See Products at Trade Show

The IFPA Trade Show, an integral part of the Conference, will be held in the Embassy Room, the largest of exhibit areas at the Disneyland Hotel. Represented in the exhibits will be suppliers of nearly every important motion picture and audio-visual product or service.

* * *

Time to Confirm Reservation

The Disneyland Hotel, site of this year's Conference, should be contacted (Anaheim, Calif.) now to assure your room reservation.

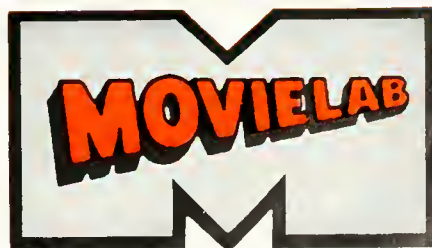
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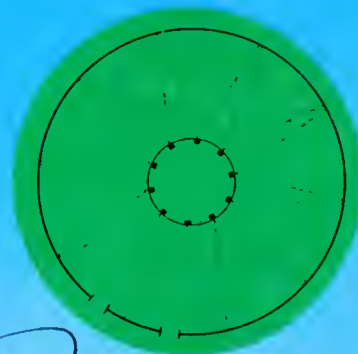
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Arthur R. Railton, Public Relations Manager, Volkswagen of America, Inc.

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(why VW sponsors 6 motion pictures)

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A TIME LIKE THIS	4,558	202,997
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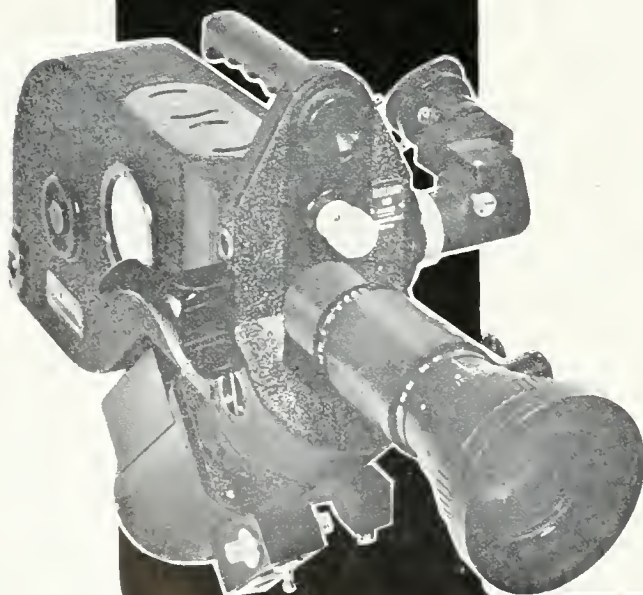
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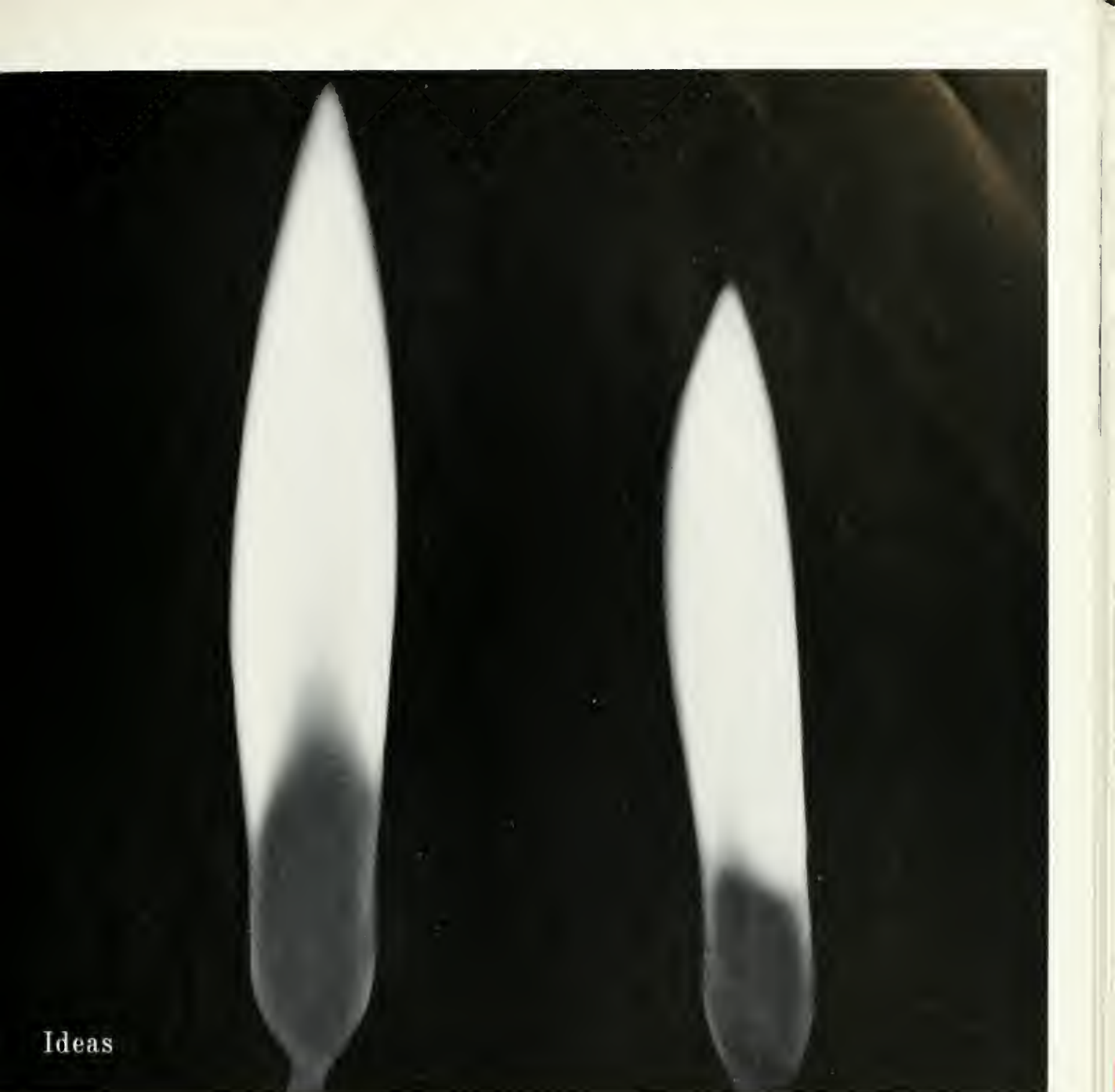
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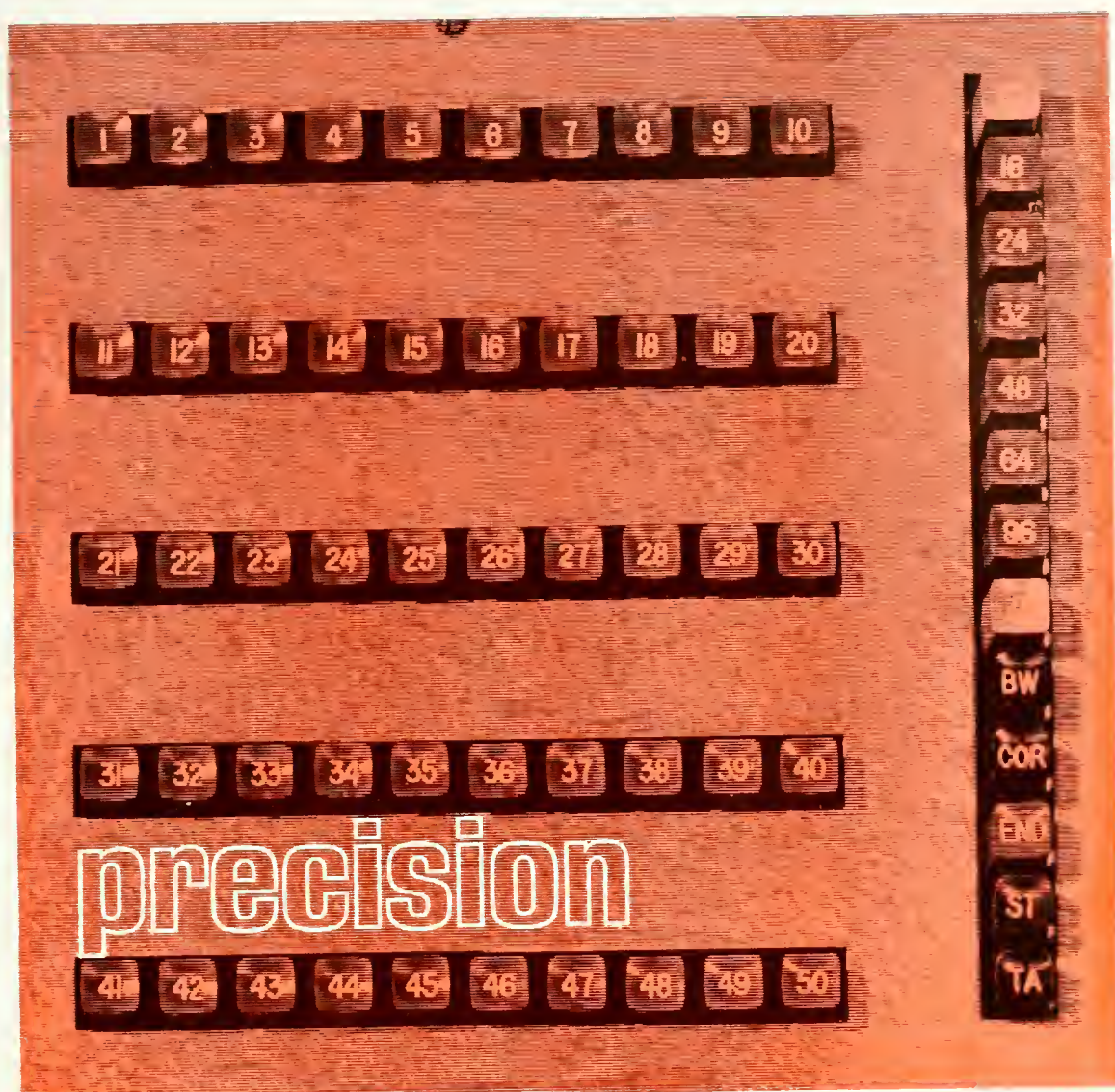
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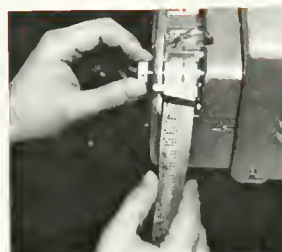
PLUS: THE NATIONAL DIRECTORY OF A-V DEALERS

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United Air Lines' Board Chairman to Keynote 25th Anniversary Convention of National Audio-Visual Association on July 18th

BOARD CHAIRMAN and chief executive officer William Allan Patterson of United Air Lines will "keynote" the 25th Anniversary convention of members of the National Audio-Visual Association when it opens its four-day meeting on July 18th at the Sherman House in Chicago.

Speaking on "Management Challenges in the Next Decade," this veteran of commercial aviation began his career in that field in 1929 when he left the Wells-Fargo bank to become assistant to the president of the Boeing Airline Company and Boeing Air Transport. He became general manager of United when Boeing joined three other airlines to form that transcontinental system in 1931. When Bill Patterson became president in 1934, United employed 1,000 people on a 2,600-mile system; today the company has more than 30,000 people at work along its 18,000 mile system.

"Quarter Century of Progress"

Convention general chairman Harold Newman, Kalamazoo, Mich. audio-visual dealer, called his selection "particularly appropriate" as NAVA observes its Silver Anniversary and concludes a quarter-century of progress "which parallels the growth of commercial aviation in the U. S."

Some 3,000 audio-visual business men and professional users of audio-visual media are expected to attend and to visit the 230-booth displays offered in the National Audio-Visual Exhibit, an integral part of the annual meeting. Theme of the 1964 Convention is "An Industry on the Move" reviewing the progress of the A-V field since the founding of NAVA in 1939.

A-V for Vocational Education

Forecasting the increased demand for audio-visuals through the Vocational Education Act for which the Congress appropriated \$183 million in April, Dr. M. D. Mobley, executive secretary of the American Vocational Association, Washington, D. C., will address convention delegates on "Your Road Ahead for Vocational Education" during the meeting.

Headlining the second general session is Dr. Neal Bowman, expert on business management, who will speak on "Pitfalls in Economic Illiteracy." His presentation will

cover what he describes as the "Five M's — Money, Machines, Management, Market and Motivation."

Although primarily devoted to the problems of audio-visual dealer members of the Association, a number of concurrent meetings of professional a-v groups will be held as usual during the four-day convention period.

* * *

Announce Program Details for "Day of Visuals" June 24-25

Suppliers and users of visual presentation tools and techniques will share program tasks when the National Visual Presentation Association holds its annual "Day of Visuals" program at the Hotel Commodore in New York City on June 24, continuing through the next day.

"Audio-Visuals: How and Why We Use Them" is the program theme as William J. Connelly, Plastics Division ad manager for Union Carbide moderates the opening seminar on the use of a-v in advertising on Wednesday, June 24. Herbert C. Rosenthal, head of Graphics Institute, Inc., will follow with a public relations seminar. Porter Henry, president of the company which bears his name, will preside over the a-v training session; Gerry Germain, sales promotion executive at Metropolitan Life Insurance Co., will moderate the final seminar on that topic.

"How to do it" workshop sessions will be featured on the second day, with that principle applied to the graphic demonstration of statistics and the technique of planning, organizing and running a meeting.

The annual "Day of Visuals" awards program will be concluded with the association's Awards Banquet program on the evening of June 24. Winning entries will be screened the following day for guests at the meeting.

* * *

Biological Photographers to Meet in New York August 27

The 1964 annual meeting of the Biological Photographic Association, professional gathering of biomedical photographers which includes many prominent medical film makers, will be held in New York City's Hotel Roosevelt on August 24-27. International in scope, the meeting will attract at-



W. A. Patterson, noted aviation executive, who will deliver keynote address at the NAVA Convention

tendance from many lands abroad including India.

General chairman for the meeting is Warren Sturgis, past recipient of the BPA's Louis Schmid award (highest honor given in biomedical photography). The noted medical film producer (Sturgis-Grant) is being assisted by Percy W. Brooks, Cornell University Medical College, serving as vice-chairman and program director. Motion picture arrangements are under the direction of Samuel C. Dunton, New York Zoological Park.

* * *

Society to Honor Management Films at October Conference

A first International Management Film Festival will be held in conjunction with the 19th International Management Conference of the Society for the Advancement of Management, Inc., in New York City on October 14-17.

Theme of the conference will be "The Bridge Between Science and Management" and films to be honored with appropriate awards will cover both technical management subjects as well as a special category to honor those films which deal with management in the general sense. Confirming acceptance of his membership on the Society's first Film Festival Committee, O. H. Coelln, publisher of BUSINESS SCREEN, will assist in the selection.

* * *

Oklahoma Hosts Short Course for TV Newsfilm Cameramen

Television newsfilm techniques were the subject of a short course attended by 54 military and civilian cameramen during the week-long Fourth Annual Television Newsfilm Workshop held at the (CONTINUED ON PAGE EIGHT)

What does MPO stand for?

A trade columnist, unable to answer the same question, finally gave up and quipped: "Good government." Quite right in a way. MPO does *stand* for good government—or good management, if you must be literal—but that's not what MPO *means*.

MPO does not mean Motion Picture Organization as is assumed by some folks who have a penchant for translating the letters on other people's license plates into memory props. Although MPO *is* a motion picture organization, it is much more than that, too.

MPO, although it is the world's largest producer of filmed television commercials and sponsored motion pictures, is also one of the most diversified companies in audio-visual communications. Besides MPO Videotronics, Inc. (television spots) and MPO Productions, Inc. (sponsored films), there are MPO Sales Meetings, Inc. (sales meetings, presentations, industrial shows, slide and film strips); the Repeater Projector Division (the Videotronic 8-automatic projector for sales and training); Kerbawy-MPO (complete A-V and industrial show services in Detroit); MPO-TV of California (complete West Coast facilities, staff and studios for films and commercials); MPO, Inc. (Chicago sales-service office); Special Projects Divi-

sion (military and government films and projects); Kenco-Tape Films Division (Print servicing, lab expediting, cataloguing, vault storage and shipping). MPO divisions cover *every* area of communications programming and counseling.

MPO maintains the East's largest, most modern motion picture facilities at the MPO Videotronics Center in New York (9 sound stages, 18 editing teams, screening rooms, shops) as well as a complete Hollywood production center. And MPO's full-time permanent staff of directors, cameramen, writers, editors and technicians regularly gathers more awards for creativity than anyone else in the business.

Next time you need a television commercial, sales training or public relations film, motion picture report, industrial show, sales meeting, sales projector, presentation, or want to consult about any audio-visual and communications project, call MPO. Ask for Judd Pollock. He's the "P" of the MPO. You see, back in the days when MPO was just a motion picture organization, it meant Madison, Pollock and O'Hare. MPO, 222 East 11 Street, New York 17, N. Y. (212) TN 7-8200.



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(CONTINUED FROM PAGE SIX)

University of Oklahoma on April 19-24. The course was sponsored by the U. S. Air Force, the National Press Photographers Association, World Book Encyclopaedia and the University.

Bob Shafer, WRCV-TV, Philadelphia, headed the faculty. He was joined by other representatives of the commercial news media including Howard Back, executive editor, National Television News, Detroit; Ernie Schultz, News Director, WKY-TV, Oklahoma City; and Houston Hall, WRCV-TV, Philadelphia, the NPPA Cameraman of the Year.

Faculty members from the Air Force were R. Pierson Smith, Arnold Air Force Station, Tenn. and MSG. Francis Grimaldi, of Offutt Air Force Base. Ned Hockman, motion picture production director and Dwight Swain, motion picture department, represented the University. Ed Fischer, Department of Communication Arts, attended from the University of Notre Dame.

Film Production Workshop at Long Island August 3 thru 28

☆ A motion picture production workshop will be conducted this summer at Southampton College of Long Island University, Southampton, N.Y., from August 3 through 28.

Instructor in the course, which will carry four credits, will be Merrill S. Brody, formerly a producer-writer for 20th Century-Fox, who has also produced 150 TV commercials and 14 industrial films. He has recently taught the creative and technical aspects of motion picture production at the School of Motion Picture Production in New York, UCLA and Wayne State University.

Tuition is \$150, plus \$50 for material, including film, processing and rental of camera and editing equipment. The workshop is intended for men and women whose vocation requires a basic knowledge of film production.

American Bankers Association Films Available on Free Loan

☆ The library of seven motion pictures on bank services, banking history, money management and career opportunities of the American Bankers Association is now available on a free loan basis. Association Films is offering the films to banks, schools, service clubs and for television showings.

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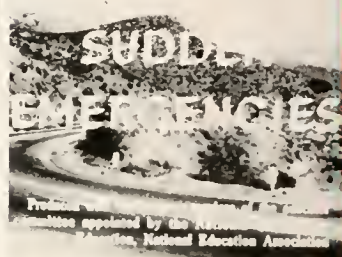
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Alcoa's Ralph Hoy (ctr) presents prints to Jack Copeland (l) and "Cap" Palmer, member of the Hollywood Museum committee.

Hollywood Museum Receives Two Historic Alcoa Films

★ Joining a growing list of national companies who are donors to the new Hollywood Museum, the Aluminum Company of America has presented two of that company's important, earlier motion pictures for the archives. Ralph L. Hoy, manager of exhibits and films for Alcoa, presented prints of *Unfinished Rainbows* (made in 1941) and *Color and Textures in Aluminum Finishes* to Jack Copeland, chairman of the Museum's non-theatrical film committee.

Unfinished Rainbows has been seen by 42 million people in the last 23 years and was the first

starring role for the late Alan Ladd. *Colors*, produced in 1958, has been shown to more than a million persons to date. Other sponsors have indicated interest in the archives.

* * *

MPO's Fine Arts Exhibition Has Auspicious Debut in N. Y.

★ The MPO Videotronics Fine Arts Exhibition, held at the production company's studios in New York on May 13 through 20, surprised almost everyone in the film and advertising business. As a first-time event, it really had no right to turn out as impressively as it did. From opening night, which brought forth a real log jam of advertising people, on through the rest of the week's run, large and enthusiastic crowds turned out to see the show.

Of the total of 292 works submitted to the exhibition, 276 were original paintings or drawings and 16 were sculptures. Lee Savage, creative director of Elektra Film Studios, whose paintings are included in many famous art collections, took first prize for an impressionistic painting titled "Rape". Second prize went to Jerry McDaniel, a free lance artist. Two third prizes were awarded —

one to Nelson Howe, an artist with NBC and another to Don Ivan Punchatz, an assistant art director at Ketchum, MacLeod & Grove, Pittsburgh.

All the artists whose works were displayed are engaged in working in the advertising industry, although most are not directly involved in designing or art direction. Many agency TV producers, copy writers, account executives and secretaries submitted their works to the show.

An awards jury of three eminent art critics — Dore Ashton, author and teacher at Pratt Institute; Anthony Bower, managing editor of *ART IN AMERICA*; and Peter Sely, Curator of the Department of Painting and Sculpture Exhibition of the Museum of Modern Art, did the judging.

In the original announcement of the show, MPO Videotronics pointed out that one of the objectives of the exhibition was to demonstrate the high level of creativity which exists throughout the advertising industry.

Marvin Rothenberg, MPO vice president in charge of creative services, said "creativity is not a 9 to 5 activity. We frequently find that the people we work with every day come up with fresh solutions

to the problems we face in filming commercials. These same people and their associates at the advertising agencies, with this existing showing have borne out our contention that the advertising industry is one of the last frontiers for people who want to express their individualism and sensitivity to the world around them."

* * *

New Vermiculite Product Film Shows On-the-Job Techniques

★ Savings of up to \$100,000 in construction costs are cited in a new 15-minute color motion picture on vermiculite masonry fill installation, just released by its sponsor, the Vermiculite Institute of Chicago.

It's All in the Wall presents case histories of various types of buildings in the U. S. and Canada, showing on-the-job techniques for insulating block and cavity walls quickly and economically. Sound-deading of partitions is also shown. The film was produced for specialist use among building contractors, owners and civic groups and is available on free loan (letterhead request) from the Vermiculite Institute, 208 S. LaSalle St., Chicago, Illinois 60604.

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In 1963 one of our films, MUSIC, THE EXPRESSIVE LANGUAGE, won more top awards than any other non-theatrical motion picture produced anywhere in the world.

In 1964, perhaps we will make such a winner for you . . .

CINE Awards "Golden Eagles" to 101

Council on International Nontheatrical Events Makes Annual Selection of Films to Represent U. S. at Festivals Abroad

THE COUNCIL on International Nontheatrical Events (CINE), organized for the selection of factual and documentary motion pictures which represent the United States at overseas film festivals, has entered its first "corporate" year under the leadership of Willis H. Pratt, Jr., film manager of the American Telephone & Telegraph Co., as president. Pratt was re-elected to that post at the recent Washington, D. C. meeting of the CINE Board.

During the week-long sessions, members of the non-profit organization also selected 101 films out of the 320 submitted for festival consideration as Golden Eagle winners, making them eligible for international festival showings. A list of the sponsored Golden Eagle winners appears in this issue and others will be published next month.

Cite Four as Honorary Affiliates

Four persons were named honorary affiliates in recognition of their contributions to film festival efforts for the United States. Joining former national chairman Ralph Hoy as recipients of this honor are Dr. William C. Carr, executive secretary of the National Education Association; Ambassador Myron Cowen, former U. S. Ambassador to the Philippines, Belgium and Australia; Kirby Grant, film and television actor and a former CINE board member; and Dr. Carolyn Guss, on the faculty of the Audio-Visual Center, Indiana University, also a former CINE board member.

A new member of the CINE

board is James Culver, formerly with the Library of Congress and the new treasurer-elect of the organization, succeeding Brig. Gen. Willard Webb, who became a vice-president. Also named to the board are Peter Cott, administrative head of the National Academy of Television Arts & Sciences, New York, and William J. Connelly, advertising manager, Plastics Division, Union Carbide Corporation, also of New York.

Other Officers of the Council

Officers for the coming year include vice-presidents Charles Dana Bennett, Farm Film Foundation; Thomas W. Hope, Eastman Kodak Company; Dr. Anna L. Hyer, Department of Audio-Visual Instruction, NEA; and J. Edward Oglesby, State of Virginia Education Department. Alden Livingston, E. I. duPont de Nemours & Co., was re-elected secretary and Dr. Harold E. Wigren, DAVI, remains as coordinator. John Flory, Eastman Kodak Company, is the group's recent past president.

Four organizations have become Sustaining Affiliates of CINE: BUSINESS SCREEN, Eastman Kodak Company, the National Association of Manufacturers and the National Education Association. Bill Snyder Productions was elected a Professional Affiliate.

Screened by Regional Juries

Films selected for overseas festival showings must meet special criteria. Golden Eagle winners were first submitted to regional juries; their selections were then reviewed in detail by the CINE (CONTINUED ON PAGE 14)

Selecting overseas film entries at recent Washington, D. C. screening (l to r): Capt. Joseph Beattie; The Rev. Michael Mullen, C.M.; J. Edward Oglesby; Anna L. Hyer; Rear: John Flory; Brig. Gen. Willard Webb.



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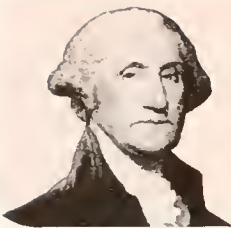
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DALLAS TO GENERAL HOLLYWOOD	164	MINUTES
DENVER TO GENERAL HOLLYWOOD	118	MINUTES
DETROIT TO GENERAL HOLLYWOOD	258	MINUTES
HONOLULU TO GENERAL HOLLYWOOD	310	MINUTES
HOUSTON TO GENERAL HOLLYWOOD	170	MINUTES
KANSAS CITY TO GENERAL HOLLYWOOD	173	MINUTES
MANILA TO GENERAL HOLLYWOOD	1140	MINUTES
MELBOURNE TO GENERAL HOLLYWOOD	1140	MINUTES
MEXICO CITY TO GENERAL HOLLYWOOD	188	MINUTES
MINNEAPOLIS TO GENERAL HOLLYWOOD	215	MINUTES
NEW ORLEANS TO GENERAL HOLLYWOOD	211	MINUTES
NEW YORK CITY TO GENERAL HOLLYWOOD	308	MINUTES
PHILADELPHIA TO GENERAL HOLLYWOOD	294	MINUTES
PHOENIX TO GENERAL HOLLYWOOD	60	MINUTES
PITTSBURGH TO GENERAL HOLLYWOOD	355	MINUTES
PORTLAND TO GENERAL HOLLYWOOD	116	MINUTES
SALT LAKE CITY TO GENERAL HOLLYWOOD	87	MINUTES
SAN FRANCISCO TO GENERAL HOLLYWOOD	58	MINUTES
SEATTLE TO GENERAL HOLLYWOOD	130	MINUTES
ST. LOUIS TO GENERAL HOLLYWOOD	203	MINUTES
SYDNEY TO GENERAL HOLLYWOOD	1050	MINUTES
WASHINGTON TO GENERAL HOLLYWOOD	280	MINUTES
WELLINGTON TO GENERAL HOLLYWOOD	1350	MINUTES

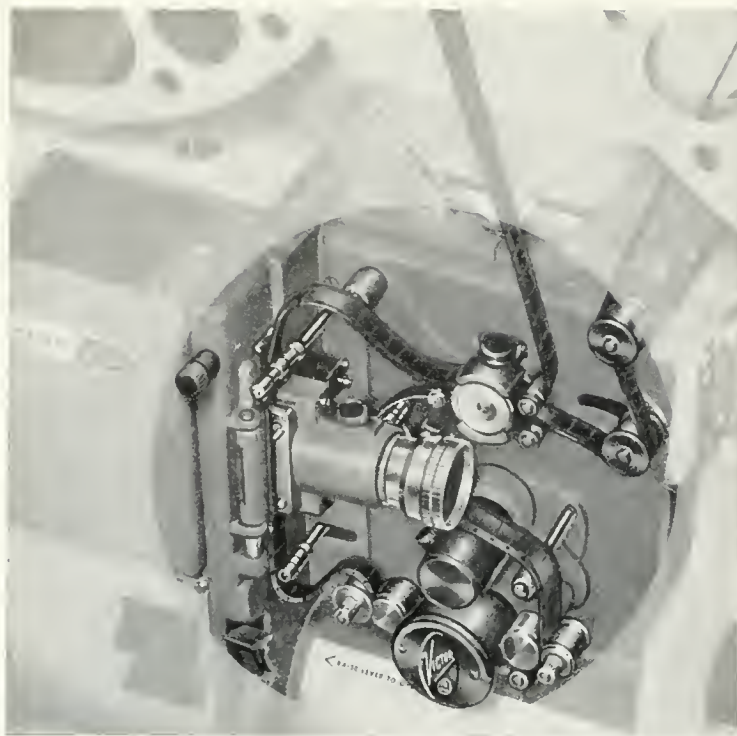


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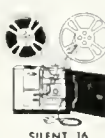
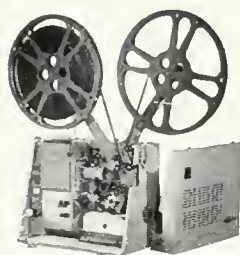
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Willis H. Pratt, Jr., president of CINE (I) at the screening session.

(CONTINUED FROM PAGE 12)
committee at its recent meeting. Winning selections included:

SPONSORED FILMS

The Art of Detection, 27 min., color. Produced by Vision Associates for National Tuberculosis Association.

Audience: general public.

Synopsis: detection of tuberculosis.

Atlantic City, New Jersey, 13½ min., color. Produced by Audio Productions for Atlantic City Convention Bureau, distributed by Modern Talking Picture Service, Inc.

Audience: tourists and conventioners.

Synopsis: Atlantic City as a vacation spot.

Beyond the Tooth of Time, 27 min., color. Produced and sponsored by Boy Scouts of America.

Audience: Boy Scouts and their families.

Synopsis: portrayal of Philmont Scout Ranch.

Big Span, 12½ min., color. Produced by Avalon Daggett Productions for Louisiana Department of Highways.

Audience: general public; designers and builders in highway construction.

Synopsis: Bridge building in Louisiana.

Bonanzaland U.S.A., 28 min., color.

Produced by Washington Video Productions for Bonanza Air Lines, distributed by Modern Talking Picture Service.

Audience: general public and television viewers.

Synopsis: shows scenic areas of four states served by Bonanza Air Lines.

Canadian Portrait, 28 min., color.

Produced by F. K. Rockett Productions for Crown Zellerbach Ltd. **Audience:** company employees and general public.

Synopsis: tree farming and production of paper and wood products in Canada.

A Dentist in the Classroom, 14½ min., color. Produced by Gilbert Altschul Productions for American

Dental Association. Distributed by ADA and Association Films.

Audience: grades 4 and 5.

Synopsis: a dental unit in the 4th grade.

Eclipse of the Quiet Sun, 27 min., color. Produced and sponsored by Douglas Aircraft Co. Distributed by Sterling Movies, U.S.A.

Audience: general public.

Synopsis: recent eclipse of the sun and nature of solar energy as observed from aircraft.

Fire Fighter, 19 min., color. Produced by Davidson Films for San Francisco Fire Fighters, Local #798.

Audience: adults and young adults. **Synopsis:** showing the specialized training and devotion to duty required of a firefighter.

The Homing Pigeon, 29 min., color.

Produced by Robert Ford Productions for American Racing Pigeon Union.

Audience: general public.

Synopsis: the techniques of pigeon racing.

In U. S. Hands, 28½ min., color.

Produced by Vision Associates for Pan American World Airways.

Audience: general public.

Synopsis: Pan American flight crews enact the principal roles.

Jamboree at Marathon (Higher and Wider) 14 min., color. Produced by Matteo Associates for Ex-Cell-O Corporation.

Audience: general public.

Synopsis: 11th Boy Scout World Jamboree held near Athens, Greece, seen through the eyes of Scouts of many lands.

Leave The Driving To Us, 3½ min., color. Produced by Fred A. Niles

Communications Centers for Greyhound Corporation.

Audience: visitors to the New York World's Fair.

Synopsis: Coast-to-coast U.S. tour.

Lifting — Man's Age-Old Problem,

11:48 min., color. Produced and sponsored by Aetna Life Affiliated Companies.

Audience: business and industrial workers.

Synopsis: Effects and methods of lifting.

Memorable Moments, 28 min., color. Produced by F. K. Rockett

Productions for Tournament of Roses Association.

Audience: general public.

Synopsis: the Rose Parade in a story format.

Miracle in Minnesota, produced by Empire Photo-Sound, Inc., for Minnesota Theater Company.

Audience: general public.

Not Without Hope, 23 min., color.
Produced by Marshall L. Faber
for Colorado State Department of
Public Health.
Audience: educators, medical per-
sonnel, general public.
Synopsis: social problems of the epi-
leptic.

OAO . . . Eye in Space, 9 min.,
color. Produced and sponsored by
IBM Corporation.
Audience: general public; junior
high school students and above.
Synopsis: story of the Orbiting As-
tronomical Observatory.

The One Who Heals, 28:40 min.
Produced by Centron Corporation
for American Medical Association.
Audience: national TV audiences.
Synopsis: illustrates various situa-
tions which involve both the
physician and the clergy.

Pineapple Growing in Hawaii, 15
min., color. Produced by Joyce
O. Roberts for Pineapple Growers
Association of Hawaii.
Audience: social studies (grades
4-6); general public.
Synopsis: major steps in growing of
pineapples.

The Priceless Laboratory, 25 min.,
color. Produced and sponsored by
Douglas Aircraft Company.
Audience: general public.
Synopsis: records the activities of
men sent to Antarctica during
Geophysical Year.

The Restless Sea, 60 min., color.
Produced by Walt Disney Pro-
ductions for the Bell Telephone
System.
Audience: general public.
Synopsis: work of oceanographers in
studying the sea.

Rice, 27½ min., color. Produced by
Willard Van Dyke for The Rocke-
teller Foundation.
Audience: secondary schools; adult
general public.
Synopsis: two American foundations
help Asian farmers grow more
rice.

The Road That Can't Rest, 22 min.,
color. Produced and sponsored by
Portland Cement Association.
Audience: general public.
Synopsis: how modern urban ex-
pressways serve the public.

Search, 30 min., color. Produced by
Cinecraft-Continental Productions
for Youngstown Sheet & Tube Co.
Audience: customers, engineering
groups, technical schools, etc.
Synopsis: fresh look at problems
encountered in modern steel re-
search; laboratory developments put
into practice in steelmaking after
actual trial runs.

Story of Du Pont Elastomers, 25
min. Produced by Audio Produc-

tions for E. I. du Pont de Nemours
& Company.

Audience: overseas manufacturers of
Elastomer products.
Synopsis: role of the company in
serving the rubber industry.

This Garden England, 20 min., col-
or. Produced by Empire Photo-
sound for International Minerals and
Chemical Corporation.
Audience: general public.
Synopsis: famed gardens in Eng-
land.

To Live Again, 13½ min., color.
Produced by Wilding, Inc. for
St. Barnabas Hospital, New York.
Audience: general public.
Synopsis: treatment and rehabilita-
tion of victims of Parkinson's Dis-
ease, particularly among the aged.

Toymakers, 28½ min. Produced by
Vision Associates for Smith, Kline
& French Laboratories.
Audience: general public.
Synopsis: insight into mental retard-
ation.

Twelve Hours of Sebring, 29 min.
Produced by Dynamic Films, Inc.
Audience: general public.
Synopsis: Sebring, Florida during
12-hour Grand Prix auto race.

USI Automation, 21 min. Produced
by John Goodell for U. S. Indus-
tries, Inc.
Audience: potential customers,
schools.
Synopsis: Sales promotion for mod-
ern shipping techniques.

What Is A Magazine Made Of? 20
min., color. Produced and spon-
sored by Family Circle, Inc.
Audience: creative departments of
advertising agencies.
Synopsis: process of creating edi-
torial features for Family Circle
magazine.

Wonderful World of San Francisco,
28½ min., color. Produced by Vis-
ta Productions for the San Fran-
cisco Convention and Visitors Bu-
reau.
Audience: general public.
Synopsis: a pictorial visit to San
Francisco.

World of a Girl, 19½ min. Produced
by Elektra Studios, Inc., for Scott
Paper Company, distributed by
Modern Talking Picture Service, Inc.
Audience: teenage girls.
Synopsis: girls from all over U. S.
express candid views on menstrua-
tion.

The World of Henry Ford, 35 min.,
color and b&w. Produced by
MPO Productions for Ford Motor
Company.
Audience: general public.
Synopsis: the story of Henry Ford's
19th Century.

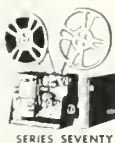
(Listings continued in next issue)



Klopman leans on "Moviematic"



Klopman Mills, Inc., a division of Burlington Industries, wanted to show their new color film "Man You Can Lean On" to 4500 top buyers and store training directors across the country, plus about 7 to 8,000 retail sales people. To do this they supplied each of their local representatives — *all women* — with a KALART VICTOR Moviematic Repeater projector loaded with a 16mm sound print of the film. These representatives then carried the convenient Moviematic to the store people. *Wherever* the buyer, Klopman pictured the "Man You Can Lean On" in the best selling atmosphere . . . and you can do the same for your business. With the Moviematic you're not selling in the dark. You can see what arouses your prospect's interest . . . then clinch the sale. That's because the last time you showed it, the film was rewinding itself ready for this time. Is Klopman enthusiastic about Moviematic? You bet! More buyers are specifying Klopman, not just any fabric. How about your product? You can purchase, lease or lease-to-buy the Moviematic. Ask your KALART VICTOR dealer or write:



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Chicago Hosts Industrial A-V Association

Business Audio-Visual Executives Elect McCaslin President
as Group Holds Annual Spring Meeting at Hotel Continental

KEY THEME of the recent national meeting of members of the Industrial Audio-Visual Association, held in Chicago's Hotel Continental on April 27-30, was defined by its program chairman, Paul Dowty, as "GTTP."

"Getting Through to People" in management as well as among the many types of audiences served by audio and visual tools was expressed in the relevant talks and demonstrations throughout the three-day program.

Ray, Palmer Featured Speakers

Featured speakers included Reid H. Ray, president of the Society of Motion Picture & Television Engineers, who talked on "The Age of Change," Charles (Cap) Palmer, Parthenon Pictures' executive producer, who broadened the meaning of "The New Mode in Manuscripts" and Dr. Martin J. Maloney, Northwestern University, who presented a humorously negative approach as he explained "How to Avoid an Idea."

R. C. McCaslin (Caterpillar Tractor Co.) is IAVA's new pres-



Bob McCaslin, President of Industrial Audio-Visual Assn.

ident-elect; LeRoy Vanderford (AT&T) was elected first vice-president and Harold Daffer (Honeywell) is the new second vice-president. Continuing in office as vice-president, Illinois, is John Hawkinson (Illinois Central RR); Ed Palmer (New England Bell) is the secretary-elect; assistant-secretary is Frank Stedronsky (A. B. Dick); and Fred Woldt (Illinois Bell) continues as the organization's treasurer.

Directors for the various regions elected at Chicago include Gerald McGarry (Eastern); Lawrence Warnock (Central); Martin

Broadwell (Southern); Howard Williams (Northern); and Vincent Hunter (Western).

Presents Plaque to Connelly

Banquet speaker on April 29th was Tom Campbell, publisher of IRON AGE. At this dinner event, retiring president William J. Connelly (Union Carbide) received the traditional IAVA service plaque from past-president O. H. Peterson (American Oil).

Among other noteworthy program events was the discussion of sponsored film use on television by Al Fields, public relations director of WGN-TV, Chicago; and a special forum on the "State of Eight" in which various experts in the field of 8mm projection equipment and processing expressed their views on recent developments in that dimension.

Review "The State of Eight"

Bob Colburn, George W. Colburn Laboratories, reported a 60% increase in 8mm print volume at that company, noting that 8mm print costs remained at about 60% of 16mm and that 8-to-8 printing was still definitely to be avoided.

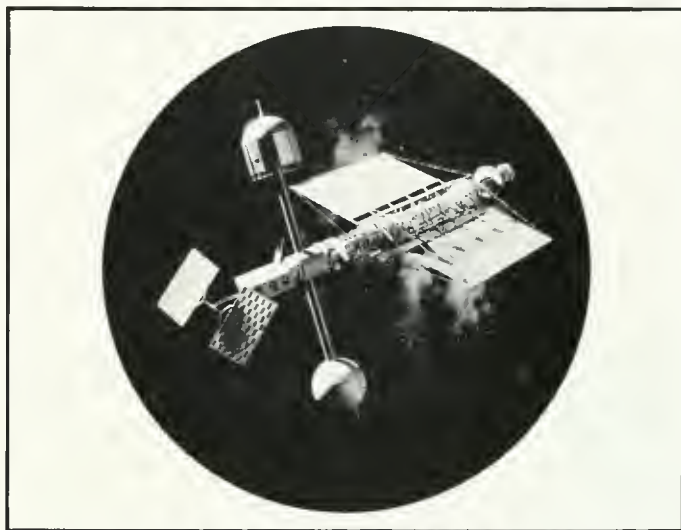
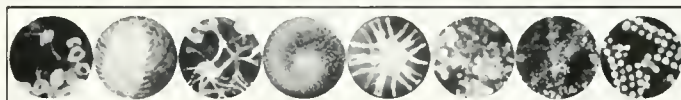
William Heddon, Calvin Productions' executive, talked on 8mm production from early phases to the present. He cited the recent problems in finalizing 8mm print standards within the SMPTE, noting that Eastman Kodak officials have introduced new frame sizes and a revision of the track area. This problem remains unresolved.

Equipment demonstrations included the MPO Videotronic "8"; the Fairchild "Mark IV" with its slide-in, no-thread cartridge principle; and the Technicolor "Instant" 8mm cartridge-load silent repeater projector.

Spotlight on Member Reports

As usual, members of IAVA took active roles in the program. Arch Smith (Humble Oil) briefly discussed a new research study on the effectiveness of that company's film program; Walter Hardy (Autonetics) described the growing closed-circuit television network operated within his company's facilities in the Greater Los Angeles metropolitan area.

Alan Yost (Bethlehem Steel) described a new executive A-V briefing room, used to communi- (CONCLUDED ON PAGE 88)



TOP TO BOTTOM: REACHING FOR THE STARS: FOR MARTIN/MARIETTA PRODUCED IN COLLABORATION WITH FRANK CAPRA. VOYAGE TO AMERICA: FOR THE UNITED STATES PAVILION PRODUCED IN COLLABORATION WITH JOHN HOUSEMAN. CHEMICAL MAN: FOR ABBOTT LABORATORIES. TO THE MOON AND BEYOND: FOR CINERAMA

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Advocating films for conservation education, Justice Douglas spoke on recent American Film Festival program at Biltmore in N. Y.

THE SIXTH ANNUAL American Film Festival, concluding with an awards banquet at the Biltmore Hotel in New York on May 1st, brought Blue Ribbon (first award) honors to producers, sponsors and distributors of 38 motion pictures and 10 filmstrips in the various categories of this educationally-sponsored event.

Over 1,000 registrants attended the four-day program, held under the auspices of the Educational Film Library Association. Festival visitors were primarily educators and professional representatives of

Hold 6th Annual American Film Festival

Justice Douglas, City Planner Lewis Mumford Address Guests as Film Librarians Honor 18 Titles With Blue Ribbon Awards

competing producers and distributors serving this field.

In addition to its awards program, the Festival featured lectures and panel discussions. William O. Douglas, Associate Justice of the United States Supreme Court, was a principal speaker, advocating the use of the film medium for conservation education. City planner Lewis Mumford (the subject of a Blue Ribbon-winning film); communications' expert Eric Barnouw, producers Willard Van Dyke, Stuart Finley, Martha Munzer and Maitland Edy were other featured speakers.

Frederic A. White, EFLA president, introduced past-presidents of the organization as presenters of the awards. The winning films will go on tour all over the U.S. and have been widely shown in recent years by educational television stations as well as at school meetings.

The complete list of 1964 Blue Ribbon winners follows. Within this list, the primary subject areas covering "social problems," med-



Emily Jones, Administrative Director of EFLA, is pictured with the noted social historian Lewis Mumford, honored guest at Festival.

ical, health and safety subjects and religious films are grouped in their relevant order; others, including filmstrips, are alphabetical.

BLUE RIBBON WINNERS

Agriculture and Natural Resources
• *Rice*, produced by Willard Van Dyke and sponsored by the Rockefeller Foundation.

Conservation

• *Heritage of Splendor*, produced

and distributed by Alfred Higgins Productions, Los Angeles.

Citizenship, Government, City Planning

- *How to Look at a City*, produced by George Stoney Associates and sponsored by National Educational Television.
- *Lewis Mumford on the City: Part 6, The City and the Future*, produced by the National Film Board of Canada and distributed by Sterling Educational Films (tie for top honors in this category).

Current Events

- *Eclipse of the Quiet Sun*, produced by the Douglas Aircraft Company and distributed by Sterling Movies U.S.A.

Economics and Consumer Education
• *The Marvelous Mousetrap*, produced by Norwood Studios for the Bureau of National Affairs, Inc.

Education and Child Development
• *Communicating with Deaf-Blind People*, produced and distributed by the American Foundation for the Blind.

Geography

- *The Great Unfenced*, produced and distributed by Harry Atwood.
- Guidance: Personal and Vocational**
• *The Professional Nurse*, produced by American Film Produ-

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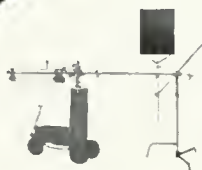
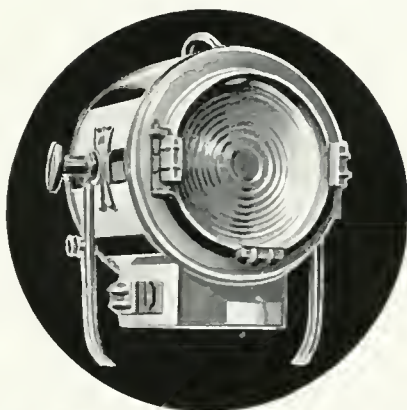
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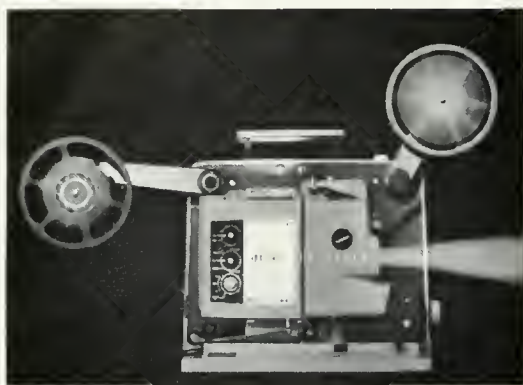
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BLUE RIBBONS:

(CONTINUED FROM PAGE 18)
tions — distributed by Modern Talking Picture Service, Inc.

History & Biography: Before 1850

- *Canals: Towpaths West*, produced and distributed by the Indiana University Audio-Visual Center.

History & Biography: After 1850

- *The Making of the President-1960*, produced and distributed (tv) by Wolper Productions.

Home Economics

- *The Pleasures of Chinese Cooking*, produced by Bob Bailey for Norge Sales Corporation; distributed by the American Gas Association.

Science: Elementary Grades

- *Gravity, Weight and Weightlessness*, produced and distributed by Film Associates of California.

Science: Biology & Chemistry

- *Exploring the Human Nervous System*, produced and distributed by Churchill Films.

Science: Mathematics, Physics, Etc.

- *Time Dilation, an Experiment with Mu-Mesons*, produced and distributed by Educational Services.

Social Documentary

- *Case History of a Rumor*, produced by the Columbia Broadcasting System; distributed by Carousel Films.

Sports, Recreation, Physical Education

- *Figure Skating*, produced and distributed by the National Film Board of Canada.

Film as Art

- *Pianissimo*, produced by Carmen D'Avino; distributed by Cinema 16.

Graphic Arts, Sculpture, Architecture

- *Discovering Line*, produced and distributed by Film Associates of California.

Literature

- *My Financial Career*, produced by National Film Board of Canada; distributed by Sterling Educational Films.

Music, Dance and Drama

- *Watching Ballet*, produced by On Film; distributed by City Center of Music and Dance.

Stories for Children

- *The Golden Fish*, produced by Jean Causteau; distributed by Columbia Pictures Corp.

The Church at Work

- *Luthiana Made the Difference*, produced by Burt Martin Associates; distributed by Presbyterian Church in the U. S.

Doctrinal Topics

- *Japan: Land of the Kami*, produced by Horizon Productions; distributed by Sterling Educational Films.

Ethical Problems

- *No Hiding Place*, produced by Talent Associates; distributed by Carousel Films.

Fund Raising

- *The Promise That Grew*, produced by Portafilms; distributed by Alsac (Indianapolis).



Lockheed-Georgia's C. M. Frank accepts award from Elliott Kone, past president of EFLA.

Industrial & Technical Processes

- *The Master Metal*, produced by Cosmo PR Corp.; distributed by Sterling Movies U.S.A.
- *The Giant Step*, produced and distributed by Lockheed-Georgia Company (tied for honors).

Personnel & Sales Training

- *This Is Dial-Comm*, produced and distributed by The General Electric Company.

Public Relations: Commercial Orgs.

- *The Exciting World of Stevens Fabrics*, produced by On Film for J. P. Stevens Co.
- *The Home-Made Car*, produced for the British Petroleum Corp.; distributed by Radiant Films.

(CONCLUDED ON PAGE 77)

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—Bosley Crowther, *N.Y. Times*

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—Alton Cook, *World Telegram*



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—Archer Winsen, *N.Y. Post*

—Judith Crist, *Herold Tribune*

—Rose Pelswick, *Journal American*

—Hollis Alperl, *Sat. Review*

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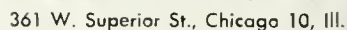


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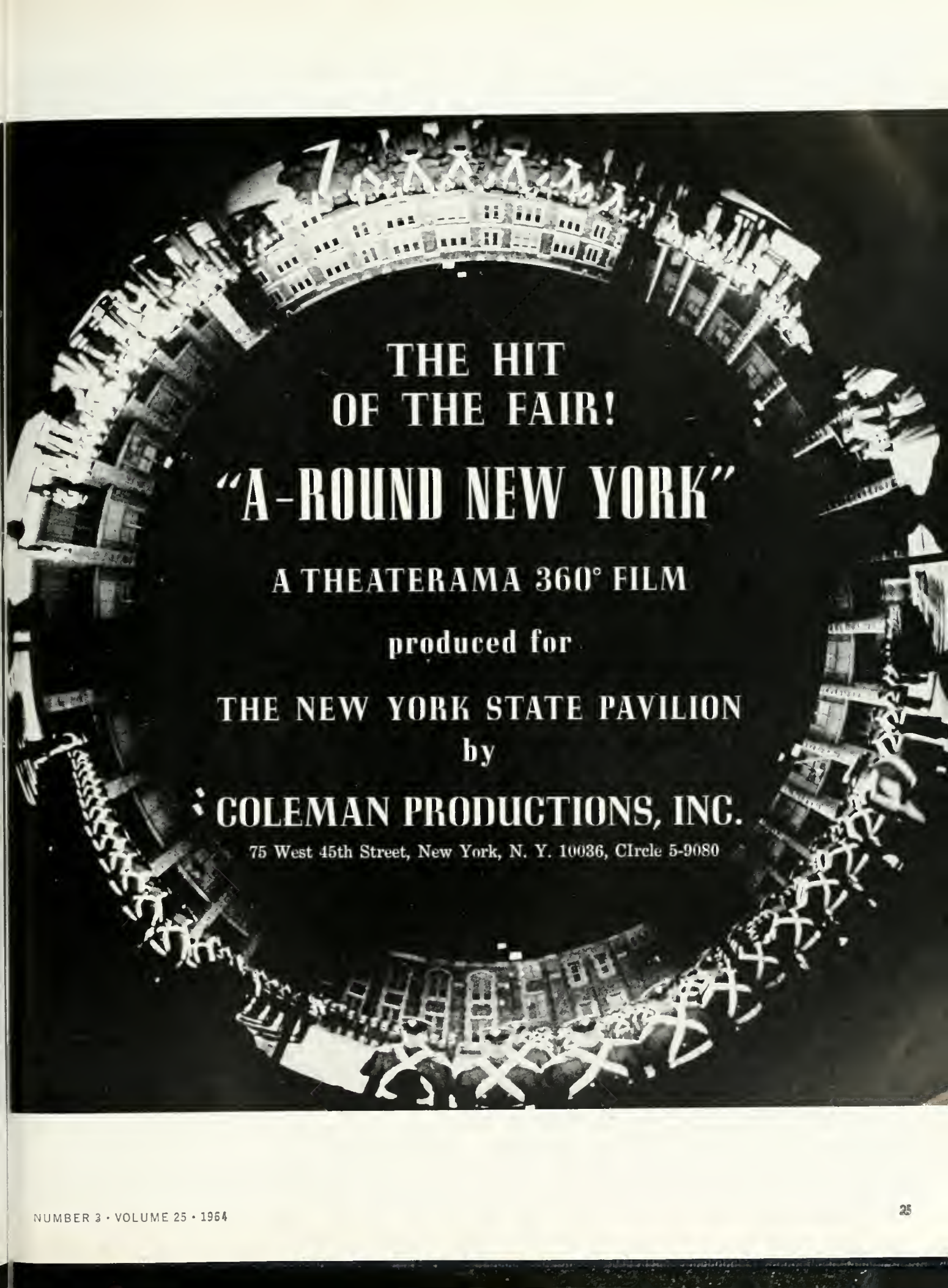
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Cash awards amounting to at least \$1,000 have been added to the laurels which will be given at the 8th annual San Francisco International Film Festival, to be held in that Golden Gate city on October 14-27. The cash awards were donated by Harold L. Zellerbach (also president of the Festival) and will be awarded to short films in the Film as Art (16mm) category, judged as "most deserving" by the awards jury for the Festival. □



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Award "Clips" to Year's Best Commercials

Leading Media Executives Attend Waldorf Awards Luncheon as American TV Commercials Festival Jurors Cite 52 for Honors

OVER 1100 advertising and production executives took part in the two-day program of the American TV Commercials Festival at the Waldorf-Astoria Hotel in New York on May 14-15. Included in the gathering at the Awards luncheon were five agency presidents or chairmen, 11 advertising, marketing or public relations heads within major companies and nine principal executives of broadcasting, advertising and production associations.

This year the event, as always the best-run film festival in the industry, featured two days of screening of finalists and winners, a reception sponsored by the Film Producers Association of New York, and a workshop on creative techniques conducted by a group of prominent production executives.

Weir Hosts Awards Luncheon

Chairing the award luncheon was Walter Weir, Chairman of the Executive Committee of West, Weir & Bartel advertising agency and current Chairman of the Festival's Council of Judges. Wallace A. Ross, Festival Director, coordinated the program.

Some 52 award-winning commercials were shown during the luncheon. CLIO statuettes were presented on stage to all winners of "Best of Product Category" and "Special Citations for Craftsmanship." Regional winners were not shown, in deference to the Regional Festivals that follow — in Toronto on June 4, in Chicago on June 9, and in Atlanta, Dallas and Los Angeles on dates later in June.

Shared by Agencies, Producers

Receiving the awards for "bests" and "runners-up" in the various categories were approximately 30 agencies and 40 production firms. Almost all well-known concerns in each field were represented at least once, but leaders in the number of awards won by agencies were: Doyle Dane Bernbach, Young & Rubicam, Grey, J. Walter Thompson and Papert, Koenig, Lois.

Leading the producer award winners were: EUE-Screen Gems, Rose-Magwood, MPO, Wyld and VPI

Preceding the presentation of awards there was a premiere of the Festival's annual review of

trends. Entitled *Hootenanny-Commercial Style*, the ten-minute film was produced and written by Richard Earle, of Benton & Bowles, and directed by Jim Rose, of Rose-Magwood Productions. ■

* * *

New England "Heritage Trail" Film Being Made by Bay State

✧ The first color film traversing New England's "Heritage Trail" is being produced by Bay State Film Productions, Inc. for the New England Mutual Life Insurance Company of Boston.

In announcing the picture, O. Kelley Anderson, president of the company which inaugurated mutual life insurance in America 129 years ago, said:

"People see a lot of our matchless six-state region along the Trail. Because New England Life has its roots in Boston — our charter was granted here by Governor Armstrong in 1835 — and because since then we have been intensely active in all six New England states, we are proud to sponsor this new film."

The picture will run 28½ minutes and a general announcement will be made on its release date later in the year. The "Heritage Trail" can be traveled in about 10 days and takes the visitor to every major scenic, historical and recreation area in that region. ■

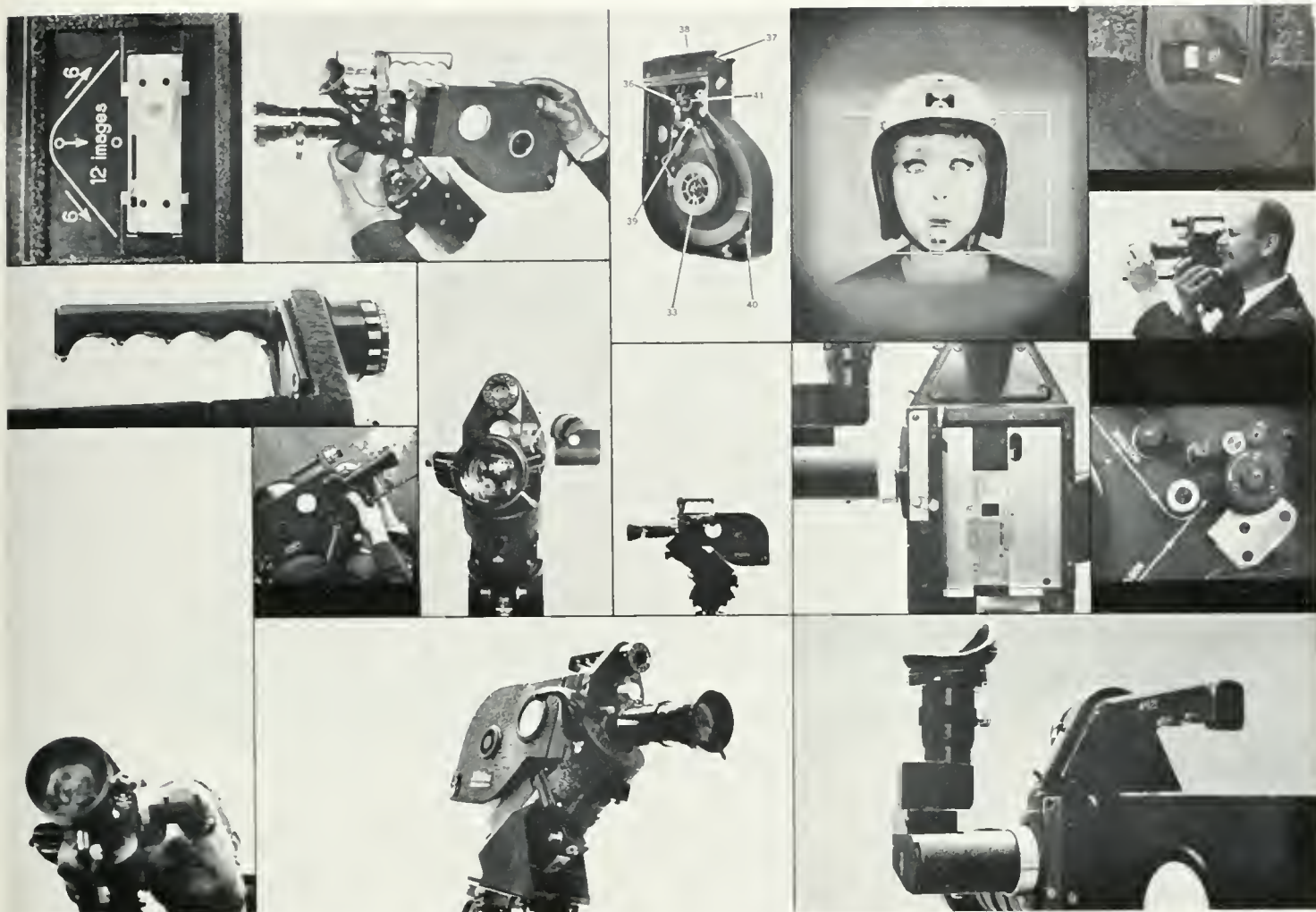
FILM ACCOUNT EXECUTIVE

If you sometimes find yourself thinking you'd like to tie up with a different kind of film producer — a small outfit, maybe, where things are relaxed and informal . . . where the staff is in dead earnest about craftsmanship and competence, but rather carefree where clients' whims are concerned . . . where there is a flow of new ideas and concepts to fuel your sales effort . . . where you can have a voice in company policy, and a chance to acquire a solid chunk of stock . . . reply to:

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BUSINESS SCREEN MAGAZINE

7064 North Sheridan Road
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This camera will radically change your thinking about film making!

Whether you make entertainment, documentary, educational, industrial or television films, you will now be able to make complete sync. sound films as easily as you once shot silent and recorded wild. Shooting sync. sound won't take any more time or cost a cent more.

The new ECLAIR NPR (Noiseless, Portable, Reflex) is the first professional 16mm motion picture camera to free the film maker from the tyranny of the sound camera. It is designed to be used with the new professional portable 1/4" tape recorder; can be easily handheld, when necessary, and is so quiet no blimp is ever needed.

This freedom from the impedimenta of film making is combined with rugged construction, registration pin movement and the world's most advanced reflex viewing system.

Before you plan your next film, re-examine your basic thinking about film making...see the new ECLAIR 16 NPR.

Now available for demonstration, rental and sale at the following franchised Eclair dealers:

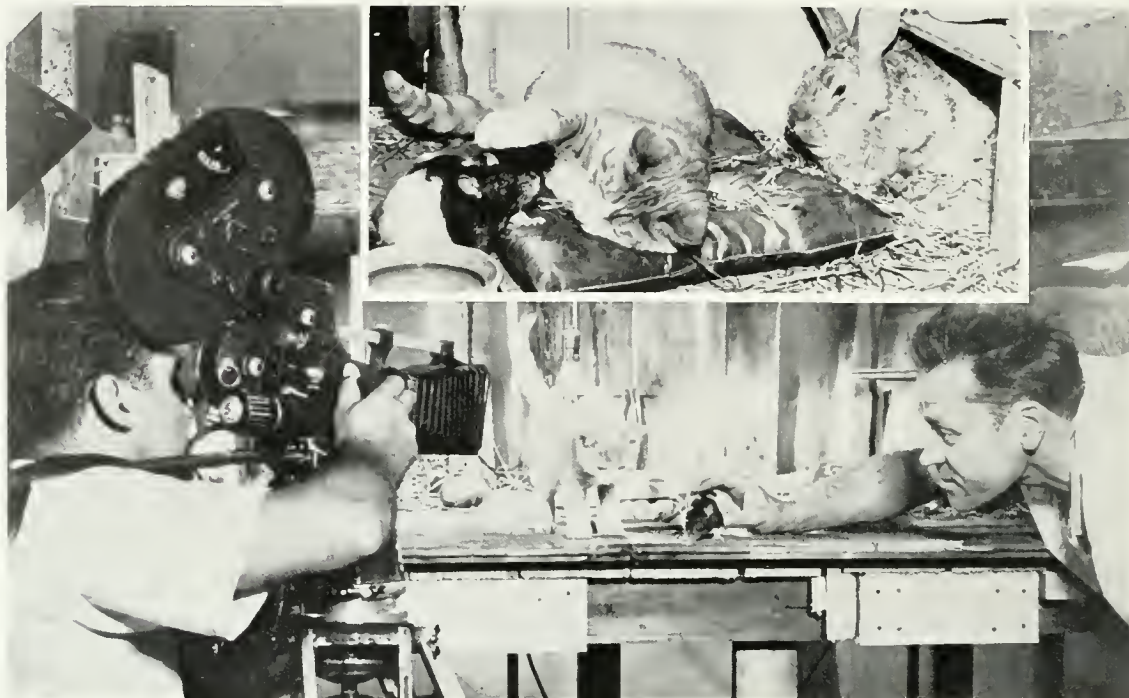
Los Angeles: Gordon Enterprises, 6362 North Cahuenga Boulevard, North Hollywood. Mark Armistead, Inc. (rental only), 1091 N. Formosa, Hollywood 46.

Chicago: Berrend Cine Corporation, 161 East Grand Avenue, Chicago 11, Illinois. *New York:* Florman & Babb-CECO, 315 West 43rd Street, New York 36, N. Y. Camera Service Center, 333 West 52nd Street, New York 19, N. Y. Or write for brochure to:

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California Exclusive distributors in the
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ARRIFLEX at work — ONE OF A SERIES *



ARRIFLEX® CAPTURES ANIMAL ANTICS FOR "MR. PIPER" TV SERIES

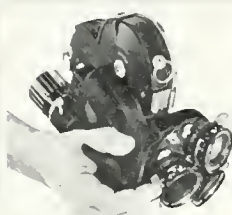
Director Vincent Vaitiekunas called it "directing the undirectables." Cameraman Joseph Seckeresh listed three major problems and a barnful of minor ones... namely, "Kookie the Cat," "Rupert the Rat," "Bessie the Bunny," and the supporting cast, a variety of fowl, fish and four-legged creatures. Filming "Animal Farm," an enchanting segment of Independent Television Corporation's new "Mr. Piper" TV children's series, starring Alan Crofoot, proved a hectic, harried and often hilarious assignment.

"When shooting 'Animal Farm,'" Director Vaitiekunas relates, "we had to change the speed of frames per second to acquire the desirable pace of animal movement (lazy, excited, etc.). Then we had to compose, find focus and shoot in a split second. Then follow unpredictable small animal movements in close-ups and medium shots while pulling focus.

"We needed a very flexible and responsive camera. Often, using wide angle lenses, we shot scenes inside stove pipes, garbage cans, crevices, overturned boxes, under a car, inside a harvesting combine—and somehow we always managed to squeeze our Arriflex into the most unlikely places.

"Then too," he added, "the main set was a barn. Plenty of pulverized straw, dust and animal hair (a cameraman's nightmare) went flying after a good fight between cats and rats. Yet with care we managed to shoot around 100,000 feet of film with no 'hair in the camera gate' difficulties. Perhaps these were the outstanding features of the Arriflex that helped us immensely..."

Thank you, Director Vincent Vaitiekunas. Need any more be said?

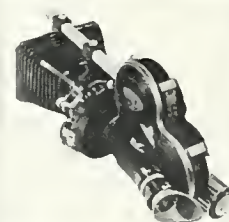


From the microscope to the missile range... from spot locations to sound stages... Arriflex professional motion picture cameras are the dominant choice of filmmakers in science, industry, and entertainment. They're lightweight, rugged, tremendously versatile—uniquely suited to a range of applications virtually without limits. Here are some of the features that give Arriflex cameras their remarkable capabilities:

• MIRROR-SHUTTER REFLEX VIEWFINDER • REGISTRATION-PIN FILM MOVEMENT • 21° DIVERGENCE 3-LENS TURRET • CONTOUR HAND GRIP • FRAMES-PER-SECOND TACHOMETER • COMPLETE ACCESSORY SYSTEM... lenses, standard and special-purpose electric drives, power supplies, time-lapse equipment, film magazines, sound blimps, tripods.

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YOU ARE INVITED to send us a description of your special use of Arriflex equipment.



ARRIFLEX CORPORATION
OF AMERICA

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IN THE LAND OF THE FAIR which covers 646 acres on Flushing Meadows, Film is King. All along the 40 miles of sidewalks, exhibitors are showing pictures that surround the viewer, project on sky-domes overhead, poke their light, shadow and substance through obscuring veils and provide a multitude of ideas and wares on a thousandfold screens. There is 70mm, 35mm, 16mm, 8mm, stereo and monaural sound and a virtual army was enlisted to operate and maintain the complex as well as the simplest, means of projection.

The 300 exhibiting companies and 66 nations at the Fair are joined by religious exhibits of many faiths in this kaleidoscopic exposition of man's material accomplishments, his future aspirations and his spiritual yearnings. The Fair is colorful and chaotic; it has areas of rare beauty in architectural design and an equal portion of garish. But, at this writing, it also had passed the first seven million mark in attendance and was on its way to the anticipated 80,000,000 visitors during the two-year span which ends in October, 1965.

Most notable, from our specialized viewpoint, this Fair has the greatest collection of audio and visual presentation hardware ever assembled on the face of the earth. There are 65 projectors in the Bell System Pavilion and 159 are required for *The American Journey* show in the United States Pavilion. Equally notable is the repeated use of circular theater designs. This is by all odds *the roundest show to date*, and in some ways, *the squarest!*

Lessons for exhibition sponsors abound in the manifold operational difficulties encountered in the first month of the Fair. Most of these have been overcome and they could have been anticipated in exhibits which use such complex electronic gear as that which animates the figure of Lincoln, for example, or the criss-crossing beams which put images around and literally on top of the viewer. Imagine a single show with 110 screens to cover!

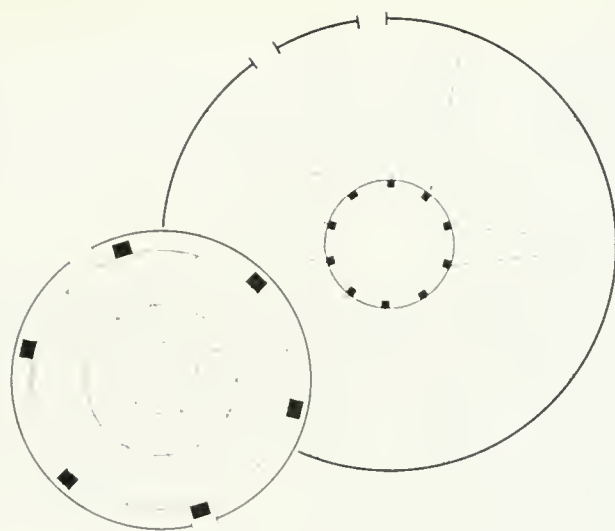
Fair exhibitors are learning fast that their guests have come to be entertained or, at least, bemused. They also want *action* and they get it in the innumerable exhibit "rides" which are Robert Moses' answer to Coney Island. The president of the Fair corporation has rare courage. His show is doing without fan-dancers and has practically exiled the paid amusement area. Instead, visitors are looking into the Futurama at General Motors, at the dinosaurs in Ford convertibles and at Michelangelo's *Pieta* in the Vatican pavilion.

Are the films at the Fair equal to the multitude and complexity of the projection systems? One of these has drawn widespread critical praise for the sheer joy which abounds on the three screens showing *To Be Alive!* in the Johnson pavilion. *The Searching Eye* is a cinematic, imaginative treat for visitors to the Kodak exhibit. Audiences feel they are literally *in* the action of the 360-degree tour *A-Round New York*. The Moody science films are familiar fare in our field but wondrous to behold again in the Sermons from Science theater.

The "People Wall" in the IBM pavilion is a show itself but there are also nine screens in action all at once as this exhibitor illuminates the science of the computer. Smaller but imaginative techniques are found in the "well" of the *Patterns in Sports* film and in the spherical projection globe of the Berlin pavilion. Cinerama keeps pace with Walt Disney as a major Fair creative source; there is a Cineramic *Voyage to the Moon and Beyond*; and the episodic, multi-screen *American Journey* of the handsome United States pavilion.

This is after a brief, first five weeks after the Fair's on-the-button opening day. It is before the onslaught of the *real* business of the Fair when the schools are closed and vacations begin. And there is the prospect of what might be an even more interesting second year to come. Stimulated by such successes as *To Be Alive!* there will be courageous sponsors who can replace less worthy film fare in '65.

What can be taken from the New York Fair to the innumerable industrial shows, to state fairs? What lessons are to be learned in time for the important Canadian exposition just a few short years ahead? The following 30-plus pages are devoted to the pictures taken by our own Bob Seymour and hundreds of lines of detail on the shows. •



The editors of Business Screen present:

A Pictorial Report on Audio and Visual Exhibition Technique at the NEW YORK WORLD'S FAIR

**32 pages of exclusive pictures and text
on innovations in production and projection
among principal exhibitors at the fair**

*A scene from the Tower of Light show exemplifies participation
at the Fair of many of these leading U. S. industrial companies.*



Fair by Moses: Pictures by Bob Seymour!

An Editorial Foreword to This Special Report

THE PICTURES which thoroughly illustrate these pages on the New York World's Fair are about 90% exclusively *ours*. So is the text. And here's the reason.

Our Eastern Bureau chief, Bob Seymour, spent 12 long days on the Fairgrounds, totaling about 120 long hours, during the first month after opening day. He clocked 165 miles on his pedometer, shot up 347 negatives from which the more than 100 illustrations in this section were gleaned, and he ate (and survived) 27 hot dogs, saw every exhibit at the Fair at least twice (some four times) and waited in all the lines just as you will have to when you go to the Fair.

He advises Fairgoing readers: plan your route before you get there. Don't wander about aimlessly or you'll waste hours in backtracking. Bring your lunch or learn to live on hot dogs, for the restaurant queues are usually the longest at the Fair.

The longest wait at the Fair, among industrial exhibits, is usually at the Ford pavilion, which also has the shortest ride. GM, on the other hand, has probably the most efficient crowd-control system at the Fair and has been aver-

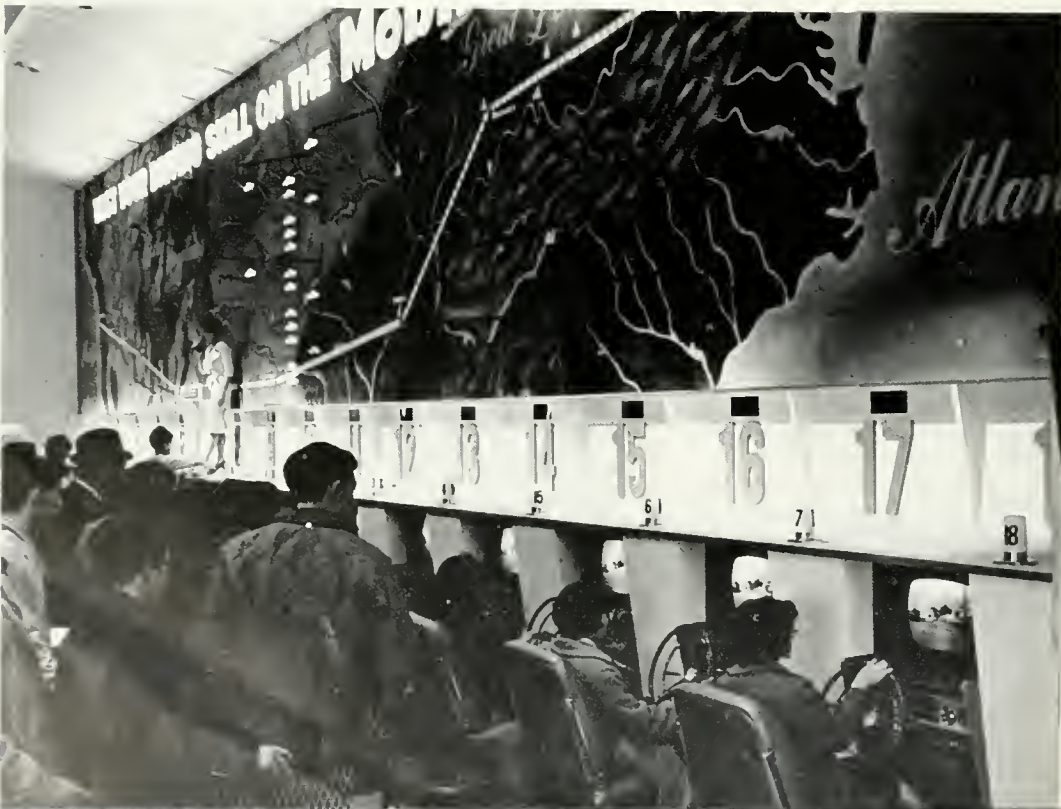
aging only a half-hour wait on normally busy days.

This was a rugged first month and most of the sins of omission and dereliction have been corrected. We'll risk a prophecy that there will be some new films in some of the pavilions before the year is out; certainly a good deal of replacement production for the 1965 edition.

Logistically, he reports, the Fair management would have done better to spread the big attractions around to distribute the crowds more evenly. On a given day, for instance, the Transportation area may be crowded beyond capacity, while parts of the State and International areas and *all* of the Amusement area have much less than normal capacity. A big crowd at one exhibit tends to spill over into other nearby exhibits.

We owe a postscript of thanks to Barbara Skeeter who helped us with invaluable detail on Reevesound projection system installations. And we'll close this forward with this thought: The New York World's Fair is the largest single factual film theater in the history of mankind, a vast testing ground for projection systems and *a good place to visit!*

The Mobil Pavilion offers the only audience participation show at the Fair. Simulated Economy Run "game" involves 18 drivers who view same films via closed-circuit telecast into windshield-screens. Scoring is by data processing system; map reports driver's progress. Setup was created by Wilding-Dramaturgy; films were lensed by Tom Willard.



Capsule Reviews of Films at the Fair

This brief digest of some 24 principal exhibits featuring films (and slides) also "rates" some of the shows seen during the preparation of the picture and text reports in these pages.

Bell System: ride in your own arm-chair past 65 screens you won't see as screens at all . . . films by Owen Murphy. A technical tour-de-force; all it needs is "lighter" touch.

Chrysler: Bil Baird's charming marionettes are introduced on film which is, in turn, introduced by Bob Hope. You can't beat that.

Du Pont: live actors talk to actresses on several screens, pass flowers from hand-to-screen in this clever, tune-ful commercial presentation well worth seeing.

Eastman Kodak: lots of smaller screens and two big ones on which to see "The Searching Eye" and an Eastman Chemical-textile film produced by Filmex Bright, imaginative and impeccable.

Festival of Gas: A delightful, short Owen Murphy puppet film on three screens.

Billy Graham: the noted evangelist in Todd AO with a message on "Man in the 5th Dimension."

Greyhound: all-too-brief coast-to-coast film in CinemaScope (produced by Fred Niles), showing on big, wrap-around screen.

IBM: 500-seat "People Wall" carries you into the middle of a multi-screen explanation of life in the computer age. It's clever, humorous and slick.

Johnson's Wax: probably the best film at the Fair, "To Be Alive!" is happiness itself, completely non-commercial and a "must!"

International Pavilions: there's a projection idea at Berlin; sound and scenes in Ireland; a beautiful pavilion (Spain) with documentary films to match.

KLM-Cinerama: Graphic Films co-produced this star-studded journey "To the Moon and Beyond" with exciting scenes and sound.

U. S. Navy & Marine Corps: the "you are there" feeling engendered by the Jam Handy-designed Cine-Globe Cruiser in which to see jets and nuclear subs as if you were riding aboard.

New England: multi-free-hanging screens give many impressions of "The Faces of New England."

New York State: you haven't seen it until you're in the middle of this 360-degree picture produced (with great skill) by Harry Coleman.

Maryland: has the Milner-Fenwick picture "O'er the Ramparts" on the origins of The Star-Spangled Banner; voice of Arthur Godfrey.

Patterns in Sport: seen from a "looking down" position with a real feeling of action. See in General Cigar exhibit area.

Port of N. Y. Authority: a film ride via helicopter in another 360-degree picture, produced by Fred Niles and shown on 10 panels all around the viewer.

Protestant Center: the much-discussed film "Parable" (also a Niles' production). Strong stuff.

Sermons from Science: showing the best of Moody science pictures hourly and worth seeing.

Tower of Light: films are all over the place but not worth the quantity approach. A bore.

United Air Lines: film takes you "From Here to There" on a jet plane. Interesting patterns as viewed from aloft.

United States Pavilion: there is the "major" Cinerama ride past 110 screens and the introductory "Voyage to America" with its immigrant background, produced by Graphic Films and John Houseman.



World's Fair Exhibitors Sponsor Short Films to Show on RCA Closed-Circuit Color Network

MANY OF THE NATION'S leading companies with exhibits at the Fair are sponsoring five-minute motion pictures for showing exclusively on RCA's closed-circuit color television network on the Fairgrounds.

About 75 firms, thus far, are planning to supply films for the 300-set network, including Time, Inc., National Cash Register, Eastman Kodak Company, General Cigar Company, Ford Motor Company, Schaefer Beer, American Express, Formica, General Foods, Socony Mobil, Bell System, Chrysler, DuPont, IBM, General Motors and New York Airways. These films will run the gamut from things to do and see at the Fair to the new uses for helicopters. At this writing (late in May) about 150 sets have been installed at various sites around the Fair, half of them in VIP lounges of the big pavilions. By the middle of June, most of the other public location sets will have been set up.

While most of the sets are located indoors — largely in public and private lounges — a few are outdoors and operating only at night — at the Denmark and Chunky Candy pavilions, for instance. National Cash Register has a set in a prominent place in its pavilion. Bell System has six sets, and IBM has five.

All the sponsored films to be shown on the network are institutional in nature — Fair-oriented and non-commercial. They will

range from reviews of what is going on inside the pavilions to things about the Fair that people would not normally know about —



RCA color television set at the Danish pavilion. Network will be completed by middle of June.

odd facts, odd jobs, even movie shots of the Fair under construction.

"Since it might take as much as three weeks for a visitor to see everything at the Fair," says James M. Toney, Director of RCA's World's Fair Operations, "the closed-circuit network will help visitors see many things they might otherwise have missed."

Mr. Toney said the color TV network — largest of its kind in the world — will be programmed to make the Fair "more interesting, entertaining and informative for all visitors."

U.S. Steel Corporation, for example, has made a color film (by

MPO) on how the Unisphere was designed, fabricated and erected as a permanent reminder of the Fair's "Peace Through Understanding" theme. Sinclair Oil Company is producing a film on its life-sized dinosaur exhibit.

The American Iron and Steel Institute is doing a film (by Audio Productions) on the importance of steel construction in the Fair buildings. The Bell System has been shooting for several weeks (Owen Murphy Productions) on its exhibit at the Fair. Walt Disney is doing a film on the Pepsi-Cola exhibit, which was designed by his staff.

In addition to running the short

films repeatedly each week, RCA will divide the Fair into eight zones and run a ten-minute film highlight of each zone on its appropriate hour — zone 1 at 1 pm, zone 2 at 2 pm, and so on.

The films are only part of the over-all programming being planned for the network. Edited videotapes of shows appearing live in RCA's color television studio at the Fair will also be run at regular intervals.

Highlights of important events on the Fair grounds including the Olympic speed trials, will be carried live, as will lost children and five-minute news shows produced by the Fair Corporation.

Everywhere you look at the Fair there are friendly faces and all kinds of exotic costumes. These boys from Chichicastenango, Guatemala have been taking in sights at Hong Kong exhibit in the background.





Above: the Bell System Pavilion is a 400-foot "floating wing" which offers a chair ride and series of live demonstrations.



Right: familiar visitors' line awaiting turn along Bell's ride. Crowd control is very good here.

Exterior of small "stand-up" theater in main downstairs exhibit area. Audiences of 80-100 persons see a multi-screen slide presentation on many facets of telephone service; show is repeated every 15 minutes.



BELL SYSTEM PAVILION

*armchair "sound ride" takes 1,000 viewers
on film journey "From Drumbeat to Telstar"*

THE "RIDE" in the Bell System Pavilion is one of the most complex and interesting film experiences of the Fair. The 1,000 moving armchairs with built-in speakers in two continuous loops of 500 each on two levels carry spectators through a 15-minute program which involves 65 motion pictures on individual screens.

Titled *From Drumbeat to Telstar*, the program takes us from man's first efforts to communicate — with voice, drumbeats, smoke signals — on through the discovery of symbols, numbers, the written word and modern developments — the telephone and Telstar. The story is told by speakers

synchronized to the action on the screen for each individual chair.

The ride was conceived by the Pavilion's designer, Jo Mielziner, working with architects Harrison & Abramovitch, motion picture engineers — the Reevesound Company, and the film producers, Owen Murphy Productions.

On the 65 screens — which cannot be seen as screens at all since they are veiled in various thicknesses of gauze curtains called scrims — are short pieces of action performed by Hal Holbrook, noted stage actor of "Mark Twain" fame.

Mr. Holbrook will be seen calling "hello" in an early part of the ride, sending smoke signals, inventing the printing press or the telephone. It takes an average of six seconds for each chair to pass each individual screen (although many of the screens are grouped in a single tableau). On the screens are endlessly repeated actions on looped films which run from six to 15 seconds.

What is amazing about this is that there is no point at which the action can be seen to obviously stop and repeat itself — no jerks at the splices to spoil the smoothness.

Director Paul Cohen, of Owen Murphy Productions, achieved this by working with Mr. Holbrook until he was able to perform an action "forward" and then smoothly continue "backward" to the point of origination of the action. In other words, he would



Inside the "stand-up" theater: the slide show utilizes colorful light-ming effects. Technimation techniques. Scenes come up on several panels individually and "en masse" through both front and rear projection.



pick up a pen, write a few words, fold the paper, and lay it aside. Then he would continue right on doing the same thing, but backwards.

With this forward and backward action on film, editors could then print the "forward" portion straight, reverse print the "backward" portion, and splice almost anywhere in the action without it being noticeable on the screen. If this sounds complicated, it most assuredly is, but it works.

To achieve the effect of having none of the screens visible, Designer Joe Mielziner has used multiple scrims before each one, and the figures in the film are performing entirely with limbo back-

Design and Engineering of the Bell Show

DESIGN AND ENGINEERING installation in the Bell System Pavilion was a major task in itself, primarily centering on the 1,000 chair "sound" ride which occupies a mobile ramp in the "floating" wing of the wide structure.

Produced by Jo Mielziner of New York, this unusual theatrical presentation has projection and



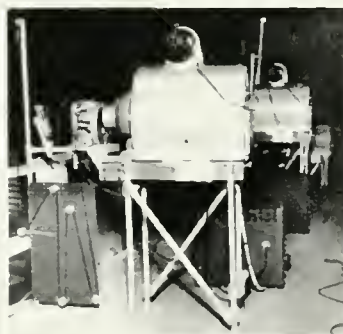
Sound-equipped upholstered chairs which carry visitors along the ride.

grounds. There are no frame lines anywhere visible. This was accomplished by photographing the action on a blue cyclorama set. Then, by printing this through a blue filter, a matte exactly matching the action is obtained. Printing both together produces a film with no background, no frame lines, and the character entirely in limbo.

Each of the 65 loops in the program is changed daily. It is estimated that an average loop goes through 5,000 runs during the 12-hour day before it is discarded. For the producer, this means a regular editing staff constantly preparing new loops for the projectors.

With all these extraordinary complexities, it is a tribute to the designer, producer and engineers that the Bell System ride started operating at 10 AM on the opening day of the Fair and has continued with no breakdowns ever since. The Pavilion's percentage of visitors has steadily increased and *From Drumbeat to Telstar* seems settled into a long, successful run.

sound systems of unique capability which were created by Reevesound. A monaural sound system



Above: closeup of one of the 65 Reevesound-modified 16mm Norelco projectors used along chair-ride in the Bell Pavilion. Each projector is equipped with 1600-watt Zeiss Xenosol-II lighting source, a first-surface mirror and the 16mm film "loop" rack which can be seen at left in scene.



Scenes for the 65 loop films which carry the story of *"From Drumbeat to Telstar"* along the chair ride are seen through scrims of varying styles, thickness so that there is no apparent background, no visible frame lines. Resulting fuzziness (at times) doesn't improve quality.

of special two-ear design is built into each of the 1,000 upholstered lounge-type chairs.

This sound system utilizes two tracks on Reevesound's four-track, sixteen-millimeter reproducing system, with like programs being fed through right and left ear speakers, positioned at the upper inside of the chairs. Individuals are provided with a sound program that is synchronized with the ride.

* * *

Reevesound's projection system in the cavern includes a battery of sixty-five 16mm Norelco projectors equipped with 1600 watt Zeiss Xenosol II light sources, first-surface mirrors, continuous duty synchronous motors and spe-

cially designed film loop supports.

Projectors, lamps, rectifiers and loop racks are located on long platforms behind a series of rear projection screens. A first-surface mirror placed at the front of each projector mechanism receives light from the projector, redirects it to similar, larger mirrors positioned overhead, which transfer light to rear projection screens ahead. This system of mirror optics is used to increase projection distance and image size.

This combination of continuous 16mm film loops, synchronous motors and Xenon lamps gives the Reevesound system long operating life with minimum maintenance requirements on film and projection equipment.

Below: battery of 65 Norelco 16mm projectors lines up along slightly-curved ramp behind the 1,000 chair ride in the Pavilion. Overhead-first-surface mirrors increase projection distance and image size.

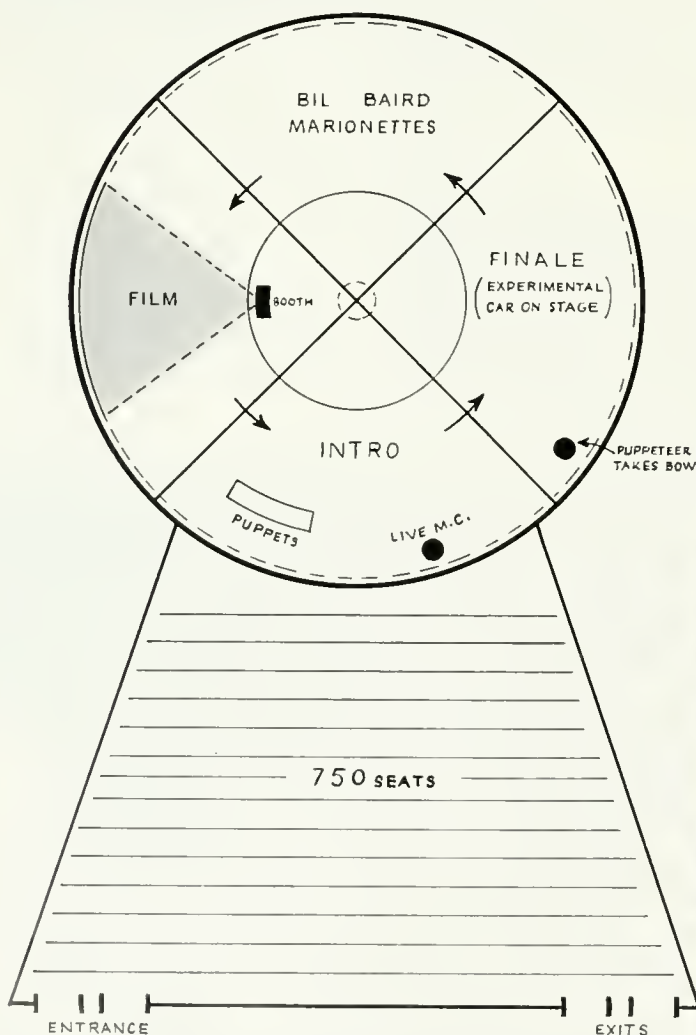




Introductory scene for Chrysler's Show-Go-Round as m.c. introduces one of "stats," a "carburetor" puppet.

THE CHRYSLER SHOW-GO-AROUND

... films, marionettes and a marvelous car take turns on revolving stage



THE SIX-ACRE Chrysler Corporation exhibit area on Flushing Meadow is dominated by a giant engine model which typifies this "Autofare" with its landscaped islands of displays and mockups. But the focal center is the "Pentastar-roofed" theater in which a Max Liebman Show-Go-Round production is presented on a 70-foot revolving stage serving four pentagon-shaped auditoriums housing some 2,500 persons in their comfortable bucket-shaped seats.

Through this unique design, a

four-phased performance is in continuous action offering a 24-minute interlude of music and whimsy, featuring a film story (introduced on the screen by Bob Hope); the Bil Baird marionettes and a finale in which a Chrysler experimental car (designed by the puppets) closes the entertainment.

In the introductory, first phase of the show, the master-of-ceremonies talks to puppet hero "Bob Bolt" against a backdrop of automotive parts. As the stage revolves to a big-screen, rear-projection setup, Hope (on film) introduces the rest of the little film play about an eager auto designer which starts out on the screen. This Group Productions' film is followed by Phase Three.

In this phase, the marionette creations of Bil and Cora Baird take over the action. Singing and dancing gaskets, dancing spark plugs, animated carburetors and jiving seat belts perform under the skillful hands of four rotating crews of five puppeteers each. The villain, "Monkey Wrench," gives way to a dancing line of 15 girl motor blocks as the stage turns to Phase Four, the big finale . . .

Before the final curtain falls, a completely-assembled puppet-built "experimental car" appears on stage, designed by the young genius with the help of his friends.

Max Liebman's talent, the genius of the Bairds, air-conditioned comfort and the attention-holding film and "live" segments on the revolving stage add up to full houses for these Show-Go-Round performances. In this show, film is the time-compressing link which sets the stage and story line. •

Left: sketch shows 70-foot revolving stage which serves four pentagon-shaped theaters for the Chrysler Show-Go-Round. Below: typical audience gathers for the introductory scene (see above). Then stage will revolve to film show, marionettes and the "live" car finale.



wonderful world of CHEMISTRY

films are blended into lively stage shows

in two theaters of Du Pont's circular pavilion

THE DU PONT PAVILION SHOW, "Wonderful World of Chemistry," is a musical revue in which singers and dancers onstage join in musical interplay with other performers on motion picture film.

It's startling fare, which requires perfect timing, especially when a girl on film passes a rose to a boy onstage, who in turn, hands it to another girl on film.

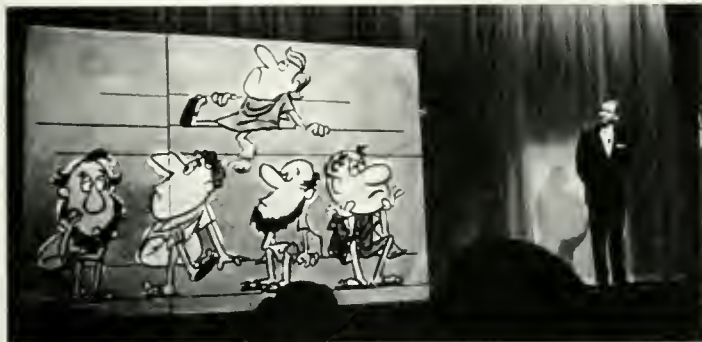
Three circular theaters uphold a N. Y. Fair tradition. In the Blue and Gold Rooms, audiences are

viewing the same musical show; then they move to a dazzling Red Room for science demonstrations.

Michael Brown wrote, produced and directed "Wonderful World," using an Elliott, Unger & Elliott film production. Animation was by Ernest Pintoff; special effects were by Film Effects of Hollywood. Bob Hills was show consultant. Scientific concepts and design of the Red Room show were by Jonathan Karas, with a spectacular finale in Mobilcolor. •



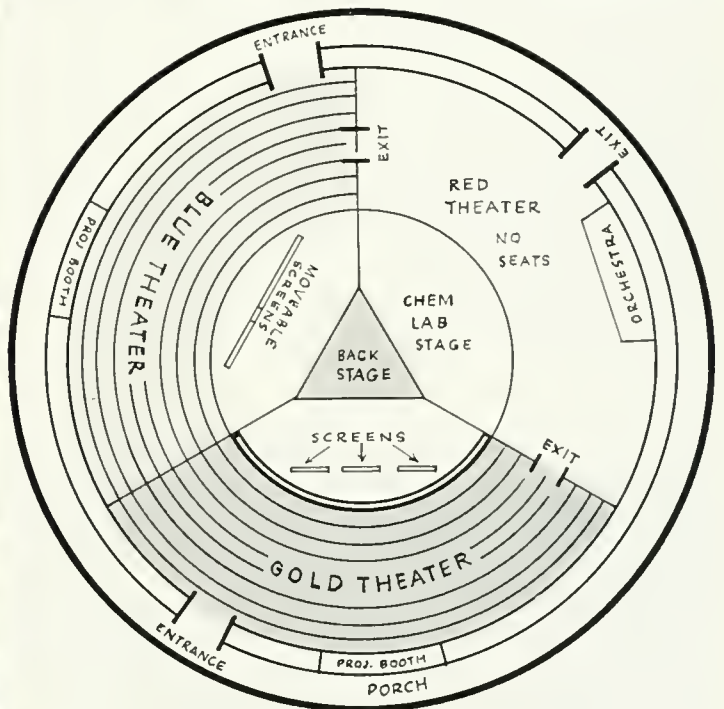
Girls on screens and boys onstage perform the flower-passing sequence.



Above: in this animated film sequence, audiences learn that all Greek philosophers did was just sit around and think; other film sequences continue the interplay between live talent onstage, events on screen.



Fairgoers wait on the colonnaded "porch" of the Du Pont Pavilion for their turn to see "The Wonderful World of Chemistry" musical revue.



Above: sketch of the Du Pont circular theater arrangement (all elements are stationary). Both Blue and Gold Rooms offer same musical show. Below: huge circular pavilion which houses Du Pont's exhibit.





Shadow-box "kiosks" present Recordak features on rear-projected continuous slides, using Eastman Carousel equipment in system.

THE KODAK PAVILION

*within its free-form building, two theaters
with 70mm films and many visualized displays*

THE ARTISTRY of visualization expected of a leader in photographic equipment and materials has been achieved in the imaginative and exciting free-form building of the Kodak Pavilion.

Picture-making opportunities abound on its "Moondeck" roof; the world's largest outdoor color prints illuminate the dominant "Picture Tower." Within, a pair of round theaters each present excellent 70mm motion pictures.

Dozens of small "kiosks" around the exhibit areas offer rear-projected slides and motion pictures

on Kodak products and a good part of the pavilion is devoted to examples of the best in modern picture-taking: aerial photography, TIROS weather pictures, and the like.

And throughout the Fairgrounds, Kodak signs point out good picture possibilities, including correct exposures and even sample prints for the camera fan!

Projection Engineering

Working closely with producers, architects, technical representatives of Eastman Kodak Company



Slide projection installation in kiosk showing modified Eastman Carousel projector with 450-watt Cinemecanica Xetron light beam.

and Eastman Chemical Products, Inc. from earliest planning stages, Reevesound provided more than two dozen motion picture technical systems for the Kodak Pavilion. These include projection, sound and control devices located in two theaters and in a number of individual displays strategically located throughout the Pavilion.

Reevesound's projection, sound and control system in the Dome Theater includes one Norelco 35 70mm projector operating at

70mm, equipped with a 2500 watt Zeiss Xenosol II light source. A special selsyn drive electrically interlocks the projector and a pre-programmed 60-channel controller that regulates a six-channel sound system and a dimmer bank for synchronous operation of theater lights.

As adapted by Reevesound, an Industrial Timer controller utilizes sixty of eighty-two available channels, regulating thirty load circuits. One foot of tape controls sixteen seconds of program time. Interlock drive paces the tape as it controls faders, spots, screen and cove lights, a six-channel sound system, an atom model and a Spitz star field projector, main feature of a thirteen-minute film.

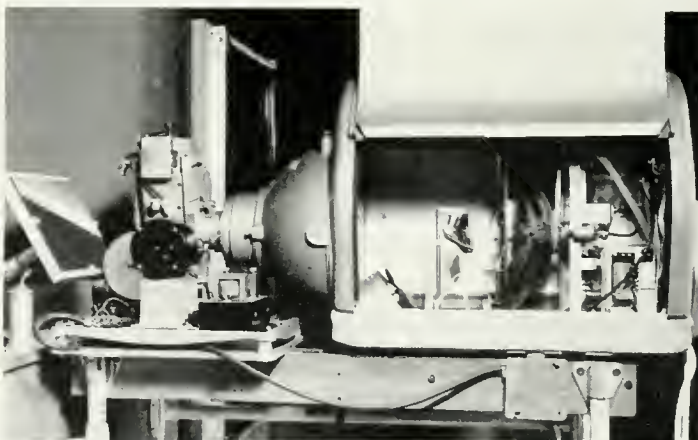
"The Searching Eye"

Shown daily in the circular Tower Theater, the 20-minute color motion picture, *The Searching Eye*, is one of the focal points of the Kodak Pavilion. Produced by Saul Bass, the film dramatizes the heights of sensitivity to which vision may be honed on a motion picture screen.

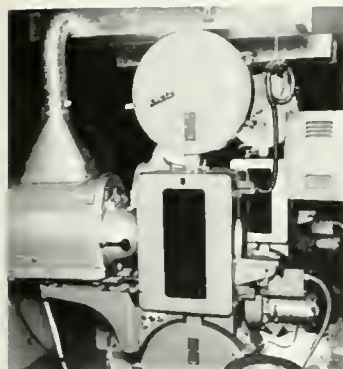
Reevesound's unusual motion picture system in the Tower Theater includes two 35 70mm Norelco projectors equipped with 2500 watt Zeiss Xenosol II lighting sources, plus a multi-channel control and audio system.

Reevesound's selsyn system electrically interlocks the two Norelco projectors. One presents a 35mm film while its mate shows a 70mm film. Screen images resulting from this interlock operation of 35mm and 70mm projection give the film producer a dual format capability which he needs to develop his theme and story.

This special system allows the



Above: Kodak's "chimpanzee" film projected in the "Instamatic" kiosk (at left) is assured bright, sharp images by use of modified Eastman 16mm mechanism with its Zeiss Xenosol II lamphouse and continuous film loop. Long operating life, minimum care were objectives.



Tower Theater projection system uses two 35 70mm Norelco projectors with 2,500-watt Xenosol arc lamps and magnetic sound heads.

up the story, showing composite prints all made from intermediates.

Transitions from one machine to another are timed with great accuracy. Automatic dowers close to keep lamp heat off black leader on the machine that is not in use. The dower operations were programmed during production of the film, and operate by control tones carried on two of the magnetic stripes on the 35mm print.

Special Kodak Reevesound motion picture systems are located in ground-level kiosks at Eastman Kodak Pavilion, displaying uses of photography in science. Systems include Eastman Model 25-B 16mm are projector mechanism

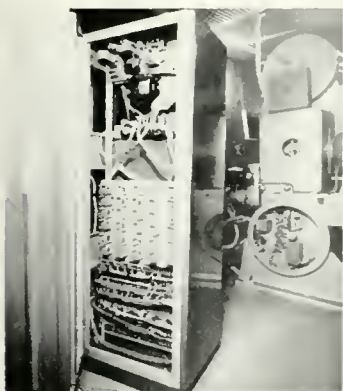


At entrance to pavilion's Tower Theater, this lighted panel proclaims "The Searching Eye" 70mm film feature, gives credits for production.

two projectors to show alternate segments of film. The 35mm machine opens the show, projecting first-generation prints from original camera film. As the show progresses, the 70-mm projector picks

equipped with 1600 watt Zeiss Xenosol II light source and 130-foot 16mm Reevesound synchronous loop equipment.

First-surface mirrors mounted at front of projector mechanism



Modified Industrial Timer controller utilizes 60 of 52 available channels to control dimmer bank, 35 70mm projector, six-channel sound system and other devices in the Dome Theater.



Lumitron dimmer bank atop six-channel sound system activates fader, spots, screen, and core lights in Dome Theater. Both units are automatically controlled by Timer shown at left.



Visible all over the Fairgrounds, the Kodak Picture Tower dominates the free-form Pavilion building with its multitude of visual shows.

and above projection equipment re-direct light until it reaches rear projection screen, where image is formed.

This special system for projecting a seven-minute sound motion picture utilizes a Xenon light source and continuous film loop for long operating life with minimum maintenance requirements.

An unusual Reevesound system

in the Astronaut Bubble is designed to activate an animated astronaut in sync with optical sound track on 16mm film and motion picture display. The sound track carries narration, as well as a subsonic signal to activate the astronaut. The system includes a Reevesound-modified Eastman 25-B 16mm mechanism equipped with a 900-watt Xenon arc lamp.

Below: one of company's many well-trained "hosts" greets visitors at entrance to Dome Theater where Eastman Chemical film is shown.





While line gathers before Ford Rotunda, convertible on runway above prepares to enter the "dinosaur to the wheel" show area just beyond.

ON FORD'S MAGIC SKYWAY

a convertible ride into prehistoric times

SIGHTS UNSEEN for millions of years on earth are recreated in animated dioramas along a "ride" which is the feature of the Ford Rotunda at the Fair. Taped sound is fed through speakers of Ford convertibles in which visitors are towed past the dinosaurs, through the Birth of Man, emergence of the cave man and the invention of the wheel.

Walt Disney "Audio-Animatronic" figures make it all pretty realistic and the new cars are an unbeatable "commercial" by themselves. Henry Ford II does the introductory talk; a professional narrator carries on during the ride. Crowd lines are generally long. Principal early problem was keeping sound going through those ear speakers along the ride. •

Fair visitors hear narrated story on car speakers as they watch two Audio-Animatronic triceratops during hatching of prehistoric babies.



G.E. IN PROGRESSLAND

a carousel ride beyond "electrical living"

leads to a demonstration of nuclear fusion

GENERAL ELECTRIC's "Progressland" show ends up with an actual demonstration of controlled nuclear fusion. No Fair exhibitor can top that for a finale!

The big G-E Pavilion features a Carousel of Progress ride on which six audiences of 250 visitors apiece move along ramps and into theaters. The show opens with



Crowds move up the ramps to the Carousel of Progress within the G-E Pavilion. Circular building is 200 feet in diameter, 80 feet in height.



On the lower level of the G-E Pavilion, two little "stand-up" theaters offer continuous showings of G-E product pictures.

Disney-designed "Audio Animatronic" figures in re-enactions of life-at-home in the 1890's, through the 1920's, 40's and the up-to-the-minute all-electric home of today!

Groups are moved out of the nostalgic past into a "Time Tube" which opens on the third floor "Galaxy of Science and Engineering" with its dramatized examples of G-E scientists working on current research projects. Kaleidoscopic mirror effects are a feature of this sequence.

Inexorably, visitors find themselves in the top-level "Skydome" with its "Spectacular," a projected

In the 1920's: the family's latest "electrical servants" are connected to cords dangling from ceiling as "father" proudly notes progress.



Re-Creations of the Past and Visions of the Future Are
in These Three Major Pavilions of the New York Fair

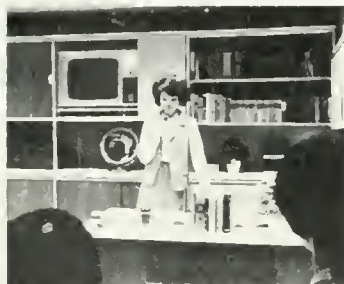
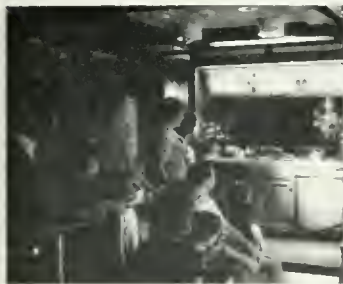
and narrated dramatization of the power of nature's energy and man's efforts to harness it. It ends with an explanation of nuclear fusion as audiences then descend the central well of Progressland for the nuclear fusion "bang."

The Carousel returns visitors to "Medallion City" on the first floor. This model, all-electric community features the latest innovations in home living, electronics and space exploration.

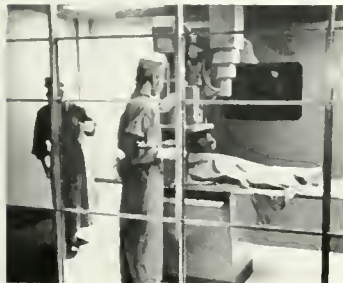
Displays in Medallion City are enlivened by programmed sound

sequences installed by Wilding-Dramaturgy specialists. These help tell the story (on tape) of the Hotpoint Story Book Kitchen, the Medallion Home, a model classroom at Steinmetz High School, closed circuit tv in a hospital, an automated hot-strip steel mill.

Two little "stand-up" theaters show G-E product films in the Medallion City area; 87 projectors are used to cover the big dome ("largest screen in the world") for the Skydome show with images of stars, lightning and rockets.



Programmed sound sequences enliven these Medallion City displays. Left: Hotpoint Story Book Kitchen; right: model high school classroom.



Above: Wilding-Dramaturgy taped sounds describe use of closed circuit television at Coolidge Hospital (scene at left) and (right) a three-dimensional diorama shows modern automated hot-strip steel mill.

The present: a beautifully-appointed, all-electric Medallion Home is described by the animated figures as dog "woofs" and cat wags tail.



Largest building at the Fair is the General Motors Pavilion. Entering below this flaring facade, visitors see and hear the world of future.

RIDE THROUGH FUTURAMA

science finds space for growing populations

TRAVELLING THREE ABREAST in sleek, space-type chairs, visitors to the giant General Motors Pavilion regularly discard the realities of the present and cross over into the fantastic world of the future.

Highlight of the GM Exhibit, the Futurama Ride permits visitors to see, hear and feel the world as it may be known in the future . . . a lunar outpost, a permanent community in once-lifeless Antarctica, a vacation playground amid the strange beauty of the ocean floor, Metropolis of Tomorrow, U.S.A., where an extensive freeway network speeds traffic to a park-like industrial sector or recreational and cultural areas, while moving sidewalks whisk shoppers from store to store.

A unique system, designed, manufactured and installed by Reevesound, provides stereophonic sound for the 1,389-passenger ride which consists of 463 three-

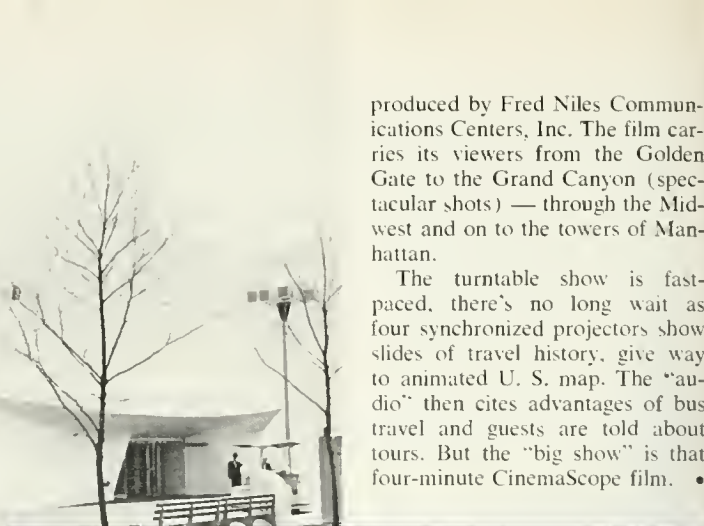
chair cars. Each chair is equipped with a special Reevesound two-ear listening system. The speech program, originating on every third car from a multi-track sound film reproducer, feeds the succeeding two cars for a total of nine passengers per individual sound unit.

Reevesound created the multi-channel photographic sound track reproducing system for those high-reliability, low-maintenance applications in which a single program has to be repeated continually, and where it is possible to have that program doubled up on a single recording medium and run back and forth, as contrasted with endless loop systems, which run continually in a single direction.

The four-track, 16mm reproducing system is based upon existing motion picture industry dimensional standards, formerly used only on 35mm film. The system (CONCLUDED ON PAGE SIXTY)

Below: mankind's hope of the future is expressed in "Futurama" which takes Fair visitors past models showing how the world and outer space are yet to be conquered. Space station of future is pictured below.





produced by Fred Niles Communications Centers, Inc. The film carries its viewers from the Golden Gate to the Grand Canyon (spectacular shots) — through the Midwest and on to the towers of Manhattan.

The turntable show is fast-paced, there's no long wait as four synchronized projectors show slides of travel history, give way to animated U. S. map. The "audio" then cites advantages of bus travel and guests are told about tours. But the "big show" is that four-minute CinemaScope film. •

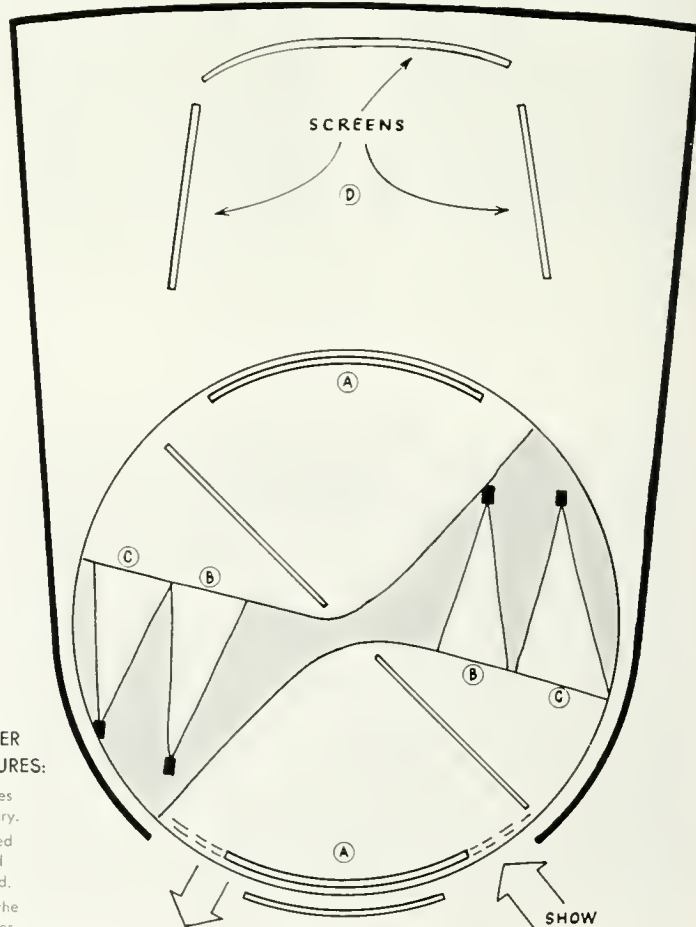
Across the Land in CinemaScope

from the Golden Gate to Manhattan's Towers by Greyhound

BEHIND THE WIDE FACADE of the Greyhound Pavilion, lobby film showings of travel pictures entertain waiting bus riders but the main attraction is in the turntable "Circle Theater" which al-

ternates illuminated transparencies, an animated map and synchronized slide showings on multiple screens with the main feature: a four-minute 35mm CinemaScope film journey from coast-to-coast.

A scene from the all-too-brief, four-minute CinemaScope color picture which carries viewers on Greyhound trip from California to New York and is the feature attraction in the Circle Theater (see sketch below).



CIRCLE THEATER DESIGN FEATURES:

- (A) Transparencies show travel history.
- (B) & (C) Projected scenes and aerial view are featured.
- (D) Screens for the synchronized slides.

Festival of GAS

beneath this pavilion's cool white umbrella,
two light-hearted film "entertainments"

SHOWCASE OF THE GAS INDUSTRY at the Fair in New York is the Festival of Gas with exhibits nestling beneath the octagonal white "umbrella" roof that shelters the cool interiors. Pleasantly-landscaped pools reflect the foliage and the area provides a comfortable retreat for the travel-weary.

Pleasant, too, is the screen fare which provides two main attractions in this pavilion. The puppet picture, *Tale of Truthful George*, is followed (in the Theater of Food area) by a *Heinz Magic of Food* picture, a "live" magic show put on film, featuring H. J. Heinz' food products.

A third and very well-conceived use of films is represented in the use of rear-projections at pipe ends (see illustration below) of the huge natural gas pipelines, within a "sculpt" design.

Meet Truthful George in a Puppet Fantasy

Audiences sit on the carpeted floor of the modest, curve-shaped theater where they watch those amusing Tom Tichenor puppets as they move about the three screens of Owen Murphy's film production, *The Tale of Truthful George*.

In this fantasy, Tom Therm is the puppet creation of the film's magician, Tom symbolizes gas energy as he solves the problems of a loveable puppet family.

It's the kind of Fair-oriented light entertainment sure to please viewers of all ages. Tichenor's talents were displayed on Broadway in the hit show, "Carnival," and his characters come to life in this Owen Murphy production.

Marc Siegall wrote the script; Bernardo Segall contributed the light-hearted score. Bauer 16mm sound projectors put the images bright and sharp on the three screens of the Gas Industry theater.

It's one of the better shows at the Fair in '64!

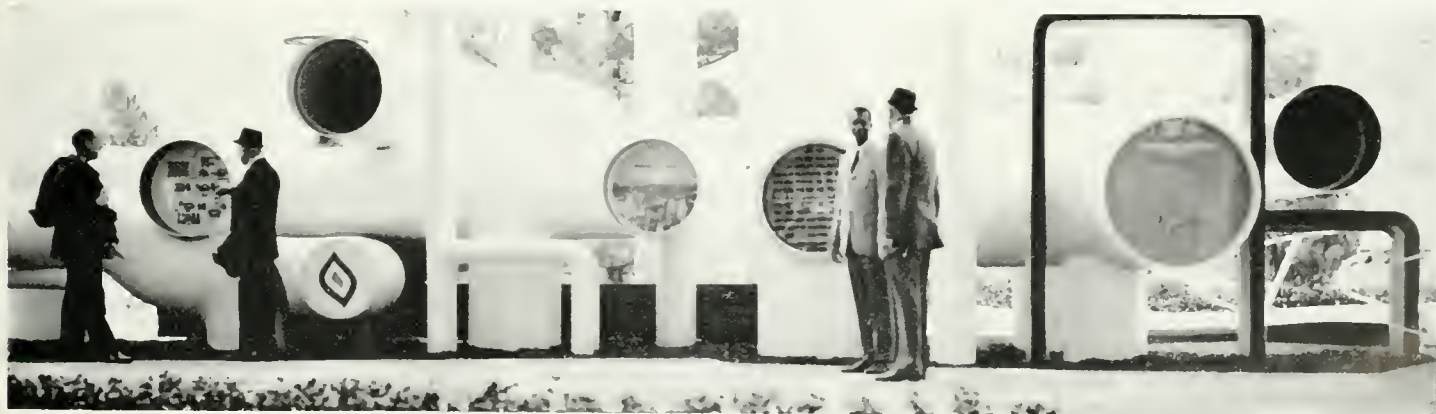


One of the hostesses at the Gas pavilion greets visitors at the entrance to 150-capacity theater where puppet film is shown.



Puppet characters created by Tom Tichenor help tell "The Tale of Truthful George" in curve-shaped theater of the Festival of Gas Pavilion. Audiences sit on the carpeted floor (150 capacity). Below: end titles of this most entertaining Owen Murphy film production.

Rear-projected pictures are cleverly designed into pipe ends along the Pipe Labyrinth within the Gas Pavilion. This sculptured display uses actual pipe which carries natural gas cross-country. Relevant projected visuals tie-in the story of the gas industry, its cross-country pipelines and industrial applications.





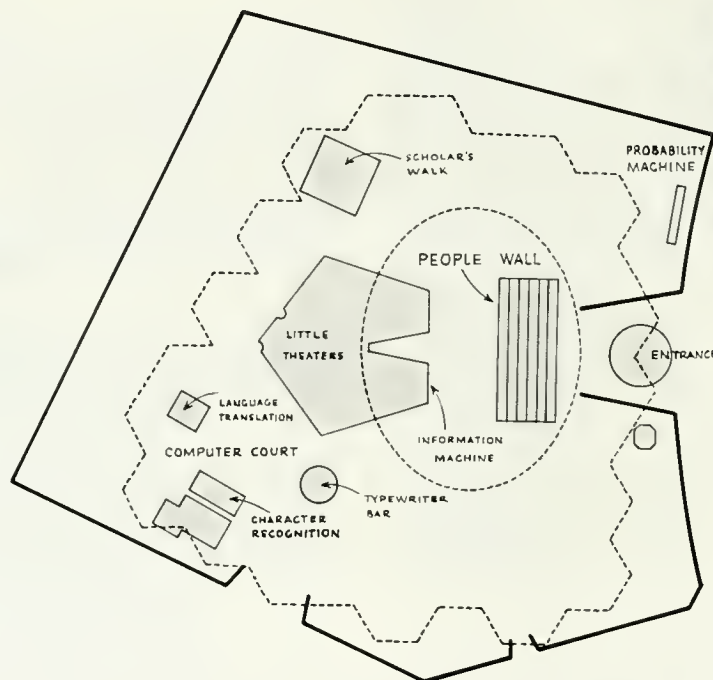
I.B.M. CREATES AN INFORMATION MACHINE

ride the "people wall" up into a multi-screen explanation of computers

THE MULTIPLE SCREEN presentation inside the big white egg-shaped pavilion which houses the International Business Machines' exhibit at the Fair is called an "Information Machine." Its purpose: to explain how methods used by computer systems are similar to those used in solving human problems in a variety of everyday situations.

One of the Fair's mechanical marvels carries groups of 500 visitors at a time into the Machine's 90-foot high ovoid theater. Seated along 12 steeply-rising tiers of this "People Wall" the audience slowly rises into the darkened loft to await the action.

And so begins one of the most complex visual presentations to be seen on the grounds: a 13-minute synchronized presentation which takes place on 15 motion picture and slide screens spread over the front wall of the big dome. The films, designed and produced by Charles Eames, inter-act on a variety of shapes and sizes of screens (see illustration right be-



This sketch shows all the principal features within the IBM pavilion, including the area occupied by the ovoid theater, the "little theaters" and "computer court" with demonstrations of the machines at work.

People along the IBM "Wall" awaiting the multi-screen film presentation which is projected (for 11 minutes) in the "Information Machine."



low on facing page) with much swiveling of heads as viewers try to take in all the action.

The program's intention is to show how data is stored and sorted by a computer; how the conclusions reached by these ma-



Narrator descends from the ovoid ball on this little elevator to greet the "Machine" audience as they board the "People Wall."

chines are not unlike those reached by the human mind when it compiles everyday data.

For instance, one sequence shows a woman planning a party and drawing a seating plan while people pop on — and off — as she decides whom to invite and who should sit next to whom. The viewer is taken "inside" the lady's mind as the considerations of the party take place on the 15 screens all around him.

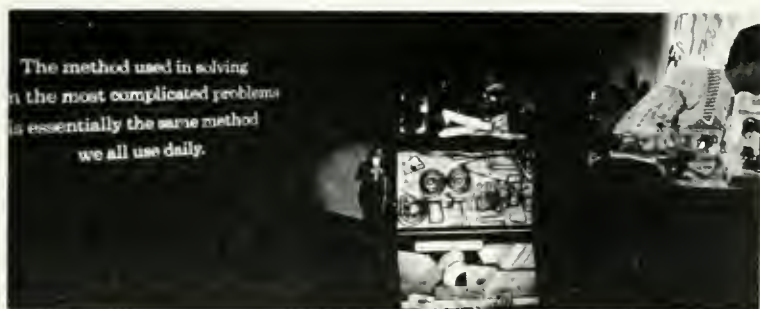
Helping to connect the visuals with the workings of a computer

This view along the "People Wall" shows steel framework of theater and a partial glimpse of the frieze of trademark characters on dome.





Bob Seymour's camera has captured this wonderful shot of "People Wall" with its typical cross-section of IBM exhibit visitors awaiting show.



Captions and multiple scenes which are a part of the Information Machine program, shown in greater detail in the large view of the theater below.

LITTLE THEATERS

Three animated theaters within the IBM Pavilion feature puppet-like devices that help dispel many mysteries about computers. In one of these Sherlock Holmes unravels "The Singular Case of the Plural Green Moustache" using the same kind of logic as a computer and the logic which *you* use to solve your problems.

"Cast of Characters" and "Computer Day at Midvale" are the other playlets. •

is a live narrator who is suddenly spotlighted here and there (he's on an elevator, too) on various levels of the screens.

Foreign visitors to the IBM Pavilion may hear translations of the narration on special headsets along the "People Wall" which offer five language versions: French, German, Italian, Spanish and Japanese.

Elsewhere in the pavilion are little "theaters" where mechanical puppets act out playlets on such topics as speed, logic and information handling systems. Computers are at work to demonstrate how Russian technical data may be rapidly converted into English.

Crowd-handling is very good at the IBM Pavilion. •





Beneath these graceful arches and within the Golden Rondelle Theater of the Johnson Pavilion, audiences are seeing a three-screen hit film.

IT'S GREAT "TO BE ALIVE!"

**on three separate screens, the joyous unity
of happiness, shared by mankind everywhere**

WIDELY-ACCLAIMED by press and public alike as one of the most exciting film presentations at the Fair, the multi-image motion picture, *To Be Alive*, is the undisputed highlight of the Johnson Pavilion.

Produced by Francis Thompson

and Alexander Hammid, veteran documentary film makers, the 17-1/2-minute picture, depicting the joy and delights of simply being alive, is projected onto three 18-foot wide Hurley matte white screens through use of the Tri-Arc 335 projection system design-

Fair visitors in this shaded waiting line will soon be rewarded when they enter the Golden Rondelle Theater for showing of "To Be Alive!"



ed, engineered and operated by Reevesound.

Working in close collaboration with the producers, designers Lippincott & Margulies, and the staff of S. C. Johnson, Reevesound created the projection and control systems and advised on sight lines and acoustics for the 500-seat Golden Rondelle Theatre, main feature of the Johnson Pavilion.

Reevesound's special technical facilities include three Century 35mm motion picture projectors equipped with sync interlock drive and 78 amp Xetron light sources. Designed to run in interlock position as the picture does, the company's unique three-channel sound system reproduces three photographic sound tracks, one carried on each film print. Sound system includes Fairchild power amplifiers and speakers located between and above the screens.

To Be Alive! has been warmly received in national magazine stories on the Fair, with deserved accolades in the NEW YORKER, TIME and other periodicals.

Beyond the evident talents of its



Johnson's exhibit is pleasing large number of children among Fair visitors with gadgets like this joyful "Nonsense Machine."

To Be Alive! is said to have taken its creators nearly 18 months to produce on location throughout the world. Its message, reminding all who see it of the sheer joy of living, was worth every second of their creative effort.



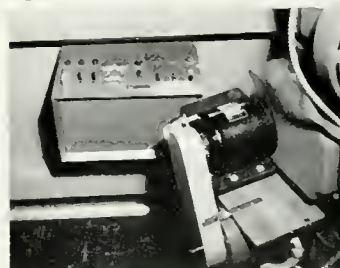
Multiple opening scenes from "To Be Alive!" use speeded-up action to stress the pressures of today's harried existence; after transition, the scene below of a happy little Chinese boy who finds a turtle . . .



producers, special mention is due the narration written by Edward Field, winner of the 1962 Lamont Award for his poetry and to composer Gene Forrell, whose musical score upholds his reputation for original work on the ballet, opera and films.

Superb color sequences were processed by Movielab, Inc. A total absence of any commercials (not even the customary title credits) adds to the sponsor's laurels. The film will be remembered.

Below: master control panel at Johnson's Wax Pavilion operates lights, sound and projectors.



to the MOON in Cinerama

exploration of outer space
on an 80-foot Spacearium dome

ROCKETING VIEWERS into outer space, past the moon and into the far galaxies, the Cinerama film *To the Moon and Beyond* projects exploration of space against the 80-foot dome of a Spacearium on top of the Transportation and Travel Pavilion at the Fair.

Presently sponsored by the KLM Royal Dutch Airlines, the film is shown to paid admissions. It was produced by Graphic Films Corporation for Cinerama, Inc.



KLM-Royal Dutch Airlines is sponsor of this Cinerama journey into outer space showing in dome theater.

and Rod Serling narrates the film.

The audience is taken within the action which generally occurs in darkness to free the viewer from conventional ideas of size and time. Speeding up the events known to astronomers, the picture shows (through animation) how clouds of gas whirl into great galaxies, expanding outward from one another, with old generations of stars exploding to distribute the gaseous components of subsequent stellar generations, visible in our time.

Returning to earth, the film takes us to a great rocky canyon to illustrate the shape of matter on the stars . . . to the middle



Scene from Graphic Films' production which explores the vast events out beyond outer space.

of the insects crawling in and out above. But the intricate workings of molecular and atomic space are the film's true goal. From a broad view of the cosmos, attention shifts to the familiar building processes that we call the chemistry of the planets: the relation of liquid water to the diverse manifestations of life. The incredible complexity of living forms is revealed.

As a stirring conclusion, the pulsing image of a single living cell is invaded by the camera, accompanied by loud "booms" of sound on the track.

To the Moon was lensed by Graphic Films in double-frame 65mm. Final magnification to the 600X screen dimension required utmost care in the production of convincing special effects material. In this, it has succeeded. •

Left: a moving stairway takes viewers up to the dome theater for Cinerama "Moon" journey.



A LOOK INTO "PATTERNS IN SPORTS"

**Sky-divers, boxers and halfbacks in action
on a circular screen at the bottom of a well**

A CANOPIED KIOSK in the General Cigar Hall of Magic at the Fair houses a unique sports picture, which was shot as it is viewed, looking into action from above as from a helicopter.

Visitors gaze down the sloping pit walls (bell-shaped) as an overhead 16mm sound projector puts exciting action sequences onto the six-foot circular screen. A most exciting sequence shows the free-fall, sky-diving parachutists as they hurtle towards the earth.

Within the brief three-minutes, there's also indoor action of bil-

liards, boxing and golf and a "worm's eye" view as the camera looks upward at a boxer skipping rope.

Patterns in Sport is co-sponsored by SPORTS ILLUSTRATED. It was created from an idea developed by Gordon Auchincloss and George Marck. Filming was by Gerald Productions, Inc., designed by George Canata and under the direction of Jerry Auerbach. Technical equipment was designed and built by Reevesound, under the supervision of William Szabo. Another good Fair idea! •

At right: you're watching the "big game" from a hovering helicopter as you look down this picture well to see the "round" movie produced for the General Cigar exhibit area by editors of Sports Illustrated.





The Hall of Free Enterprise, located in the International Area at the Fair, has a 100-seat theater in which a 15-minute sight sound show on economics is presented. The scene below shows one of the dioramas in this combined slide and diorama presentation. Action takes place all around the theater; audience is seated on swivel chairs to follow it.



At right: the Dynamic Maturity exhibit at the Fair (sponsored by retired persons) brings its guests one of the earliest kinds of visual devices: the Camera Obscura. Tower in the picture below shows a mirror and lens arrangement; images are projected down onto a circular screen at the bottom of a "well." Viewers watch scenes of the Fair outside at showings which take place every five minutes in this hall.

ECONOMICS FOR EVERYMAN

dioramas and slides combine to help tell the story of free enterprise in this fair theater

THE HALL OF FREE ENTERPRISE, located in the International Area, is sponsored by the American Economic Foundation with the hope of spreading the validity of a free market economy and private competitive enterprise.

Exhibits in the pavilion are designed to show the superiority of the economic principles on which a democratic system of free enterprise rests.

A principle vehicle used is a 15-minute sight sound show entitled *Mr. Both Comes to Town*, which is staged with dioramas, slides, and other illuminated settings completely around the perimeter walls of a 100-seat theatre

in which all the chairs swivel so that the action may be followed in any direction.

The "plot" is that Mr. Everyman is "Mr. Both" — he wants higher wages for his work, but wants to buy goods at lower prices. The solution proposed is that a free, non-regulated economy is the best answer to Mr. Both's dilemma.

Other exhibits offered in the Hall include: *Money in Motion*, an animated display showing how America's corporate economy works and *The Tree of Economic Life*, which demonstrates the inter-relationship of natural resources, jobs, tools and capital.

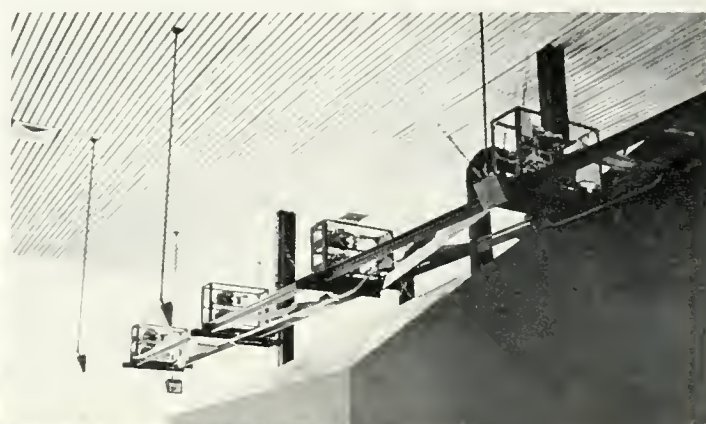
There's Even a "Camera Obscura" at the Fair



Vignettes Show the Services of American Express

The American Express pavilion below is opposite the main gate of the Fair. Within its main hall, seven slide shows are being shown on a continuous basis. They offer "vignettes" (each of 11½-minutes) on Express services such as Travelers' Checks, the Credit Card, etc. 370 slides are presented on five Kodak Master projectors, modified

by the show's producer and designer, Roger Wade Productions. These are the same units which showed the memorable Kodak Pavilion slide program at the 1939-40 New York Fair. Each projector has two lenses; screen images dissolve from one to the other. Programming is on a master tape which controls all five machines, operating individually or as a unit. Sound is carried by directional speakers in the ceiling to avoid interference. Screen surface measures 37½ x 7½-feet.



ONE OF THE MOST novel and successful films being shown at the Fair is *A-Round New York*, a 14-minute Theaterama 360-degree production being presented in the New York State Pavilion.

Produced by Coleman Productions, Inc., the film treats viewers to a whirlwind tour of the state, highlighting significant scenic, industrial, cultural and entertainment centers. The feeling of presence experienced in the 360-degree film is extraordinary.

A New 360-Degree Approach

This process differs from earlier attempts at reproducing a total 360-degree field of view in several substantial areas. Most significant, it utilizes 35mm film, rather than the previous 16mm, which permits a projected image of sufficient dimensions to do justice to total all-encircling panorama.

Additionally, because the Mitchell Mark II cameras are equipped with identically-matched anamorphic lenses, only six cameras are required to complete the 360 degree horizontal coverage, rather than the 10 or 11 cameras required by other processes. This advantage is immediately obvious. The biggest obstacle to be overcome in multiple projection is edge-matching. By using only six units, the number of edges to be matched is reduced by nearly half.

Special System Was Built

In order to more adequately fulfill his conception of Theaterama, Harry L. Coleman, president of Coleman Productions, Inc., commissioned the Cinerama Camera Corporation, of Hollywood, to design and construct a multiple camera system to certain of his own specifications.

The result of their combined efforts is the 60-pound camera set-up approximating the shape of a cylinder — 48 inches high by 52 inches in diameter, including 1000-foot magazines.

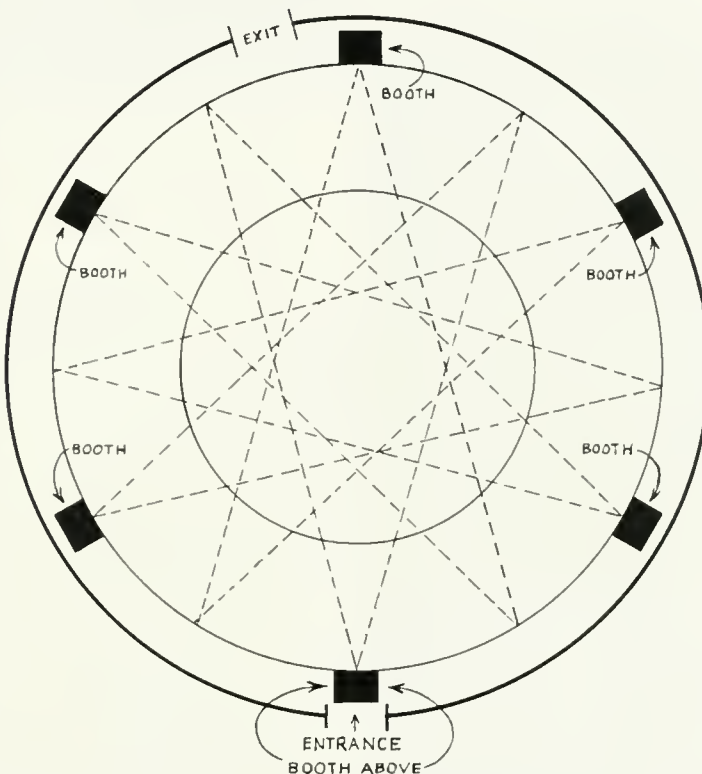
The six Mark II's are mounted vertically on a pedestal, shooting up into a turret of six front-sur-

Circular Theaterama building in which Coleman-produced 360-degree film is shown. Examples of "pop" art are used around outside walls.



A 360-DEGREE TOUR "A-ROUND NEW YORK"

encircling vistas of the Empire State put viewers right "in" the action



Sketch of New York State "Theaterama" building shows how the six 35mm Norelco Pulse-Lite projectors cover equal number of 20 x 42-foot screens, encircling viewers who stand in center on marble floor.

face mirrors, arranged to present a 45 degree surface to each lens. Without this feature, the cameras would necessarily be mounted hori-

zontally, shooting outward like spokes of a wheel.

In the latter arrangement, the edges of the angle of view origi-

nating at the nodal point of each individual lens could not possibly correspond. Thus, at close range, a subject passing from the field of view of one camera to that of another would be lost from sight during that interval.

Avoiding the Loss of Field

By establishing an effective nodal point for all cameras (hypothetically dead center of the system) and reflecting the field accepted at this common point into each individual lens, there is no loss of field at any distance from the lens, from minimum to infinity. This is the value and necessity of the optically-correct, perfectly-aligned turret of mirrors.

Reducing the number of cameras, thereby providing more uninterrupted screen in projecting 360-degrees, created optical problems which challenged the best engineering minds in the business. Since each of the six cameras must accept a full 60-degrees of horizontal coverage, a lens with a focal length of not more than 40mm is required. A 40mm lens could not accept the necessary anamorphic addition without vignetting.

Lenses Were Ground Overseas

The problem was reported, with recommendations to an overseas optical manufacturer. The solution received was a set of six (CONCLUDED ON PAGE 76)

View of the New York State area with Theaterama ticket booth in foreground. A modest 25c admission is charged for the 12-minute picture.





A traditional architectural motif exemplifies the New England States exhibit area, which features multi-screen slide scenes of the area.

Multi-Screen Gallery of New England Scenes



Above: continuously changing scenes of New England are projected on these free-hanging screens, simultaneously and without cross-interference, with both front and rear projection from the several dozen automated sound and slide projectors, most of them Spindler & Sauppe Selectroslides. Smith's (of Boston) developed the unique showing of the people, places, industry and historical sites which comprise the many "Faces of New England." Polacoat created the specially-coated rear-projection screens; repeater-tape sound units were by Cousino.



NEW ENGLAND TO HAWAII:

slides and motion pictures help woo industry...



The Illinois Pavilion has Walt Disney's Audio-Animatronic figure of Abe Lincoln, who speaks to appreciative audiences every 12 minutes.

Illinois Has Lincoln

ABRAHAM LINCOLN stands, speaks and gestures with amazing realism in the Disney-created Audio-Animatronic feature of Illinois' Fair pavilion. The simplicity of the stage setting and the expressive excerpts from six of Lincoln's speeches are drawing appreciative audiences to the 12-minute performances. State exhibit also has an adjacent theater for promotional film showings.



Lincoln stands up and delivers excerpts from six famed speeches.

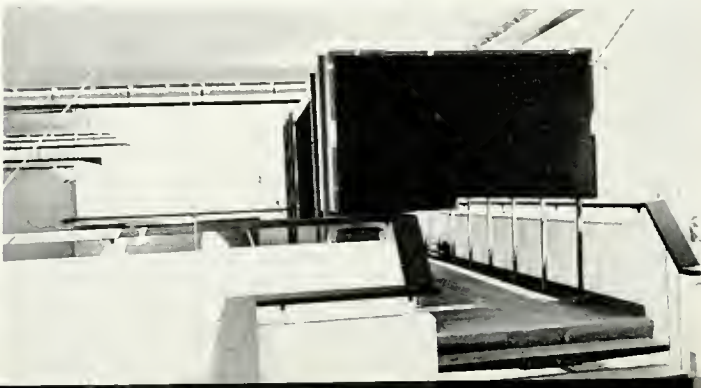
West Virginia's Film

Right: West Virginia Pavilion shows a radio telescope film.



Left: the big radio telescope at Greenbank, W. Va., is shown on screen above area model in this state's 75-capacity film theater.

New Jersey has this theater area: the darkened rectangle houses a rear-screen motion picture projector, showing films about the state.



SEVEN STATES AT THE FAIR

promote tourism, re-create historical tradition



Florida's attractions are exhibited within this big circular pavilion.

Visualizing the Good Life in Sunny Florida

RESORT PROMOTION is understandably a primary motif within the large circular Florida Pavilion. Various tourist areas, such as Miami, Orlando and Palm Beach, are using sight sound

media to show visitors the delights awaiting them. Transparencies are shown on "revolving ride" in the Palm Beach booth; the Miami show uses slide boxes turning on a center core.



Plastic stalls take visitors on a sight/sound "ride" past activities of Palm Beach County environs.



Fair visitors are watching a slide program about Orlando projected within this well.

a Pineapple Show and Travel Films on Hawaii

Below: travel pictures about Hawaii are shown within . . .

IF COSTS a quarter to see and hear a two-minute sound slide show, *The Story of Pineapple in Hawaii*, which is one of the two audio-visual attractions in the Hawaiian Pavilion at the Fair.

But you can enjoy some lush color and sound travel films of the area free of charge in a nearby "stand-up" theater.

Even if you're not "pineapple minded" that show has a cute trick in its use of listening cups along the railing (see illustration right, below for details).

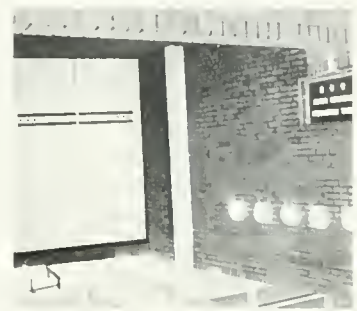


Maryland features a maritime motif in the design of its pavilion; an 11-minute film tells how the Star Spangled Banner was written.

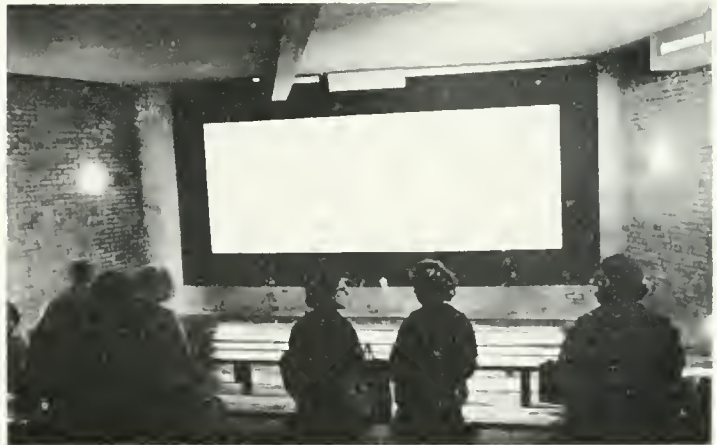
"O'er the Ramparts" is Maryland's Feature

THE STORY of the writing of our National Anthem is told in the film *O'er the Ramparts*, an 11-minute color picture created by Milner-Fenwick Productions for the principal attraction in Maryland's Pavilion theater.

U. S. Rubber sponsored the film; it is narrated by Arthur Godfrey and shown on a Bauer 16mm sound projector.



Above (right) and below: entrance and interior of Maryland's theater.



Below: projected images tell the story of pineapple from Hawaii as sound emerges through the little listening "cups" along the railing.

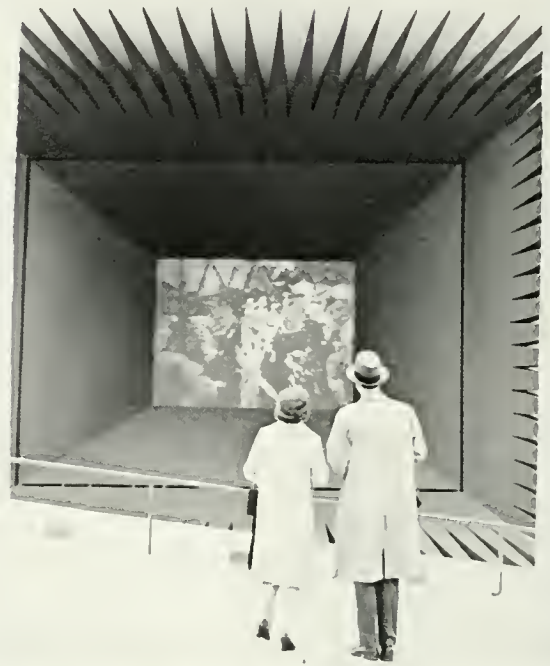


CONTINENTAL IN CINEMA-76

*heroes of the American Revolution are seen
in this unique outdoor slide projection show*



Above: heroes of the American Revolution are the slide show feature within this striking Continental Insurance Pavilion at the Fair. The photos (by our own Bob Seymour) are excellent visualizations of this "Cinema 76" presentation and its setting. Right: closeup of a scene in the show; inside building are dioramas of early American history.



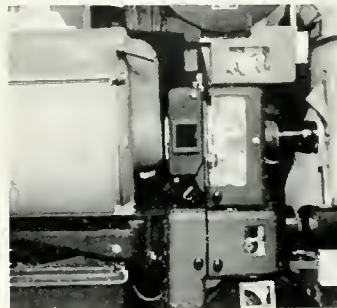
United Shows "From Here to There"

VISITORS to the United Air Lines Exhibit in the Travel and Transportation Pavilion are ushered into a plush, compact little red and blue theater where the Saul Bass' film production, *From Here to There*, is shown by a special Reevesound motion picture projection system.

The system includes a 35mm Simplex XL projector equipped with a Strong Arc X-16 light source and single-track Ampex

magnetic sound reproducer, a 50 watt Fairchild power amplifier and a 27 amp Strong Arc Rectifier.

The 35mm film uses the big Cinemascope image to relate the story of a United jet enroute from Los Angeles, soaring cross-country and arriving at an East Coast destination. The film begins in narrow-image format which gradually enlarges to the full wide-image dimension as the plane



sound track, which trigger curtains at either side of the screen, causing them to move out as the plane ascends. Accurate timing permits the expanding screen image to precede by one second the opening of the traveling curtain, thus providing a continuous clean picture edge.

As the story nears its conclusion and the filmed image of the United plane begins its descent, the curtains begin to close, returning the screen again to narrow-image format. As this action takes place, the printed image follows the curtain by approximately one second to maintain the clean picture edge.

takes off from the Pacific Coast.

This transition from narrow to wide-image is an effect printed onto the film. It is accomplished by control tones, carried by the single

All popular Fair exhibits have their waiting lines. This one is seen at the entrance to United Air Line's 188-seat Jetarama film theater.



Comfortable theater seats provide a restful pause within the United theater, just before a showing of Saul Bass' "From Here to There."

PORT AUTHORITY THEATER

*ride aloft with cameramen for an exciting
new look around New York's east waterfront*

THE LOWERING PILLARS of the Heliport at the Fair, operated by Port of New York Authority, shelter the 195-foot circumference of a circular theater in which another spectacular 360-degree color film surrounds the audience with the Port-sponsored film, *From Every Horizon*.

This 12-minute "stereo" picture, produced by Fred A. Niles Communications Centers, rides above and around the far-flung facilities of this great port, shows its bridges and tunnels as they funnel millions of people back and forth from suburbia to the working canyons of Manhattan each day. It takes viewers aloft in its many helicopter-shot sequences to show how the Port's international trade operations — docks and airports — play such an important part in the commerce of the area.

Niles' crews produced the film with a specially-designed rig of 10 Arriflex 16mm cameras, matching their "takes" to the ultimate

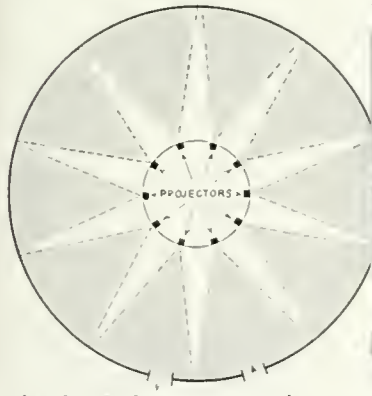
10-screen projection setup which envelops viewers in the circular "stand-up" theater (see sketch below). The camera setup was trundled all over the Port area by special vehicle and, most notably, taken aloft by helicopter to give the Fair viewers some very exciting moments as the whole viewing area and tilting horizon make him feel part of the action.

Projection is via a "pod" suspended in the center of the theater's ceiling. In this booth, 10 Eastman Kodak Model 25 16mm sound projectors were set up by William Ralke for synchronous operation. Each has a 36-degree field of view to cover its section of the 10 screen panels which encircle the auditorium.

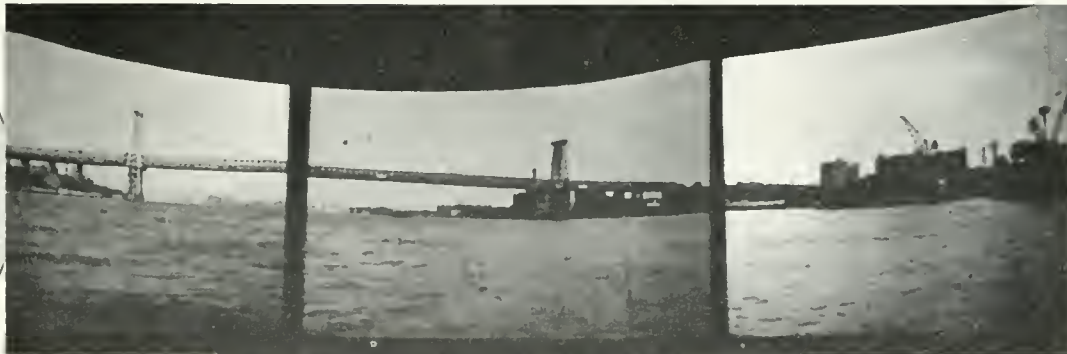
Narration has a "stereo" effect as voices come from the "Jersey" side of the Hudson River seen on the screen and, again, from the New York side, thus emphasizing the bi-state nature of the Port Authority to the audience.



Beneath this Port Authority Heliport is the circular theater in which Fairgoers see "From Every Horizon," a 360-degree look at the Port.



Sketch of the 10-screen theater



Many of the scenes in "From Every Horizon" were lensed by Niles' crews from helicopters, our picture caught only three of ten screens which enfold viewers, to show one of bridges along New York waterfront.

Port Authority picture is shown in this circular theater beneath the Heliport (background); there is no admission charge to this program.

The Port's "Theater 360" is now drawing good audiences at nearly all performances as this entrance shot of a typical waiting line proves.





A 330-foot facade of multi-colored glass draws the visitor's eye to the beauty of the United States Pavilion.

THE MANY IMAGES OF THE UNITED STATES

the big show is a Cinerama "ride" through 400 years of American history

FEATURE SHOW on the top floor of the huge United States Pavilion is a "ride" with film that takes the visitor through 400 years of the history of this nation.

The American Journey, produced by Cinerama, Inc., requires a dozen 55-seat vehicles which move along a 1,200-foot journey which passes 110 screens of every shape and size. 159 projectors (both movie and still) are used to fill the screens with scenes ranging from the depths of the sea to the outer reaches of space. Individual headsets built into each chair carry the narration . . . "here is our past, look at it!"

An "Environmental" Film

The experience is called an "environmental" film program, designed to encourage audiences to feel "in" the events as they happen, to psychologically *participate* in the nation's history as it unfolds. The *Journey* begins with early scenes of America before the explorers arrived, rolls on through



The late John F. Kennedy endorsed "Challenge to Greatness" theme of the United States Pavilion. This is the entrance to the Cinerama "ride" which takes groups of Fair visitors on "The American Journey."

Films are also projected in several "wells" in the U. S. Pavilion; here they are shown on side walls by overhead repeater projectors.



pictorial highlights on the past, leading up to the challenges of today's jet age.

There are 19-35mm motion picture, 14-16mm motion picture and 126 Eastman Carousel slide projectors along the ride. Narration for *The American Journey* was written by Ray Bradbury; Jeremy LePard directed for Cinerama. The musical score is all "Americana" with sounds of railroad whistles, old tunes, harmonicas and the like.

Film "Voyage to America"

Before reaching the Cinerama show, visitors are first received in a 500-seat theater for a showing of *Voyage to America*. This introductory film was produced by Graphic Films Corporation in collaboration with John Houseman. Its black & white images utilize both live action and animation to move through America's Colonial period, to the phase of American Immigration and the period of Expansion (from 1820 to 1920).

An original music score by Virgil Thomson, direction by Ben Jackson, and editing by Pieter Van Deusen of Graphic Films make this a notable film. It was narrated by Alexander Scourby and designed to create an understanding and mood of excitement and confidence in the American way of life — past, present and future.

This nine-minute black & white film should be made available to the nation's schools when the Fair closes.

* * *

The Pavilion's theme "Challenge to Greatness" was endorsed by the late John F. Kennedy. It is exemplified in a Pavilion area of "Challenge" through which visitors walk on their way to the *Journey* film. Here several hundred other displays include continuous films shown at the bottom of a "well" set in the floor of the United States Pavilion.

The "Voyage to America" picture is shown in this 500-seat theater; Graphic Films collaborated with John Houseman for this production.





Cine-Globe Cruiser scene shows a Navy fighter on a "strike" mission, viewed from the pilot's angle; audience figures are in foreground.

NAVY CINE-GLOBE CRUISER

ultra-realism of a superb training device

surrounds viewers with action on the screen

THE "WRAP-AROUND" projection system developed by The Jam Handy Organization is bringing Fair visitors a bigger-than-life look at the Navy and Marine Corps in action. The system is used in a Cine-Globe Cruiser theater within the Travel & Transportation Pavilion.

Landing a fast jet on an aircraft carrier, plunging beneath the sea in a nuclear submarine, hitting the beach with the Marines . . . all these are typical scenes as the Cine-Globe presentation gives amazing realism on its hemispheric screen. The system uses a Handy-designed lens of a unique type that completely fills the spectator's field of vision. The screen curves around and above the viewer to give the "you are there" effect.



Small continuous repeater projectors like these offer films on Navy and Marine Corps subjects in the Transportation Pavilion.

Standard-gauge 35mm film is used and the "taking" lens for production of the sequences is similar to that of the projection lens so that the simulated 3-D effect of the system is without image distortion. The Cine-Globe system was originally devised by JHO with the cooperation of the U. S. Navy to provide a realistic training device for Naval Aviation and in Marine Corps tank training. It simulates combat conditions, especially those involving fast motion (such as a jet plane attack). The lens covers an extremely wide angle (142 degrees) to almost match the field of vision of the human eye.

Ten Minutes of Real Action

The 10-minute presentation takes place in a theater with room



Opening scene in the Cine-Globe Cruiser show has jet trails revolving outward until they fill the entire area of hemispheric screen.

on its upper tiers (above the projector) for about 75 standees; a dozen or so children are permitted to sit on the floor "within" the screen area, practically "inside" the picture.

The Cine-Globe Cruiser's physical setup, utilizing a single very wide-angle lens for both production and projection, standard 35-mm motion picture films and a fold-up-and-carry hemispheric screen has already been utilized by The Jam Handy Organization in some stunning commercial presentations.

It is this kind of "carry-out" idea which business users of the film will be seeking at the Fair. The cost and complexity of larger,

"permanent-type" exhibits discourages their use outside of the exposition grounds.

The Army's Little Theater

Typical of dozens of such installations around the Fair is the small (10 persons) "walk-in" theater in the T&T Pavilion now showing a *Man on the Moon* film under U. S. Army auspices.

Also featured in the Navy and Marine Corps exhibit area at the Fair are six 16mm rear-projection (continuous) motion picture set-ups enclosed in round balls set on poles. Films shown are concerned with life in the services and the advantages they offer to young men and women.

Below: young viewers are encouraged to sit on the floor, "inside" the Cine-Globe Cruiser screen area which surrounds them. Their parents stand in tiers up and beyond the projector shown at top right.



The U. S. Army has this small walk-in theater in the Travel & Transportation Pavilion. It offers a movie, transparencies and dioramas of modern Army.





RELIGION AT THE FAIR



View of the Protestant and Orthodox Center at the Fair; theater inside is showing controversial "Parable" film.

"Parable" in the Protestant Center

THE CONTROVERSIAL religious film, *Parable*, is showing several times daily in the Protestant and Orthodox Center at the Fair.

It was produced for the Protestant Council of Greater New York by the Fred Niles Communications Centers, Inc. Rolf Forsberg was

the author of the *Parable* script. Chief character in the 22-minute film is a clown called Mime, who plays the role of a committed Christian. It is this character which has brought on controversy among church people, since he can be identified with Christ, depending on individual interpretation. Two members of the sponsoring Council actually resigned over this point.

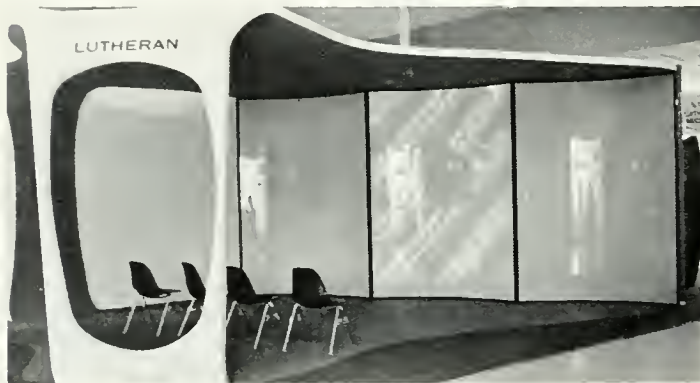
Filmed in a circus atmosphere (at Baraboo, Wis.), the film shows

Mime taking upon himself various disagreeable tasks. Each of his actions win him the friendship of underdogs and the enmity of his masters, who kill him in a brutal attack while he is dangling on the puppet strings of Magnus, the antagonist who induces the tragedy.

In the end, a white clown, who can be identified as either Mime, Magnus, or Christ, is seen riding on a donkey behind a circus, a scene almost identical to the one opening the film.



At left: within the Protestant and Orthodox Center, this Lutheran alcove has three screens on which abstract displays of light are projected while a narrator tells of the work of the church around the world. Above: the "Guide Posts" exhibit has telephone receivers which deliver brief recorded messages on God's Power, narrated by noted personalities while visuals are projected on screens above.



Mormon History on the Screen in Twin Theaters

Mormon pavilion theater entrance (below the historical mural) where viewers are seeing a 15-minute film on the history of that church.



Interior of one of twin 140-seat Mormon theaters which use a 35mm Century are for projection. Note lighted transparencies at the right.



FOUNDED IN NEW YORK state 134 years ago, the Church of the Latter Day Saints (Mormon) has symbolically returned home in

the recent dedication of its pavilion at the Fair. It features a 127-foot replica of the eastern spires of the famed Salt Lake City Mormon Temple.

There are also a pair of twin 140-seat theaters within the pavilion, alternately showing a film on Mormon history. It is a 35mm production, projected on Century-arc equipment for its 15-minute duration. Walls of the theater are open at one side, below a fine mural which also depicts historical episodes in the life of the church founded by Joseph Smith. Transparencies along the wall of the theater illuminate both historical episode and activities of the church.

The pavilion was dedicated on May 18th, in the presence of high-ranking dignitaries, headed by President Hugh B. Brown, First Counselor in the First Presidency



127-foot tall replica of the eastern spires of the Mormon Temple is part of the Church pavilion.

of the Church. G. Stanley McAllister, President of the New York Stake ((diocese) presided at the pavilion dedication. •

* * *

Five Church Pavilions Show Films at the Fair

Of the seven pavilions sponsored by religious organizations at the Fair, five use films as either feature attractions or as major elements in their exhibit buildings.

This Fair is *unique* in exposition history in its emphasis on these religious pavilions. And they are drawing goodly throngs of visitors at all hours, warm testament to the interest shown by the people of the U. S. and those from abroad who come there. •



The Vatican Pavilion at the New York World's Fair is one of the most impressive structures in the area.

The Vatican: the *Pieta* and Films

SYMBOLIC of the important participation of churches of many faiths at the New York World's Fair is the beauty and grace of the Vatican Pavilion. The most important work of art of the Fair is on display here; the 465-

year-old *Pieta*, carved in marble by Michelangelo and generally considered the finest example of Christian art in any medium. It was sent to New York by special permission of the late Pope John.

Theme of the Vatican pavilion

exhibit is "The Church is Christ Living in the World" and a multiple screen wall carries ten one-minute films which reflect various aspects of Christ's love and the Church as an instrument thereof. Each of these films contributes its own separate images to the theme.

In another ground floor room are the celebrated LIFE transparencies of Michelangelo's Sistine Chapel ceiling and a photo exhibition on Catholic sacramental life. •

The Vatican Pavilion has the "*Pieta*" as its featured attraction but it also has this unique multiple screen wall on which one-minute films are rear-projected on subjects reflecting various aspects of Christ's love.





The Sermons from Science Pavilion houses a 600-seat theater where Moody science films are shown hourly, plus scientific demonstrations.

Moody Science Films at the Fair

WITHIN the Sermons from Science Pavilion, a 600-seat theater is offering 30 different half-hour programs. These include the well-known Moody science films, such as the award-winning *City of Bees* and *Red River of Life*. Lectures and science demonstrations alternate on the program.

Show's basis theme is the relation of basic laws for science and religion. Narration can be heard

in 13 different languages via earphones and a dial system.

Projection is by a specially-modified Graflex 800 16mm unit linked by a synchronous drive to a Stancil-Hoffman playback with five sound heads. Thus, while optical sound is fed to speakers in the theater, earphones receive translations (five versions at a time) from the tape playback linked to dials at special seats. •

Billy Graham in 70mm Todd-AO

BILLY GRAHAM's Pavilion is a showcase for the noted evangelist's 70mm Todd-AO motion picture, *Man in the 5th Dimension*, showing daily "on the hour."

Rev. Graham's prologue notes: "You are about to embark on a breathtaking journey through the four-dimensional world of space and time, into the realm of the fifth dimension, the dimension of the spirit . . ."

Scenes taken at Mount Palomar

show our own galaxy and the galactic systems millions of light years away. The story of creation is told in the setting of the Earth's "oldest living things," the giant redwoods of California. Billy Graham demonstrates the continuity of Christian witness down through ancient and modern times to the present day.

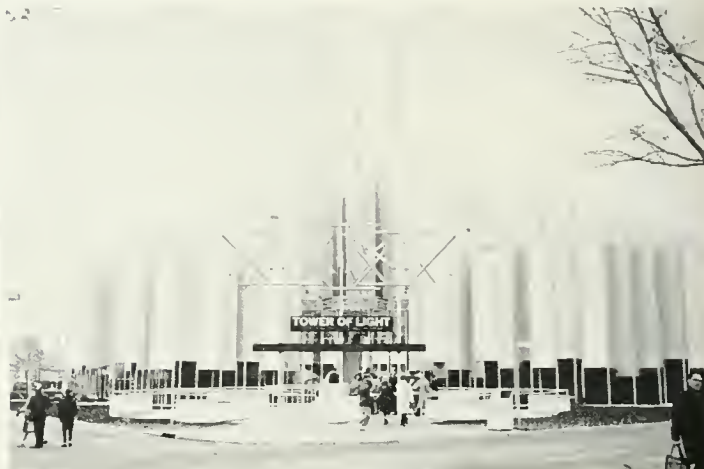
An imported 70mm projection system is used to beam Todd-AO images to a wrap-around screen. •

THE TOWER OF LIGHT SHOW

an automated story of electric power & light

INTEGRATED FOUR-MINUTE FILM images provide interesting accents to the fully automated show at the Electric Power & Light Exhibit's Tower of Light, where five motion picture projection systems, designed and engineered by Reevesound, are in operation. Each system includes one 35mm Norel-

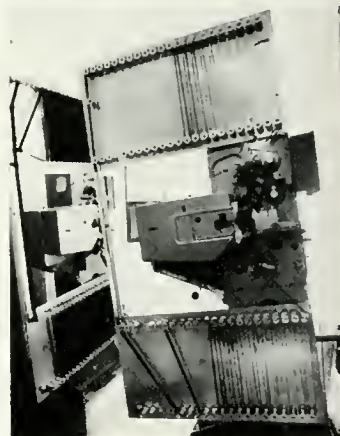
co virtually instantaneous changeover in the event of burnout, giving the system a "continuous running" capability that is further enhanced through the use of Reevesound-designed 35mm continuous film loops. Fifty-watt Fairchild power amplifiers are used with the system. •



co Pulsed-Lite projector, with start-stop operation triggered by stop cues that are reflective patches on the film.

Norelco Pulsed-Lite lamps used on the projectors permit great flexibility in system design and operation. The light sources are water-cooled short-arc mercury tubes pulsed 72 times per second by a synchronizing signal from the film advance mechanism of the projector.

The water-cooled mercury tubes make it unnecessary to vent the lamps to the outside. They are mounted in pairs within the lamp-house water jacket with automatic,



Below: the Tower of Light show combines film scenes (at right) with this animated light bulb.

Above: 35mm Norelco Pulsed-Lite projector for Tower of Light is modified for cued, start-stop operation of integrated show.





Audio-Animatronic dolls representing 26 lands sing and dance along Pepsi-Cola's boat ride.

Pepsi-Cola's "Small World"

THE PEPSI-COLA Fair Exhibit transports the magic of Disneyland to Flushing Meadow as it takes visitors on a water-jet voyage titled "It's a Small World," a Salute to UNICEF. Once again, Audio-Animatronic figures of the world's children sing and dance in full-color fantasy settings of their native countries.

Canals wind through 26 lands, past a Very Leaning Tower of Pisa, a confetti-draped Eiffel Tower, miniature Swiss Alps and a Disneyesque Taj Mahal. Great fun for the small fry as the Irish "wee folk" sing, a Swiss yodels and Dickens-inspired Britains carol atop a Cockney moon.

Within the two-acre Pepsi-Cola area, the U. S. Committee for UNICEF is operating its own pavilion, dramatizing its role in helping meet the needs of children in over 100 developing countries.

The cruise is housed in a 47,000-foot air-conditioned building. It can handle some 55,000 passengers along its waterway.

The pneumatic and hydraulic tubes of these Audio-Animatronic figures are activated by audible and inaudible impulses fed by a complex magnetic tape system. A setup like this requires the services of electronic experts for constant maintenance. It is not calculated to give the average exhibitor any notions about the adoption of the idea except in static, long-term situations, also warranting the considerable expense involved in creation of the figures.

But this combination of entertainment and international welfare is one of the Fair's best!

MAKING IT A WORLD'S FAIR

*the sounds (and sights) of the Emerald Isle
within Ireland's most attractive pavilion . . .*

IN CREATING its Pavilion, the Government of Ireland has provided visitors with a series of rich, varied and pleasing experiences that communicate most effectively the mood and feeling of the Emerald Isle.

Almost square in plan, the two-story Irish Pavilion features a

To permit the beauty of the natural Irish stone background to be seen, the map is constructed as an openwork design with aluminum strips forming the outlines of the continents and other land masses.

Through the use of four copper symbols with baked enamel sur-



These "listening posts" in the Irish Pavilion's artificial forest offer a speech program by Irish writers, spoken by that country's noted actors and actresses and reproduced on a photographic sound system.

conical tower and a seven-foot wall composed of panels made in Ireland. The panels consist of a concrete core and a facing of large slabs of stone set in a bold pattern.

Chartered architects for the Irish Pavilion were Robinson, Keefe & Devane of Dublin. George Nelson of George Nelson & Company, New York, was coordinating architect. Mr. Nelson and Robert Fymat of the same firm were exhibit designers.

Visitors enter the Pavilion through a 50x30-foot open court which is partly shaded with a low wood trellis. On the east wall, a 15x7-foot world map is displayed.

faces in a variety of colors, the map indicates the extent of Ireland's relationship to the rest of the world in terms of cultural influence, emigration, missionary achievements and military emigration.

A dark-green plate-glass wall, bordered with shrubs and flowers common to the Irish countryside, separates the entrance court from the main exhibit hall. Opposite this glass wall, a 40-foot wall of copper-faced plywood containing four maps of the four original Irish provinces is displayed. Within the outlines of the counties are printed the names of those families which originated in these areas.

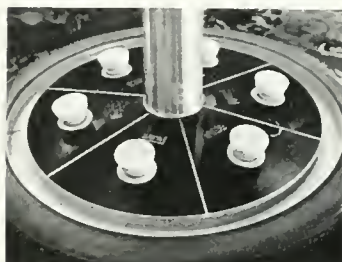
Scenes from Ireland's wide-screen slide show are projected in this stand-up theater in the pavilion. This room also has a "well" projection system which features a filmed trip over Ireland by helicopter.



The handsome Irish Pavilion has a big screen slide show and a helicopter film trip to Ireland.

Hidden loudspeakers give a quiet, continuous roll call, with a variety of Irish voices reading the names of the families which appear on the maps.

The first indoor space is the introductory area, a 30x50-foot air-conditioned room which is used as a projection area. Two types of presentation are featured in this space. One is a kind of glass capsule through which visitors can peer down at an aerial film projected on a circular pit about six feet in diameter. The illusion created is that of a flight in a balloon at about 1,000 feet above ground level. The flight is silent except for



Pull-out headphones at listening posts for the speech program.

occasional local noises such as the sounds of birds in the swamp, a bell in the distant church steeple, the barking of dogs, etc.

To show the four-minute films, Reevesound provided a modified 16mm Norelco FP-20B projector and a Reevesound-designed con-

INTERNATIONAL PAVILIONS:

(CONT'D FROM PRECEDING PAGE) tinuous 16mm film looping rack. The fully automatic, remote controlled system is in continuous operation.

In a second major presentation in the introductory area, three electrically-interlocked Spindler & Sauppe slide projectors are used to tell the story of the Irish people at their daily tasks, in views of the country's magnificent landscapes and seascapes. During the eight-minute show, some 300 slides are projected onto three screens that

utilize a space twenty feet wide. Folk music of Ireland, recorded in the studio of Radio Eireann in Dublin, accompanies the slide projection.

Linking the darkened introductory area with the main exhibition hall is a tower, a truncated cone similar to the ancient watchtowers still to be found at intervals on the Irish coast.

Main feature of the 3,500 square foot box-like exhibition hall, and focal point of the Pavilion, is a kind of geometric forest

bearing evidence of Ireland's outstanding cultural activities.

Consisting of eight tree-like metallic structures which serve as "listening posts," the forest is a place where visitors can listen to the words of the greatest Irish poets, novelists, and dramatists, as spoken by the finest voices in the Irish theatre.

Six seats, situated around each post, permit forty-eight people to listen simultaneously to the recordings through the use of individual "hearphones." Reevesound's unique multi-channel photographic sound track reproducing system

provides the speech program played through the conical-shaped "hearphones."

Forward and reverse running capability of the system, in wide use at both the General Motors and Bell System Pavilions, permit one sound reproducing unit to feed the program for two "trees."

The metal tubes which form the "tree trunks" in this artificial forest extend upward, branching out into hundreds of cubes covered with information regarding Ireland's greatest writers. Photographs, paintings, engravings, manuscripts, busts, and first editions are displayed on the cubes, providing additional information on the great names in Irish literature.

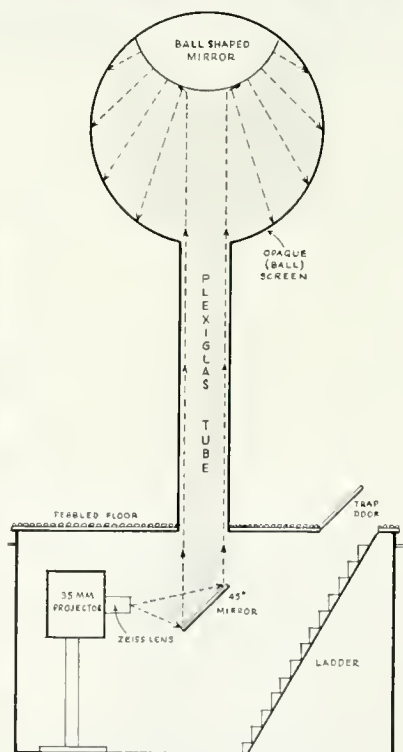
In the main exhibition hall the visitor is left free to study and enjoy what he chooses to concern himself with and ignore what fails to interest him. In leaving the hall, he passes out of the air-conditioned space into a quiet garden where he can pause, sit at marble-topped tables and sip Irish coffee while "punkahs," the slowly-revolving ceiling-mounted electric fans of another era, whirr overhead. The anachronistic devices were used to heighten the sense of pre-industrial tranquility that is characteristic of many regions of Ireland today.



The Berlin Pavilion at New York Fair features the spherical projection system described in this Fair report.

Spherical View of Berlin

WEST BERLINERS going about their daily chores are pictured in the cartoon film projected on a novel, spherical globe in the City's Pavilion at the Fair. Another short film takes up technological productivity; maps with special lighting effects portray the Berlin of the future. •

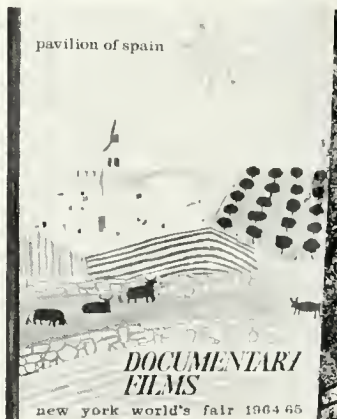


Left: this translucent sphere carries a cartoon film about life in West Berlin. It has an approximate four-ft. diameter. Above: our own sketch shows how images are reflected upwards through Plexiglas tube from 35mm (German-made) repeater projector down below floor. A Zeiss lens; 45-degree mirror are used.

SPAIN on film

SPAIN'S PAVILION has been hailed as the most beautiful at the Fair and the accolade is well-deserved for it is solidly-constructed, has charm and grace in all its aspects of design.

It's an expensive rendezvous, too, with elegant and costly restaurants; a distinguished exhibition of great Spanish art (Velazquez, Goya and El Greco) has a dollar



AROUND THE WIDE WORLD

INDIA'S PAVILION is one of the most interesting at the Fair, reflecting the industrial and social progress which this land has made since becoming an independent nation. Through dioramas (see below) and in visual displays and recordings, the pavilion shows the diversity of its people and the development of modern industry.



India uses a mirror-like screen to present these dolls, fading lights to show how the peasant becomes the technician; the village girl turns into a nurse. It is one of the interesting visual devices at the Fair.

SPAIN at the Fair:

admission fee. And there's flamenco dancing of the purest antecedents with Spanish music to be heard . . . also at a fee.

But, every morning at 10 a.m., Spain's opulent 400-foot theater opens its doors for continuous, free showings of documentary films (see poster cut) which are a joy to behold. Projection is by standard 35mm Century theater arcs so the sights-and-sounds of the land come through bright and clean on the screen.

* * *

Footnotes on Exhibits:

☆ Venezuela's pavilion has a continuous slide projection system. Two Selectroslides with dual automatic dimmers are used.

✧ Those continuous slide projectors of Jordan (see picture) are also Selectroslides.

☆ The American Interiors pavilion has a United States Rubber show which uses two DuKane Vista-Sell projectors to promote its vinyl carpets and Naugahyde.

☆ Singer Sewing Machine Company is using a Triangle 16mm and two Selectroslide projectors.

☆ Selectroslides are also being used by the National Catholic Education Association (Hall of Education) and by Kroehler Manufacturing Co. (American Interiors Pavilion).

☆ We'll supplement this report during the summer. Such exhibits



The United Arab Republic is showing films on modern industrial development in Egypt within this continuous repeater-projector at Fair.

as the Hall of Education were just being completed in late May; other pavilions were making alterations in their setups. The Fair

will also be analysed after closing in October, noting the equipment and the programs which have earned their popularity.

Jordan uses six of these round balls, containing continuous slide projectors and accompanying sound.



Modern Taiwan (Formosa) has this very large rear-projection slide set-up which takes Fair visitors through the changing patterns of this old yet new country, showing its people, industry and good scenic views.

The Images of Modern Jordan

JORDAN'S PAVILION, scene of much controversy over a mural on the wall which calls attention to the plight of homeless Palestinian Arabs (which has aroused objections from Israeli groups) features an open hall downstairs with a lunch counter and a stage equipped for live or film showings in the center. There is a seating capacity of 125. Just off the same hall are actual specimens of the Dead Sea Scrolls.

The film being shown here on a regular basis is *This Is Jordan* (produced by United States Productions) showing many of the travel attractions of modern Jordan. Equipment used is a Triangle 16mm continuous projector.

Upstairs, opposite the mural, are continuous slide projectors, operating with individual sound tapes which describe Jordan's expanding economy and increasing number of schools, hospitals, roads and other facilities.



Futurama riders in the General Motors Pavilion can watch this big articulated crawler, capable of surmounting any terrain obstacle, as it moves across surface of the moon to a communications post.

TRAVELERS HAS "TRIUMPH OF MAN"

under a red umbrella, a film takes up search for life

HOUSED IN A DOMED stone structure designed to resemble its red umbrella symbol of insurance protection, the Travelers Exhibit presents a dioramic portrayal of man's struggles and growth through the ages.

Beginning in prehistoric times, the dioramas trace human existence through more than two billion years from the dawn of man to the present. This story, "The Triumph of Man," culminates in an unusual motion picture depicting man's current explorations in-

to the reaches of outer space, his current searching for the basis of life itself.

Produced by Robert P. Davis of Little Movies, Inc., the film is projected by a specially designed Reevesound motion picture system. The picture images and ultraviolet stars are received by a dark blue screen wall and ceiling shaped like a half-sphere.

Reevesound's projection system consists of a 35mm Norelco FP-20 projector with conventional shutter, a 2500 watt Zeiss Xenosol II

THE GENERAL MOTORS RIDE THROUGH FUTURAMA:

(CONTINUED FROM PAGE 39) uses existing production facilities, recorders, printing machines and conventional methods for making release prints.

The 16mm photographic sound print has two pairs of tracks, one pair in the right-going direction, and one pair in the left-going direction. Each pair of tracks provides separate right-ear and left-ear programs, resulting in a full binaural reproducing system free from cross talk between adjacent channels. Forward and reverse running capability of the transport provides a unique solution to the long running time requirement. Reevesound malfunction detectors

are placed in fixed locations along the ride's route, while others are mounted on the ride itself to assure maximum reliability.

Interspersed among the dioramic Futurama displays are a number of 16mm motion picture images projected by professional Norelco units supplied by Reevesound. Some units are equipped with integral dichroic reflector incandescent light sources, and others with Xetron 450 watt Xenon lamps.

Reevesound's installation at the General Motors Pavilion was done in collaboration with the creative and technical staffs of General Motors Styling.

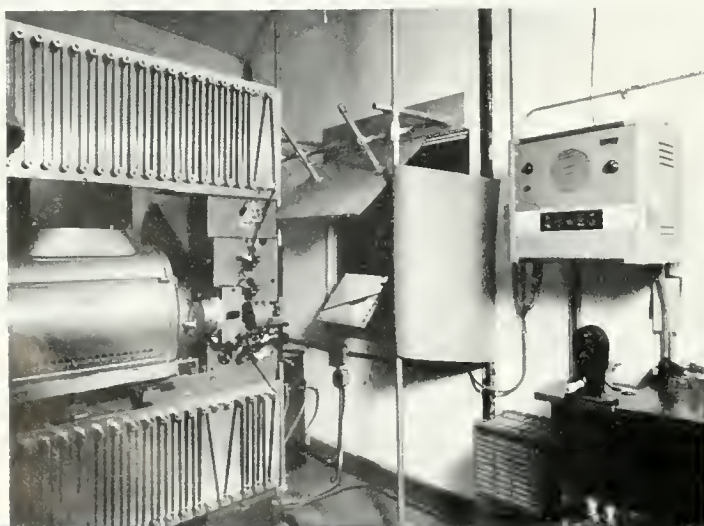


Travelers Companies' pavilion is reflected in Pool of Industry at the New York World's Fair.



Repulse of Attila the Hun is depicted in one of the dioramas of the "Triumph of Man" show.

Below: this special Reevesound-engineered projection system for the Travelers' Pavilion shows motion pictures on a dark blue screen wall. First-surface mirrors at top and front of projector step up images.



light source, and a Reevesound-designed continuous 35mm film looping rack. The Reevesound-modified projector has intermittent start-stop operation, triggered every four minutes by a sensing device signalling the conclusion of the dioramic display one floor below.

Two first-surface mirrors, one mounted at the front of the projector mechanism and another located overhead, receive light beams leaving the machine, redirect them to the screen wall, thereby increasing projector distance and image size. The system operates with a 50 watt Fairchild power amplifier.

Donald Deskey and Associates were architects for the Travelers Pavilion, which was constructed by the George A. Fuller Company. Designers were Lippincott & Margulies.

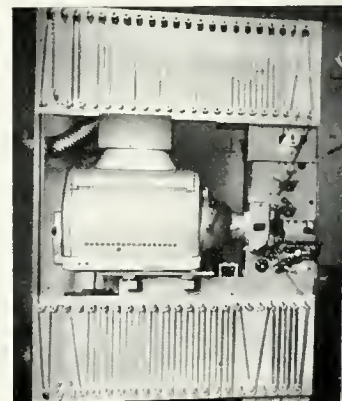
* * *

At right: 35mm Norelco projector, modified for intermittent start-stop operation, is being used for Travelers' film show. It has sensing device and 2,500-watt Zeiss Xenon light source.

Extra Copies of This Report

✱ An invaluable guide to all companies, trade groups and other exhibit sponsors, this special World's Fair report should be filed for future reference use.

Extra copies are available while supplies last at only \$1 each. Quantity discount of 20% on lots of 10 or more. Reserve yours today!



You Can Help Win an Election

A New Film Provides a Versatile Short Course in Practical Politics. Showing "How the Opinion Maker Makes Opinions"

THE ACTIVE CITIZEN, man or woman, is not *only* a voter, though our system of democratic government would be far more effective if every eligible person did just that. To survive against demagoguery and to put the professional politicians on their mettle, citizen action must go beyond passive participation. In short, *influence* in politics belongs to those who exercise it and who make their opinions known.

More than a year ago, the American Medical Political Action Committee (AMPAC) began to impress that fact upon the doctors of the nation. The Committee's "educational program in depth" was reported in these pages. It included effective films, something borrowed and most of it new, hard-hitting and now widely-shown at countless hundreds of meetings of professional men who have found themselves better "schooled" in the practical arts of political action.

Now Being Shown at Seminars

A current followup motion picture is now being used in seminar sessions of these Healing Arts groups. It is virtually a complete learn-by-example, short-course in *How the Opinion Maker Makes Opinions* and that is its very appropriate title. 31 minutes, in EK color, with sync dialogue plus narration, *Opinion Maker* was filmed by the company which created the earlier AMPAC "package," Parthenon Pictures of Hollywood.

The previewer's first thought and lasting impression is the *versatility and wide application* of this picture's message. Dr. George Gordon, its principal player and the man who learns how opinions are really made, might well be Sam Jones, banker, or Dick Smith, tool maker. The 20 contacts made on a typical day illustrate actual, applicable techniques of opinion-making.

Film Can Serve Either Party

Whatever your party affiliation, there is *no* political bias in the picture. Although the influencer in the film is a doctor, the instruction applies to all men (and women) in potential leadership positions.

The first third of the film is "broad-scope," highlighting the

qualities which mark the potential Opinion-Maker — showing him how to work up his distilled "opinion statement." Then the body of the film demonstrates, in a succession of everyday incidents, how the Opinion-Maker can steer casual contacts into opportunities to



Robert Carson is the narrator of this useful "short course" with techniques for political action.

express his beliefs and to make his recommendations.

It won't work with a good many people, no matter how "influential" they consider themselves. But *when the right ideas get to the right people*, the American political system wins powerful allies, in whose hands may rest the destiny of a free society. ONE vote swung many an election this past year. One more convert to political action can be made every time this picture hits the screen.

The Qualities for Influence

When Dr. Gordon believes that the things he believes in are threatened, what can he do about it? He has some unique and useful qualities: (1) he is above average in intelligence and education; (2) many people less fortunately endowed look up to him; (3) when he states an opinion, these people are apt to listen with attention and respect.

The film follows him through a typical working day, showing how he can express those opinions within the framework of his normal, daily routine. The postman, a hospital receptionist, a young trainee, a head nurse, a patient . . . an absentee voter who has forgotten to get a ballot . . . are all contacted. An elderly banker he meets at the country club is reminded



George Gordon spends his evenings ringing neighborhood doorbells, passing out the candidate's literature before he realizes it's not his dish.

that, while no candidate reaches their ideal of perfection, staying away from the polls is a vote for the opposition.

The "pay-off" on all this is in the headlines. Important elections were decided on single votes — on less than one vote per precinct.

Focus Attention on the Ideas

Parthenon skillfully employs its "ambient limbo" technique within many scenes, allowing the audience to concentrate on "thought" via impressionistic backgrounds. Hospital scenes were lensed at Memorial Hospital in Long Beach, a pictorially beautiful setting. Use of modern recording and lighting

equipment implemented production without interruption of hospital routine.

Opinion Maker was written by Parthenon's Cap Palmer; directed by Don Livingston (on stage) and David Bowen (on location). Glen Holse was art director and Ron Hagerthy the associate producer. Actor Don Haggerty effectively played the role of Dr. Gordon.

Qualified organizations and companies may purchase prints of this widely-applicable film for their own intra-organization use at \$250 per print. Write Parthenon at 2625 Temple Street in Hollywood for preview details.

HOW OPINIONS MAY BE SHARED DURING A TYPICAL WORKING DAY



Dr. Gordon suggests that a local businessman help get his associates registered and voting.



The doctor's brief words on behalf of his candidate favorably impress the head nurse.



On his first morning as an opinion maker, Gordon tells the postman about his candidate.



This patient, happy with his disability benefits, is a "Sinner," sure to vote for the other side.

New Designs for Better Learning

A Coast-to-Coast Look at America's New Schools Helps to Give Community Leaders Useful Guidance for Their Plans

THE ENVIRONMENT in which teaching takes place greatly influences the form and content of instruction. To pursue that theory, the Ford Foundation endowed the Educational Facilities Laboratories, now engaged in research, experimentation and exchange of knowledge in the design and construction of American schools.

To help make communities aware of the scope and variety of possibilities in schoolhouse planning, the EFL has sponsored a new 27-minute color film, *To Build a Schoolhouse*. Produced by Pelican Motion Pictures, New York, the new picture is a virtual storehouse of new ideas in school design, lensed on location from Massachusetts to California, from Chicago to Texas.

Principles Shown in Graphics

Designed by Pelican's Ted Lowry, it includes graphic sequences

which illustrate the principles on which these innovations are based. The film studies the "basic box" design of the classroom, a "standard" of years past. The validity of the box is now being questioned as student population rapidly increases, the teacher shortage continues and a broad new range of activities and ideas enjoin this era of technological change.

The search is underway to make space more fluid, to be compatible with today's fluid, ever-changing times.

One new approach to teaching with considerable influence on school design is team-teaching. At Wayland, Mass., the film examines the application of this method and the schoolhouse designed to provide areas for large group instruction, conventional classrooms, seminar rooms for more intensive study.

Operable partitions are being



used in other schools as their approach to flexible space. Schools in Covina, Calif., Chicago and Boulder City, Nevada are found to have solved their problems through the use of various types of walls. A loft-plan at Hillsdale High, in San Mateo, Calif., enables walls to be built with a minimum of effort and expense.

Show "Clustering" of Space

Pelican film crews also visited modern schools which have "clustered" their space — by grade, by subject, and by ability. They filmed the reinforced concrete shell which spans large areas at Texas A & M; a geodesic dome in Bethesda, Md., and a form of

modular construction — the non-rigid structure made of vinyl-coated nylon which serves as the gym at the Forman School in Litchfield, Conn.

New shapes are being inspired by new things happening inside the nation's schools. Use of closed-circuit television; mechanical teaching aids for language classes and modern equipment for science labs all need space designed for their use.

\$10 Billions for Next Decade

In the next 10 years, it is estimated that the U. S. will spend 40 billion dollars to build and equip schools. EFL has sponsored this useful film to help communities involved to plan the schoolhouse which will best satisfy their needs and enable them to educate according to the demands now being made of pupils and teachers in a growing, changing world.

To Build a Schoolhouse is being made available on free loan to school administrators, boards of education, architects and for educational television showings through the regional libraries of Association Films, Inc.



Above: one of today's new schools merges the world outside the classroom with the halls inside. Below: language lab shows a new way of using space.



Above: this flexible classroom design utilizes new tools for learning in its arrangement. Below: a planetarium room broadens horizons for science.



FIVE FAMED FILM MAKERS took part in a special presentation arranged by the Eastman Kodak Company on behalf of more than 2,000 audio-visual educators attending the recent national convention of the Department of Audio-Visual Instruction of the National Education Association, meeting in Rochester, New York.

The program, "Frames of Mind" was presented at the Kodak Park Theater on Thursday evening, April 23. Showing samples of their work and discussing creativity in film making were five world-renowned film and television personalities.

Host on Bell "Science Series"

Dr. Frank A. Baxter, moderator of the program, came from the University of Southern California. Host of the Bell System's widely-acclaimed *Science Series*, he is the winner of seven "Emmy" awards and is currently engaged in the production of 50 film programs to commemorate the 400th anniversary of Shakespeare's birth.

Irwin A. Moon, director of the Moody Institute of Science, described his unique approach to films uniting the fields of science and religion. Noted for his technical inventiveness, Moon is the producer of *City of Bees*, winner of seven recent film festival awards. His films are currently on exhibition in the "Sermons from Science" pavilion at the New York World's Fair.

Master of Aerial Photography

Daniel W. Jones, head of research for NBC's Project 20 was another panelist. His credits include such programs as *Victory at Sea*, *Meet Mr. Lincoln*, *Mark Twain's America*, and other outstanding documentary shows.

Jacques Letellier, president of Filmeurop, came from France to take part in the Kodak presentation. He has been widely acclaimed for his work on behalf of NATO and is a master of aerial photography.

Final member of the panel was Saul Bass, creator of film titles, artist and industrial designer. He discussed individuality in film making and samples of his recent work, including sequences from *The Searching Eye*, major film feature at the Kodak World's Fair Pavilion, were shown.

Produced by Kodak's E. B. Hall

E. B. Hall, manager of Kodak's informational films division, was the co-ordinator and host of the evening program. He described "Frames of Mind" as "a produc-



Audience of educators assembles for "Frames of Mind" presentation in ultra-modern theater at Kodak Park.

Kodak Presents "Frames of Mind"

Members of Department of Audio-Visual Instruction Witness a Memorable Presentation of Creativity in Film Production

tion designed to emphasize the motion picture's role in our culture, and hence in education."

The program enabled a very large audience of audio-visual educators to sample films that entertain, films that inspire, and films that instruct in subtle, imaginative, and highly effective ways.

Dr. Baxter, commenting on the values of audio-visual techniques in education, seemed to sum up the overall value of this program's contribution when he said,

"Thousands of Informative Films"

"There is no necessity to remind this group, of all people, that there are in the files thousands of informative motion picture films and recorded tapes, the very listing of which fills catalogs, now available to the nation's teachers. They cover biological and physical science, history, sociology, geography, literature and the fine arts.

"There is no school district so poor, so remote that today it cannot have Nobel prize winners on its staff. No college so poor that through the miracle of film it cannot include Pablo Casals and Edmund Teller not to mention Leonard Bernstein, Dr. John Baxter and Mortimer Adler . . . hun-

dreds of eminent people on its faculty. With these aids, facts are given dimension, phenomena can



Dr. Baxter (back to camera) pictured with cinematographer Jacques Letellier and producer Saul Bass.

be seen in motion, abstracts emerge from concrete evidence.

" . . . this suggests the power of audio-visuals to foster identification; the power in the ability of the film, the tape, the picture, to reach into the hearts and minds of people through the eyes and ears as a direct sensory experience.

Joining the Pageant of History

"Watching the ancient films made of the funerals of Queen Victoria or Edward VII, or of Theodore Roosevelt, eloquently orating from the porch at Sagamore Hill or working a steam



Dr. Mendel Sherman, president-elect of Department of Audio-Visual Instruction of the NEA.

shovel in the Culebra Cut . . . or the gray tide of faceless German soldiers with heavy boots as they poured into the Belgium of 1914 or watching the serried rows of hooked cross banners and those terrible drums, beating the cadence which led to Nuremberg. Watching these any man, woman, boy or girl becomes part of the pageant of history in a new way. In 50 years our descendants will see this —"

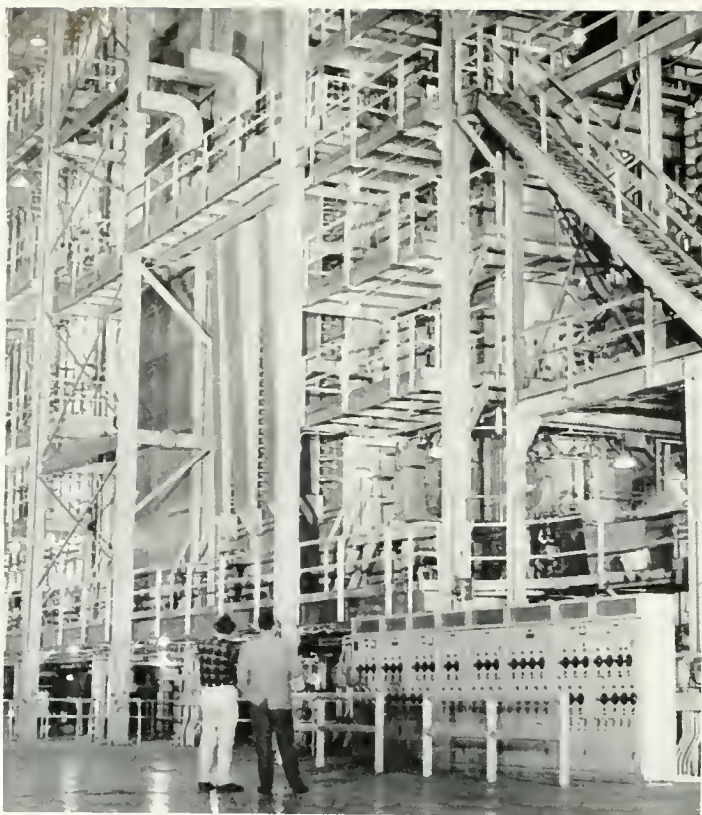
He concluded with the showing of a newsreel sequence of Mrs. Kennedy approaching the late President Kennedy's casket as it rested in state in the Capitol Rotunda.

* * *

EDITOR'S NOTE: the full commentary of this historic program should be available from Kodak in booklet form at a later date.

Famed film makers discuss creativity (l to r): Daniel W. Jones, NBC; Jacques Letellier, of France; Irwin Moon, of Moody Institute of Science; designer Saul Bass; and program's producer, E. B. Hall of Eastman Kodak.





The research scientist and the production man within the mill are a team whose joint efforts must be closely coordinated to achieve new methods.

The "Search" for Better Steels

Within the Silence of the Research Laboratory, Today's Scientists Strive for the Better Products of Tomorrow

SELDOM HAVE THE MOODS as well as the goals involved in modern industrial research been as well presented in a single motion picture as they are in a new 20-minute color film recently completed for the Youngstown Sheet & Tube Company by Cinecraft Continental Productions. Its title is all-embracing: *Search*.

Mindful of the intensive com-

petitive struggle, of worldwide proportions in the steel industry, the Research Center at Youngstown takes on vital importance. Improvements in steelmaking processes are a constant goal within this and other companies for better, more reliable and less costly products. The research scientist has a critical role in all this. And his work must be closely

The soft "whir" of computers is the only break in the silence of the lab.



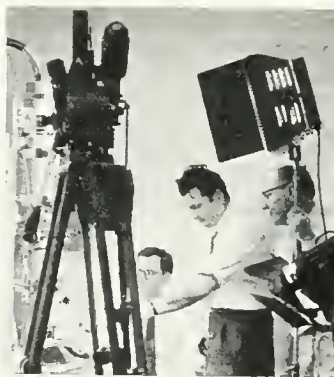
co-ordinated with the basic requirements of the mill.

Search makes vividly clear the four most important elements which a scientist must have to create: an inquiring mind, keen eyes, calm hands and silence in which to work. There is marked contrast between the sounds typical of the steel mill and the silence of the research laboratory.

Demonstrations in *Search* lay the groundwork of applications of steel in everyday life. But the serious business of the picture begins in a research conference. The raw materials must be examined to make the first, right step toward improvement of a process.

A notable example is Youngstown's thin tin line. Failure after failure must be endured before hard work pays off in a successful run. Then the scientist can relax in well-earned freedom until . . .

The next morning brings a new problem: pipe production and storage. The camera takes the viewer out along a pipe production line and back again to the silence of the laboratory, where research-



Director Julius Potoecny (center)

ers begin their work on new assignments.

It's hard work in the lab. Success brings satisfaction; the rewards go beyond the mill, into the field and bring a thousandfold new applications within industry, homes . . . a myriad of today's markets for steel. But one thing is made certain to viewers of *Search* — research never ends. The research men at Youngstown, or wherever they labor, will always work very hard to achieve better steel and better living.

Written with consummate skill by Frank Seidel, the beautifully-lensed scenes were photographed by Harry Horrocks on 35mm Eastman Color Negative. The talented Julius Potoecny directed *Search*, with the music of Zoltan Rozsnyai whose score is never obtrusive, often enriching to the mood. 景

Guide to Ski Safety

An Aetna Film Shows How to Avoid Injury on the Slopes

SPONSOR: Aetna Life Affiliated Companies.

TITLE: *Ski Sense*, 27 min., color, produced by the Aetna Photographic Bureau.

☆ Skiing, already the nation's biggest outdoor winter sport, continues to grow at schuss speed. Of the five million persons who will ski next winter, thousands will be first-timers and the majority of all skiers will be occasional week-end participants with varying degrees of experience and skill.

The accelerating growth of the sport has led to increasing concern about ski accidents and injuries; what causes them and how they can be prevented. U.S. Public Health surveys show that six out of every thousand persons skiing on a given day will be injured, and that 60 per cent of those hurt will not know what caused their accidents.

Medical and safety authorities say that most of these "cause unknown" accidents happen when skiers whose physical condition is not up to the rigors of the sport overestimate their ability or lose control because of fatigue. This combination far outranks any other factor as an injury cause. Moguls, sitzmarks, and other obstructions, for example, are assigned only 11 per cent of the injuries.

To bring this information to large numbers of skiers and potential skiers, and show what they can do to avoid injury to themselves are the primary objectives of *Ski Sense*.

Made in cooperation with the U. S. Department of Health, Education and Welfare, and the National Ski Patrol System, the film covers virtually all phases of the subject. Beginning with a discussion of injury causes and preventive measures by Dr. Arthur E. Ellison, ski injury consultant to the Public Health Service, *Ski Sense* covers ten specific "musts" for ski safety. Interspersed are many dramatic scenes and spectacular scenery shots that make the movie interesting to skier and non-skier alike.

Ski Sense will be distributed nationally for television public service programming and for free-loan showings by community organizations through the Information and Education Department at the companies' home office in Hartford, Conn. 景

this may be the first
movie projector sound system
you never need to fix

!

Its sound system can be trusted.

It has no electronic tubes to burn out; transistors replace the old tubes.

It has no photocell to go haywire; a space-age *solar cell* takes the place of the old photocell. Its exciter lamp is rated to last the life of the machine. You'll never have to carry spares.

This projector won't embarrass you or harass you.

It even takes good care of your film.

Kodak equips all PAGEANT Projectors with a spring-loaded film sprocket. These are like shock absorbers, so when you start the projector the film isn't jerked. Sprocket holes and film itself stay new longer that way.

These are the only projectors with a reverse *powered* sound drum. This means the film rolls with the sound drum when "*reversed*," instead of being dragged over it, hazarding scratches.

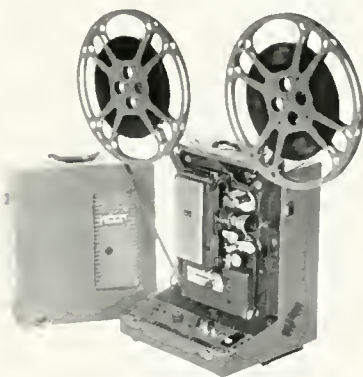
Another thing you can safely do with this projector is reverse it from full speed forward to full speed the other way, in one whack!

Kids can't hurt it either, but a child can set it up and operate it.

Anyone who can follow a red line can thread film into it.

Move one lever forward. Push one button. And you have a sound movie. Brilliant picture. Beautiful, clear, noise-free sound.

Incidentally, this sound is instant sound. That means it comes with no warm-up. No empty silence. No awkward waiting. And



the speaker doesn't hiss, or crackle, or pop, either.

This projector doesn't do anything to distract an audience.

Its machinery consists of so few

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Imaginative set design by Howard Barker for the Benny Goodman sequence in new Selmer-sponsored color picture, "Adventures in Sharps and Flats."

Selmer Film Tunes Up for Sales

Elkhart Instrument Maker's Color Picture Warmly Received by School Band People; Dealer Package Rings the Register

SPONSOR: H. & A. Selmer, Inc.

TITLE: *Adventures in Sharps and Flats*, 23 min. color, produced by Reid H. Ray Film Industries, Inc.

The sponsors of this color film, aimed at getting youngsters (and their parents) interested in school band activities, knew they had an artistic success when the first work-print hit the screen earlier this year. A fine "combo" of great names in music, imaginative and colorful set design, an original music score by a prize-winning composer and an intriguing story line brought H. & A. Selmer, Inc., leading makers of instruments, a truly "different" and intriguing film.

But even before the official an-

nouncement of its release, *Adventures in Sharps and Flats* brought the company over a 1,000 requests for showings. 350 prints, put into general distribution via Sterling Movies U. S. A. are currently booked to capacity. And this gratifying commercial response is only part of the film's success story.

Prints Are Sales Incentives

At the recent annual sales meeting, Selmer allocated prints of the film as merchandising incentives, offering a print for regional use to any dealer who placed a sizable order within a two-month period. They have now awarded 150 prints to musical instrument dealers throughout the country.

The *Adventures* promotional program was also conceived as a

complete merchandising package.

The film is made available through local dealers to the band director. It is then scheduled for showings to assembly groups of 4th, 5th and 6th grade students. Showings are followed up with printed handouts, including a paper record of selected music from the picture.

Both dealers and the sponsors know that this material goes into student homes, that the film is discussed with parents.

A second program is arranged for parent-child showings of the film and discussion with the band director. The values of beginning the child's training in music is a paramount objective.

The quality and interest of the

across the message that music enriches the lives of all young people. We think *Adventures* accomplishes all this and will be a great stimulus to band enrollment wherever it is used."

Producer Teams Up Top Talent

Having decided to produce a film both meaningful and a lasting aid to the school band movement, Selmer turned to Reid H. Ray Film Industries. St. Paul producer, who brought together a combination of really creative talent to turn out this fascinating color fantasy.

Robert Ward, composer of the original score, is the '62 winner of both the Pulitzer Prize and the New York Music Critics' Circle Citation for his opera, "The Crucible."

Stanford Sobel, who wrote the script, has won more than 40 film awards, two "Oscar" nominations and the "Best Film" award at the Seattle World's Fair. He was free to concentrate on a story without commercial considerations.

Joe Sperry, who directed the picture, is a veteran of network television production as well as a performing musician (Chicago and Boston Symphonies); the film's music was directed (an ensemble of 27 top musicians) by Jack



Joyce Kenny and Sam McMahon are the talented young players with featured roles in the Selmer film.

picture itself are a vital ingredient to the success of this program. Stan Sobel's original script for *Adventures* takes a young boy and girl into a magical land of music. They meet, as musical guides, Benny Goodman, the famed clarinetist, and Richard Franko Goldman, noted band master, who helps them "explore" music on the concert stage, the stage bandstand and on the athletic field. They also discover the disciplines needed to perform good music.

Aid to School Band Director

"*Adventures* is not a typical commercial film, with factory scenes and product plugs (there isn't an obvious moment of that kind on the screen), but rather a contribution from Selmer to school band directors," says advertising manager Harry Randall.

"The film shows the fun (and work) of music to youngsters and the values of band participation to their parents.

"We spent many months planning the direction of the picture and analysing its purposes. We wanted to make it fascinating to children, yet entertaining to adults and most of all, we wanted to get



Producer Reid Ray (at right) supervises a scene for "Adventures."

Shaindlin, conductor of many successful film scores.

Finally, the film's very imaginative sets, ranging from a fantasy background used in the Goodman sequence to the traditional gazebo for a concert band performance in a park, were the creative work of Howard Barker, set designer for more than 400 television shows.

It seems fitting to note that the "harmonious" blending of all these elements: good advance planning, topflight talent and production as well as a comprehensive promotional program have brought H. & A. Selmer, Inc. the kind of results which the proper ingredients alone can offer to any film sponsor.

While the film can be measured in terms of direct instrument sales results, they also have the gratifying satisfaction of turning thousands of youngsters toward music.

Below: famed clarinetist Goodman performs for his young admirers in scene from "Adventures"; also features band master Richard Franko Goldman.



Do you have a sponsored film that ties in with the New York World's Fair?

Read how United World Films, through its unique resources, can provide a distribution program custom keyed to your specific objectives — at a lower per-booking cost!

THE New York World's Fair is generating an overwhelming demand for sponsored films relating to the Fair. And, for at least the next two years, these films will continue to be of special interest to television stations, motion picture theaters and 16mm audiences across the nation.

This situation obviously presents special problems and special opportunities—particularly in the distribution of sponsored films with such a timely and specialized interest.

As a result, distribution requirements for such films vary according to each sponsor's specific objectives: (1) mass circulation on a saturation basis, (2) selective exposure at certain economic levels or in pre-defined geographic areas, (3) distribution limited to prescribed professional, religious, educational or age groups.

Whatever approach your public relations or marketing objectives require, you will find United's custom distribution service uniquely qualified to help you heighten the effectiveness of your World's Fair film program.

As a United client, you will have at your command the widest distribution facilities in the industry...the most advanced film-care laboratories...the most knowledgeable staff...the most careful planning and research...the closest, most informative liaison with the people you entrust with your message.

Above all, our organization is such that your films are assured thoughtful, individualized attention with greater print turnover and a lower per-booking cost than that of distributors not offering custom services.

How do we do it?

United is a subsidiary of Universal Pictures, the only major Hollywood film company in the sponsored film distribution field.

Also associated with United is Castle Films, official licensee for 16mm and 8mm home movies of the New York World's Fair.

Through its unparalleled corporate resources, United Films offers to a limited number of select and distinguished clients these exclusive benefits:

1) Greater access to prime 16mm audiences

United is the only company in the sponsored film field that covers every phase of 16mm distribution. Its Educational, Religious and Entertainment divisions constantly generate fresh audiences. These are automatically contacted for sponsored film showings affording clients a bonus circulation not otherwise obtainable.

2) More extensive television coverage

United has delivered up to 40% more telecasts than any other film distributor—at a net savings in unit costs. Recently, United established a *News Parade* service providing all the essential services needed to interpret your public relations story for news use and obtain its release on regular television news programs.

3) More extensive 35mm theatrical coverage

United is uniquely equipped to supply greater exposure in 35mm theater. Clients benefit from over a half-century of cinema "know how" and close personal ties with motion picture theater operators.

4) More efficient handling and service for United and "sponsor-generated" bookings

With a nation-wide network of 43 distribution libraries—more than its closest competitor—United assures clients the fastest movement of prints to audiences. In fact, current studies reveal that our service has

been able to deliver 25% more bookings for the same distribution dollar. United's quality control system includes electronic inspection of prints and their cleaning and care before shipment.

A look at the record will demonstrate how, in case after case, United's custom distribution has more than fulfilled the requirements of film sponsors...delivering more bookings at costs substantially lower than the industry average.

It takes only a few minutes to find out what United can do for you. A phone call, or the coupon below, brings a detailed, illustrated report on United custom distribution. It's yours for the asking.

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☐ Please send me, without obligation, your recent report entitled, *How United's Custom Film Distribution Can Improve Your Public Relations Program*.

☐ We have a sponsored film that ties in with the World's Fair. Let me know how your service can help in its distribution.

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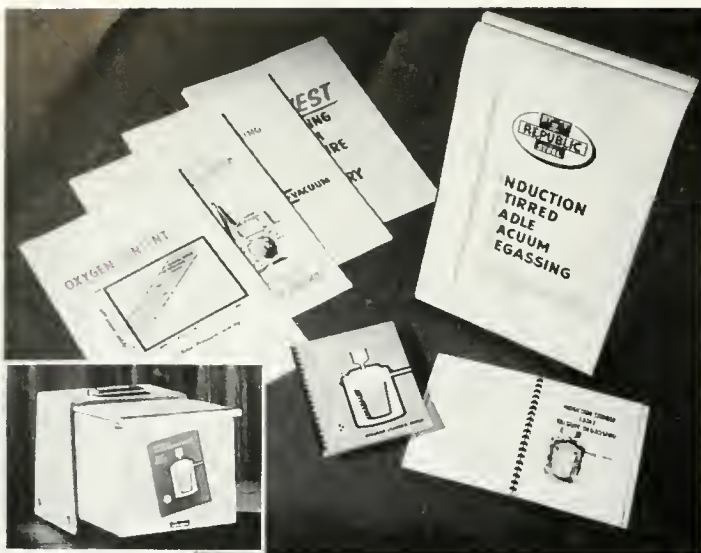
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Here's complete kit of turn-over chart, seminar guide and reference booklets used (with Fairchild 8mm projector, lower left) for the Republic program.

Packaged Program Helps Sell "Clean" Steel

Salesmen and Customers of Republic Steel Learn Benefits of Vacuum Degassing Through Integration of Film & Print

IN STEEL, performance value is in direct ratio to cleanliness — when dirt in the metal is held down, performance under stress goes up. The Republic Steel Corporation has a new raw product which has this greater property of strength, developed through its Ladle Vacuum Degassing process, a method of cleaning steel which has proven one of the industry's most reliable for steels being used in critical applications.

To bring this story of de-gassed steels and the company's particular method of degassing to its own sales force and, in turn, to their customers, Republic is using a packaged communications program (developed by Wilding, Inc.) for presentation to both of these important groups.

Metallurgist Conducts Seminar

The sales force orientation program was set up as a seminar conducted by an Alloy Division metallurgist. Tools employed include a turn-over chart, a meeting guide, take home piece for the salesman and a 16mm motion picture. The pros and cons of degassing methods were presented in these seminars. The film was used to drive home the advantages of the Republic operation to the salesmen.

Armed with these facts-in-depth and thoroughly familiar with the technical details of the process, Republic salesmen have been setting up all types and sizes of customer seminars. The program is, in fact, complete enough for the

customer to conduct his own meeting if necessary.

Film Previews for Management

To help salesmen to set up these meetings, an 8mm sound film (shown on Fairchild repeater-type projectors) is available for management showings. Larger meetings are conducted by representatives of Republic's Alloy Division, using the same materials from the sales force orientation program, slightly revised for customer presentation. All of these tools were also made available to customers when circumstances indicate putting on their own seminars for technical people.

The 11½-minute color film in this packaged program, *Ladle Vacuum Degassing*, is a straightforward technical film report showing the actual process at work in the steel mill — from the melting furnace to the new induction-stirred vacuum degassing units. The exposition of these facts and the commentary are sufficiently non-technical to be understood by men who have steel-related interests but who may not be technically-oriented. Produced in 16mm Kodachrome, prints have been reduced to 8mm sound for field shows.

But it is not the film alone which does the job in the field. It is, rather, the *complete* package of integrated materials which combine to give the men of Republic Steel a truly effective program for the introduction of a quality-oriented steel-making process. 



Featured in cast of "Something for Mrs. Gibbs" are talented players: Rudy Vallee and Kay Campbell.

Facts on PPG Glass Yarns for the Retailer

Pittsburgh Film Introduces "Mrs. Gibbs" to Store Audiences

SPONSOR: Pittsburgh Plate Glass Company.

TITLE: *Something for Mrs. Gibbs*, 20 min., color, produced by Van Praag Productions, Inc.

* * *

☆ Fiberglass for curtains and drapery fabrics has often been associated in the public mind with just one manufacturer, or usually with none at all. Yet, several fiberglass yarn suppliers are active in the field. More and more they are urging retailers and consumers to consider brand names in their purchases.

One of the larger manufacturers, Pittsburgh Plate Glass Company, is now mounting an extensive campaign to establish its own brand name as a major force in the market. One important part of its activities to this end is a new film now playing country-wide in retail stores to put a real consciousness of the PPG name across to sales people.

Something for Mr. Gibbs, a 20-minute photoplay designed with an especial appeal for saleswomen, gets across helpful hints on how to sell fiber glass draperies, with a strong but palatable emphasis on the PPG name. To make it particularly attractive, Van Praag Productions, Inc., which produced the film, has cast it with a dozen or so familiar faces that store people can easily identify with.

Rudy Vallee, John Carradine, Margaret Hamilton, Maurice Gosman (Doberman), Al Lewis, Charlotte Rae, Mickey Freeman, Adam Kennedy, Barbara Lord and Monica Lewis are some of these actors. They play the story for laughs all the way through — with enough verbal and sight gags to be sure to keep the people awake and happy during showings on company time.

William Van Praag, who produced and directed the film, explains that an extensive cast of well-known actors such as this can be obtained for a reasonable outlay if careful plans are made.

By keeping their on-set time at a minimum, good actors can do a part in as little as half a day, and also suffer from no public "over-exposure" in an in-store film. Their presence helps a lot in what has to be a hard-sell situation. Also important in providing a handsome mounting for this film is an original score composed and conducted by Richard Maltby.

Something for Mrs. Gibbs shows how the addition of draperies to a room can make all the difference in the world to its appearance. It also describes the particular good characteristics of fiber glass draperies — easy to wash, won't shrink, don't need ironing, long lasting, flameproof, sunproof and easy to sew. 

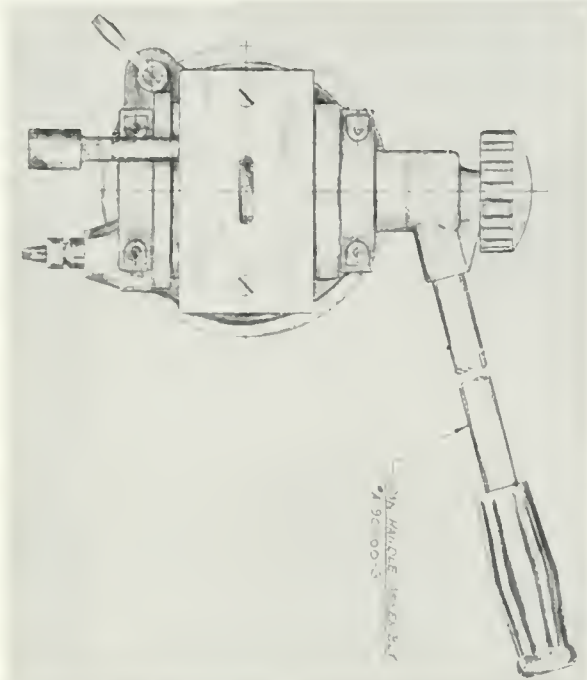
Vallee in another scene from Van Praag production.



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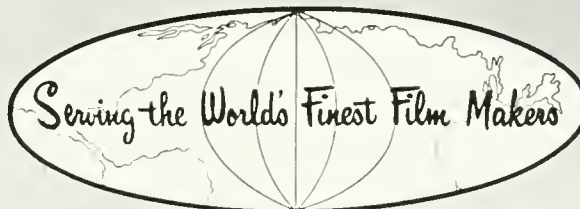
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Special optical glass ports were installed in D-C 8 to film solar eclipse.

Focus on Science Wins Honors for Douglas

"Eclipse of the Quiet Sun" and "Priceless Laboratory" Cited for Golden Eagles

TWO CURRENT DOUGLAS AIRCRAFT COMPANY color motion pictures cover widely-divergent fields of intense scientific interest but they have one thing in common: both films were recently cited for "Golden Eagle" awards by the Council on International Nontheatrical Events and prints are destined to represent the United States at various overseas film festivals later in the year.

The first of this unique pair: *The Eclipse of the Quiet Sun* is a 27-minute detailed photographic record of the events which took place

on July 20, 1963, when a Douglas-National Geographic sponsored scientific expedition documented the total eclipse of the sun from a specially-equipped DC-8 aircraft which followed the path of the eclipse over Canada. The flight extended the path of totality from 100 seconds to 144 seconds.

"Operation Deep Freeze" in Antarctica

The second and most recent of the Douglas films, *The Priceless Laboratory*, (25 minutes, color) records the activity of men and equipment dispatched to Antarctica where the com-

pany participated in vital scientific phases of "Operation Deep Freeze" in cooperation with the United States Navy. Douglas set up a riometer station to record the bombardment of the earth by tiny particles of cosmic radiation emanating from outer space.

Douglas cameramen lensed findings which are vital to planning of man's future as a space traveler, photographing the scientific aspects of the riometer study as well as other research tasks and experiments in temperatures which, at times, reached 60 degrees below zero. Twelve of the nations participating in the International Geophysical Year sent scientists to the Antarctic at this time.

Examines Two Worlds: Nature's and Man's

In a totally engrossing motion picture, enhanced by Ben Marble and Bill Gibson's photography and documentation, two worlds—Nature's and Man's—are meticulously examined. This gigantic undertaking created totally new concepts in logistics and construction in a hostile environment.

Both films were produced under the direction of O. B. Marble, director of marketing-communications, Douglas Aircraft Company and W. J. Gibson, assistant director of marketing communications-photography. LuVerne Barry, administrator of the company's film production department, was the producer of record for the films.

J. R. Gabrielson is Manager of Film Production in Marketing Communications at Douglas.

Documenting the Total Eclipse of the Sun

The Eclipse of the Quiet Sun, also honored with a Blue Ribbon award at the American Film Festival, shows the impressive roster of world-renowned scientists who boarded the DC-8 with their complicated recording instruments to make this fast-flying solar observatory a success. Intensive pre-planning by Film Production department people was essential: five cameras were utilized for coverage of the umbra, the sun in total eclipse, as well as the activity inside the converted Delta Air Lines aircraft before and during the fleeting seconds of totality.

Two 16mm Arriflex cameras were dual-mounted amidship to photograph the sun; one 16mm Cinerama camera was attached to the exterior of the aircraft (forward of the nose gear), facing aft to photograph the umbra as it enveloped the terrain below. One hand-held 16mm Bell & Howell was used in the cabin for the same purpose and one 16mm Auricon was installed in the rear of the cabin, facing forward to record the various experiments being performed during totality.

Commercial Ektachrome was used in all cameras at an operating speed of 24 fps. The two Arri cameras shooting the sun used N. D. filters with a factor of approximately 10,000. The Cinerama camera mounted outside the aircraft was previously tested in a cold chamber at minus 70-degrees Fahrenheit to assure satisfactory operation in the extreme cold encountered in the stratosphere where the climax of the flight would take it. It performed perfectly.

Windows of the DC-8 which were used for the purpose of observing and gaining instru-



Richard Rudolph, (left), Chain Belt Company engineer, and Bob Luce, Pilot Productions motion picture director, check gear demonstration model prior to studio photography.

MOVIE SAVES TIME OF ENGINEERS

Chain Belt Company uses a 25-minute motion picture to show design engineers what happens as certain design characteristics are varied in a sprocket. The motion picture replaces a 200-pound demonstration assembly that had to be shipped from location to location, then set up. Only specially-qualified Chain Belt engineers could explain the demonstration. The overall procedure

was expensive and slow. The movie allows more design engineers to see the demonstration, and the cost of reaching each design engineer is much less. The film was produced by Pilot Productions, Inc., 1819 Ridge Ave., Evanston, Ill. Perhaps a demonstration movie can help you sell. Let's talk about it. Phone: DAVis 8-3700.

mentation photography of the eclipse had to be constructed of specially-ground optically flat glass at a cost of approximately \$8,000 per window.

Eclipse of the Quiet Sun will be no stranger abroad. The film has already been seen in such far-flung places as Karachi, Lahore and Cairo, where prints were sent under the auspices of the American Science Film Association on behalf of the United States Information Agency.

How to Obtain the Films

Audiences in the U. S. are seeing the two films through Sterling Movies U. S. A., their national distributor. They may also be obtained via the Douglas Aircraft Company, Marketing Communications-Film Production, 3000 Ocean Park Blvd., Santa Monica, California 90406.

"Biggest World on Earth" Pictures Fair's Unisphere

The theme symbol of the New York World's Fair, the Unisphere, is the subject of a new 16mm Technicolor film produced by MPO for the United States Steel Corp.

The 14½-minute film is available on free loan from Association Films for all types of group showings.

Unisphere, Biggest World on Earth, portrays the real-life drama of engineers and designers as they worked on this largest representation of the globe ever attempted. They met fantastic mathematical challenges as well as a race against time to complete this 940,000 pound structure by the Fair's opening day. It is 13 stories high.

Within the film's scenes, this marvel takes shape from drawing board to final installation. In crisp documentary style, the film also shows how the three orbital rings were raised, all in one piece, to magically encircle the main structure.

Like the famed Eiffel Tower which dominated the Paris Exposition of 1899, the Unisphere was built to remain as a permanent feature of Flushing Meadows Park after the close of the World's Fair.

There's a fine picture of the Unisphere (by our own Bob Seymour) on this month's cover and it's been featured in millions of pieces of literature.

This slide presentation speaks for itself.



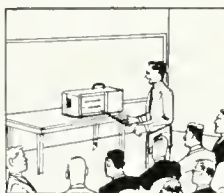
Different films for line and continuous tone are available. Polaroid Corp., Cambridge 39, Mass.



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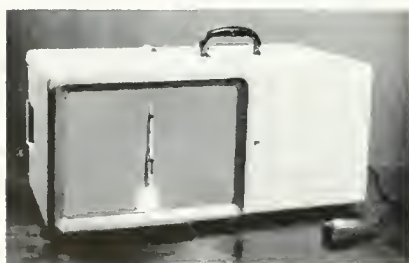


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Above: backgrounded by vista of the Bay, a cable car climbs familiar hill and (right) view of the Coit Tower.

The Best of San Francisco

Visitors Bureau Film Brings Viewers
Delightful Tour of Golden Gate City

CAMERAS TAKE IN a multitude of scenic attractions, ranging from the Redwood forests to the rocky headlands of Carmel, and ski slopes of the Sierra before they close up on the city itself within the 28 colorful minutes which bring viewers to *The Wonderful World of San Francisco*. Host for this many-faceted visit to the city by the Golden Gate is the town's own Convention and Visitors Bureau.

Premiered to a happy throng of natives last January, the film has just been awarded a "Golden Eagle" by the Council on International Nontheatrical Events (CINE) and prints will represent the U. S. at various overseas film festivals this year. It is already serving the U. S. Travel Service as part of the program to attract foreign visitors to these shores.

"The Queen of the West" is a glamorous siren and an exciting assignment for the film producer at any time. Florence and Dick Fowler of Vista Productions got this enviable assignment and their only fault is an overabundance of material . . . the film covers a little *too much* ground. But the photography is

View of downtown business section.



superb and there are memorable sequences.

Though the "star" is the town itself: the hills, bridges, parks, cable cars, shops, buildings, flower stands, Chinatown, Candlestick Park and the haunting fog, there's a great ending.

Tony Bennett sings "I Left My Heart in San Francisco" in the finale as a cable car chugs up Powell Street and the fog "sensuously wends its way through Golden Gate Bridge." The music was incorporated in the sound track



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through the courtesy of Bennett, Columbia Records, the composers and the American Federation of Musicians.

"The film was long-wanted as a necessary part of our visitor promotion program," says Thor M. Smith, executive vice-president and general manager of the Convention and Visitors Bureau. "We plan to use it in a variety of ways and virtually all over the globe. It will be available to travel agencies, tour operators and all carriers. We'll use it for convention solicitation and public television."

376 Shots in Picture

The color picture was made possible through a special appropriation by the city and county of San Francisco. Within its 28 minutes, edited down from six hours of film, there are 376 different shots. Narration is by Marvin Miller, chosen during a blind audition of ten voices. He is the star of the "Millionaire" television show.

One first-nighter at the San Francisco premiere was a local businesswoman who admitted to having wept with pride. She advocated citywide showings of the film because "it will make San Franciscans realize how fortunate they are to live here."

Distributed by Modern

The city fathers will be even happier if the film attains its prime objective of luring the less fortunate outside the city to its gates. And advance bookings, solid through the months ahead at offices of the distributor, Modern Talking Picture Service, Inc. indicate that it will bring worshipful thousands to share the wonders of San Francisco.

Screen Directors Int'l Guild Elects Urbach as President

☆ Leslie Urbach, staff director at VPI Productions, New York City, has been elected president of the Screen Directors International Guild, balloting in Manhattan on May 28th.

Other officers elected to fill one-year terms were: Marc S. Asch, first vice-president; James M. Rose, second vice-president; Ira Marvin, secretary; and David I. Kelmenson, treasurer. It continues to seek merger of the two Guilds.

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Hope for Cancer Victims Is Theme of "The Million Club"

More than one million Americans afflicted with cancer are now alive. But there could be two million still living if their cancers had been detected and treated in time. This is the message of *The Million Club*, a new color film now available on free loan from local Division or Unit offices of its sponsor, the American Cancer Society, Inc.

The film has been released in two Technicolor print versions. The "club" version, running 28½ minutes, is available in 16mm sound; a shorter (10 minutes) subject is available in 35mm for theatrical release. Roland Reed produced the picture in association with Film Counselors, Inc.

The film was made possible by a grant from Elmer Holmes Bobst of the Warner Lambert Pharmaceutical Company to the public education program of the ACS.

Within the film, seven strangers are invited to a mystery dinner party at a swank hotel. As they dine, they compare notes. Their invitations mention "your activities over the past five years." They recall, in a series of flashbacks, that all seven had been successfully treated for cancer in that period.

Their host, the mysterious Mr. X (played by Ralph Edwards), makes his appearance after the dinner. He explains that each guest represented a different type of cancer that has been cured. As a volunteer of the American Cancer Society he has filmed their dinner and discussion and asks their permission to use what has been said to help fight cancer. They are members of "The Million Club" who have been cured. But there are thousands of people who weren't so fortunate, who waited too long.

* * *

Problems of School Dropouts Shown in "I Never Went Back"

The problem of the school dropout who terminates his formal education for one reason or another is a matter of national concern. But it also brings the dropout a new set of problems: economic, emotional and social.

These are highlighted in a new 16mm b&w film produced for outright purchase by Charles Cahill & Associates. *I Never Went Back* approaches these problems in a constructive and informative treatment which shows that education need not stop if the individual is

what's new in pictures

persuaded to retain his desire to improve himself.

The film's inspirational background will not only benefit the young dropout but offers useful guidance to adults who lack formal education or who need to counsel those facing this problem. Preview copies are available from the producer at 5746 Sunset Boulevard, Hollywood 28, Calif.

* * *

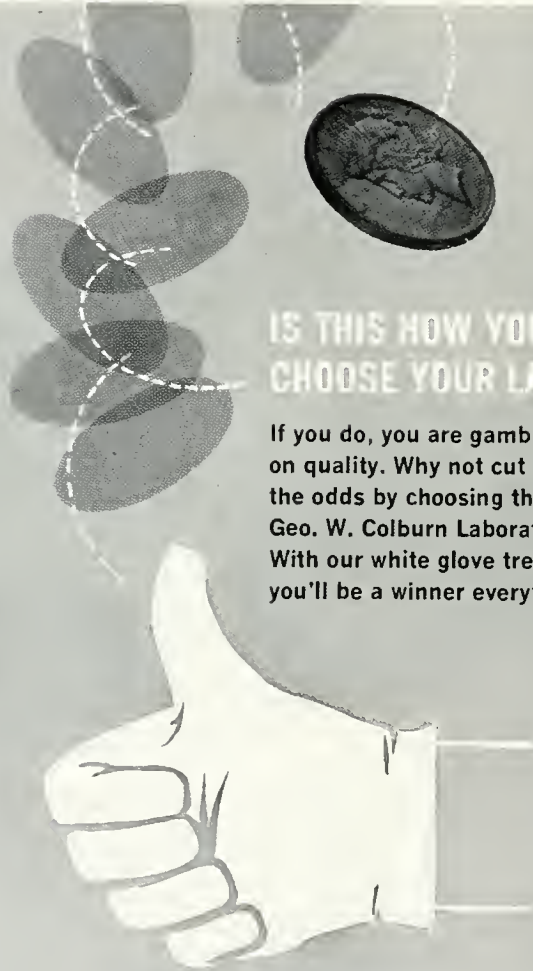
Good Grooming Council Film Bids Teen-Agers to Dress Up

Encouraging teen-agers to an awareness of being well-groomed, a 20-minute color film titled *Dressing Up* is being nationally

distributed by United World Films, Inc. to high school audience groups.

Sponsored by the Good Grooming Council of America, the film tells the story of one adamant parent's far-reaching influence on an entire high school. He insists that his daughter's school dance date must "dress up" or she stays home.

Luckily, her girl friends join the "crusade" for better dress and the struggle ends in "ties and jackets" for the boys. Free loan bookings are being made through United World Films (Free Film Dept.), 221 Park Avenue South, New York, N. Y. 10003.



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California Group Announces a Management Training Program

A comprehensive new series of management training sessions, utilizing color sound slidefilms and collateral printed material has been announced for production by Executive Development, Inc., a newly-organized California company at 155 North LaPeer Drive, Los Angeles 90048. The first film of twelve in an initial series, titled *Evaluation — a New Integration of Management Theory*, has been completed. The second, *Self-Analysis for Executive Success*, is expected to be available for early previewing.

The first series will explore application of recent findings in behavioral sciences to the managerial position. An advisory board includes top names from industry, government and from such educational institutions as Massachusetts Institute of Technology, Harvard's Graduate School of Business and Case Institute.

Partners in Executive Development, Inc. are Robert Ellis, head of Pace Productions, Inc. of California; Sol Lesser, president of the Hollywood Museum; Norman Freeman, an officer of Principal Management Corp.; and Michael Blansfield, of the management consulting firm of Blansfield & Smith, also retained to act as research and technical advisors on the program. Additional titles will be reported as they become available.

* * *

"On Stream" Depicts Oil's Role in Relations Between Countries

The inter-relation of such diverse nations as Denmark and Kuwait which results from the supply and demand for petroleum products is highlighted in *On Stream*, a new film sponsored by the Gulf Oil Corporation.

Denmark's need for oil results in the building of a huge new refinery on the outskirts of Copenhagen; the film focuses on this project, showing the laying of pipelines far out into the harbor, the installation of tanks.

In Kuwait, a major supplier of crude oil to Denmark, petroleum has played another role. *On Stream* shows how this dusty desert area was transformed into a thriving country through exploitation of this natural resource. The oil is piped into tankers and heads northward through the Suez Canal to its final destination.

Prints of the film are available through all exchanges of Association Films.

BMI Grant Makes Possible a Film on Youth Rehabilitation

The New York State Division of Youth has released a new film which explains its work in rehabilitating delinquents and school drop-outs.

The 28-minute film, *Take an Option on Tomorrow*, shows how the Division deals with difficult and disturbed youngsters through Youth Camps and its START Centers (Short Term Adolescent Resident Training) at West Brentwood and Auburn, N.Y. Here, young men live under supervision and work in occupational training and group therapy.

The film was produced by Louis de Rochemont Associates through a grant of the International Business Machines Corp. Prints are available from Youth Division offices at 270 Broadway, New York City.

* * *

Gevaert Hdq. Now in Teterboro

The Gevaert Company of America, Inc. has relocated its corporate headquarters at Teterboro, New Jersey. Modernized facility includes executive, sales and administration offices and up-to-the-minute photographic labs.

Farm Equipment Makers Turn to 8mm Films

Standardize New Product Films for Technicolor "Instant" 8

MEMBER COMPANIES of the Farm Equipment Manufacturers' Association have arranged to standardize their new product films for dealer salesroom use in 8mm, utilizing the Technicolor Instant Projector. Sales Engineering & Training Co., St. Louis, made the arrangement with the group as midwest a-v dealers for the Technicolor Corporation.

Many leading farm equipment dealers have already adopted the cartridge-load silent 8mm projector for salesroom use; in the past year more than 50 leading midwest farm equipment makers have turned out films for this purpose. The move is said to be the first in which an entire industry has cooperatively adopted a single visual aid for promotional purposes. Even the smallest companies are now said to have new potential customer audiences among the 1,000 dealers equipped with the new "Instant" projectors.

Demonstrate Bulky Machines

The "circuit" permits dealers to readily demonstrate bulky equipment and seasonal items at low-

cost; rear-screen projectors are among the "Instant" models now going into regular use.

The Farm Equipment Wholesalers Association, affiliated with the manufacturers' group, recently circulated a questionnaire on the Technicolor projector which discloses some interesting data:

Percentages Favor Equipment

More than 95% of farm equipment salesmen use the 8mm Instant Movie Projector, the survey shows. Some 80% of distributors also make use of it and some 85% of convention exhibits include the projector. Approximately half of these users employ the projector every day and another 20% use it on a weekly basis. 55% of the users term it "good" and 45% find it "excellent."

The new development provides a market for film production suited to the network of available farm equipment sponsors and dealer outlets throughout the midwest region.

* * *

The A-V Equipment Trade Fair will be a feature next month!

Announce New Program for San Francisco Film Festival

Major changes in the organization and management of the annual San Francisco International Film Festival were announced in May by its board of directors, headed by Harold L. Zellerbach, president, and Irving M. Levin, director of the event.

A projected budget of \$100,000 has been set for the 8th annual Festival, to be held this fall on October 14-27.

This year's Festival showings move to the 1,250 seat Coronet Theater, replacing the much smaller Metro in which Festival showings have been held during the first seven years.

The Festival board has been enlarged to include 26 prominent citizens of San Francisco. Previous board had only six working members.

Levin departed in June for a round-the-world trip to scout films for the October event, also visiting film centers in India, Thailand, Pakistan, Russia, Madrid, Paris, and London.

Invitations to participate have gone out to producers in 60 foreign countries as well as to companies in the United States.



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(CONTINUED FROM PAGE 47)

identical 40mm matched lenses, with built-in anamorphics. This feature permits angle coverage in excess of the 60-degrees per camera required, and then is masked in projection.

The cameras are collectively driven by a single motor, interlocked to the drive shafts of each camera. This mechanical interlock insures identical operation of all cameras. Power for the outfit is supplied by a 28-volt re-chargable storage battery. The various speeds of the motor are absolutely controlled by a servo amplifier, which is accurate to plus or minus a tenth of one degree. This servo amplifier was originally engineered for delicate speed controlled devices for the armed forces. Its application is ideally suited for constant camera speed controls.

Required 17-Conductor Cable

The remote control system, a single panel box connected to the camera by a 17-conductor cable, permits on-off control, variable camera speeds from 8 fps to 48 fps, full range control for diaphragm settings (a feature which proved invaluable during aerial photography at dawn when the camera was suspended 20 feet below the cameraman, and the rising sun changed light values every five minutes), and indicator lights to warn immediately should one or another of the six cameras develop malfunction. Harry Coleman is presently designing a radio-controlled remote device which will permit even greater flexibility in the use of the camera.

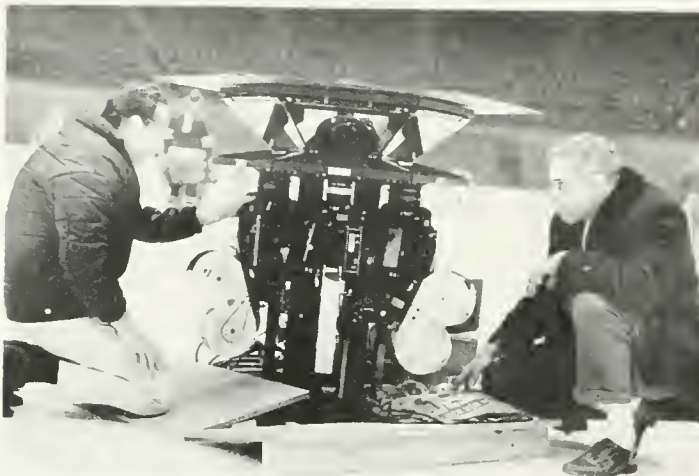
The camera is supported on a hydraulic dolly for field use, and can be moved directly in a Corvan truck for transportation. In order to get travel shots from the truck, a square opening was cut into the roof, and the camera is raised through it hydraulically. Most of the exciting shots were taken in this manner and give audiences a sense of participation so realistic that they inevitably gasp when the truck drives over a bump in the road.

Supervised by William Drohan

The film was produced for the New York State Commission On The World's Fair through William J. Drohan, project director. A circular theatre was designed and built, having an 80 foot diameter. The screen size is 20 feet high and 251 feet in circumference.

It was important to use projectors which do not have a shut-

NEW YORK STATE IN THEATERAMA



Intricate camera gear used to film 360-degree "Theaterama" production for New York State's World's Fair exhibit pictured at Madison Square Garden as cameraman Hal Sciden (right); assistant cameraman Don Shapiro prepare for a sequence featuring New York Rangers ice hockey team during a game.

ter in order to reduce flickers, which become more apparent through peripheral vision. For this purpose, six Norelco FP-22-S projectors were ordered. Corresponding to the identical operation of all cameras, an interlocking device for the projectors was designed and installed by Magna-Tech Electronic Company. Identical frame-for-frame registration on all projectors is necessary in order to insure proper reproduction.

Effect on Audiences Notable

The result of this cooperative endeavor is clearly evident on the faces of the audience. Just as the film transports the spectator deftly from the quiet serenity of an evening boat ride through the Thousand Islands to a thrilling "shoot-the-rapids" in Ausable Chasm, from a pleasant drive along a country road to a spectacular helicopter trip past the nose of the Statue of Liberty, so do the emotions of onlookers run the gamut from quiet appreciation to wild adventure. Each showing is invariably punctuated by sighs of delight, oohs of revelation, or squeals of fright. Whatever the impression, it is a lasting one.

Undertaking the production of a film of this nature was a challenge squarely met by Coleman. It necessarily involved a broad imagination in concept, and the ability and confidence to break all the established rules for motion picture production. Old ideas had to be discarded left and right, and new ones developed and put to work, often right on location.

The experience was found to be gratifying, however. With one Theaterama production under its belt, the company is now negotiating future presentations using the same medium. The 360-degree technique would be particularly effective for tent shows at state fairs and similar attractions.

* * *

Wilding Inc. Sales, Profits Show Gains in First Quarter

☆ Shareholders of Wilding, Inc. have received that national communications company's quarterly report for the period ending March 31st with the gratifying news of a sharp upturn in comparative first quarter sales (\$3,987,464 v.s. \$1,645,911 for the same period last year). There was a corresponding increase in net earnings which totaled \$128,474. The company reported a loss of \$38,924 for the comparative 1963 first quarter. Net earnings of Wilding, Inc. were 32¢ a share for the first quarter of 1964.

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BLUE RIBBONS:

(CONTINUED FROM PAGE 20)

Public Relations: Non-Profit Orgs.

• *To Live Again*, produced by Wilding, Inc. for St. Barnabas Hospital.

Sales Promotion

• *Who Listens?* produced by Pendulum Productions for Henry L. Christal Company.

Travel Films

• *The Happy Pace of Switzerland*, produced and distributed by Swiss National Tourist Office.

Health for General Audiences

• *Of Men and Minds*, produced for and distributed by the American Heart Association.

Medical Sciences: Professional

• *Myocardial Infarction, the Nurse's Role*, produced by George Stoney Associates for the American Heart Association.



Russell Mosser of Centron Corp. receives a "Blue Ribbon" from past president Garrett Weathers.

can Heritage of Folk Music, produced by Burt Munk; distributed by Society for Visual Education (Tie).

Science and Mathematics

• *Louis Pasteur and the Germ Theory of Disease*, produced by Biocam Productions for Metropolitan Life Insurance Co.

Social Studies

• *Children of Pioneer Times*, produced by Centron Corp. for McGraw Hill Text Films; *New York Times Filmstrips on Current Affairs*, produced, distributed by the TIMS. (Tie)

Geography & International Relations

• *Michigan*, produced and distributed by The Jam Handy Organization; *Rome, the Eternal City*, produced and distributed by Time-Life Filmstrips. (Tie)

Guidance

• *Charm by Choice*, produced by Wilding, Inc.; distributed by Association Films.

Public Relations, Sales Promotion

• *Show Up in a Catalina*, produced and distributed by Pace Productions; *Slide-ination*, produced and distributed by Lance Studios.

* * *

These American Film Festival Blue Ribbon winners will go on tour this fall, showing at educational meetings and on educational television stations, nationwide. □



Lee Bobker of Vision Associates receives Blue Ribbon award from past president Irv. Boerlin.

Mental Health: General Audience

• *The 91st Day*, produced by Vision Associates for Smith, Kline & French.

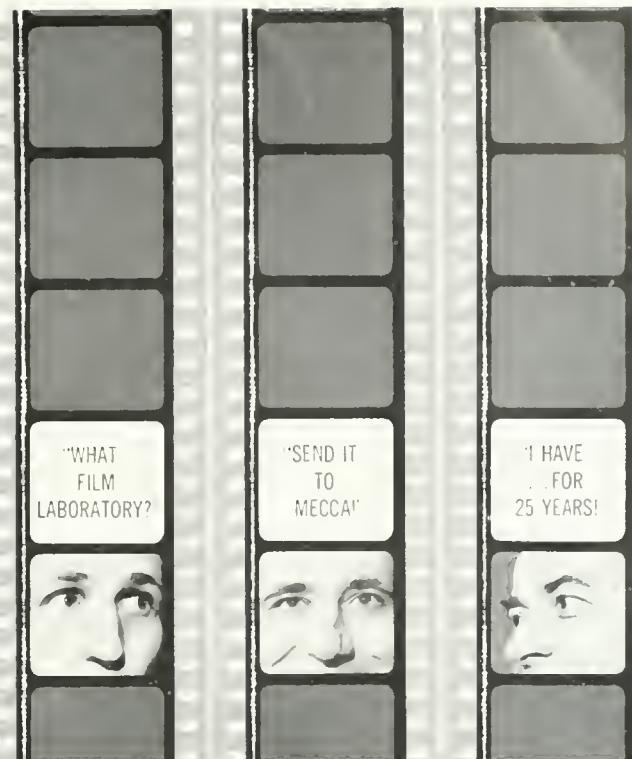
Safety and First Aid

• *Freeway Driving Tactics*, produced and distributed by Charles Cahill Associates.

BLUE RIBBON FILMSTRIPS

The Arts

• *Modern Spanish Series I*, produced and distributed by Studyscopes Productions; *Our Ameri-*



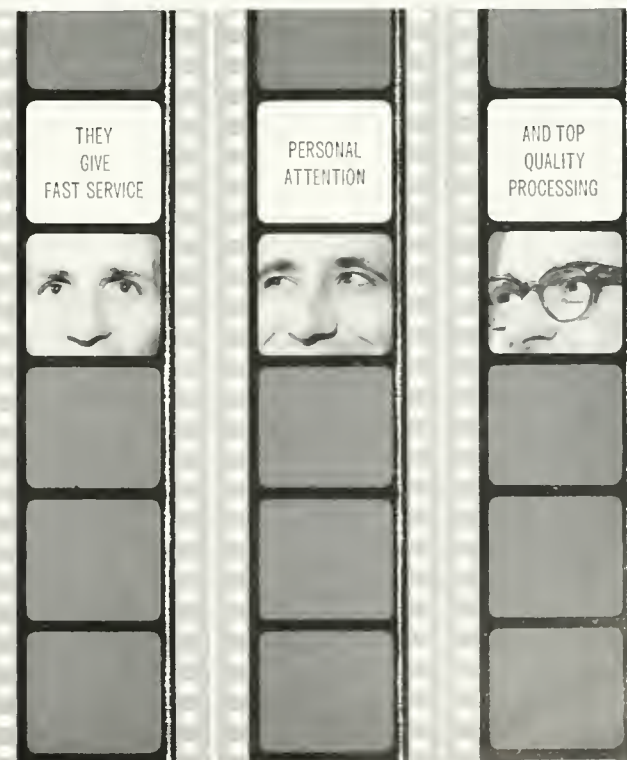
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Here's Steddie-Eddie in Use

Anti-Vibration Camera Rig Is Developed by Jack Campbell

A new anti-vibration camera rig has been developed by Jack Campbell, president of John Campbell Films, Inc., Greenwich, Conn. Called *Steddie-Eddie* by its designer, the rig is effective in providing smooth, steady photography from helicopters, speed boats, and other vehicles with severe vibration.

A particular advantage of *Steddie-Eddie* is that no special camera mount is required, since it is hand-held. Thus it may be immediately put to use in any vehicle, without delay in setting-up. In addition, hand-holding permits freedom of movement in pan or tilt. A standard tripod thread is provided, permitting the use of any motion picture or still camera.

The device is technically interesting. As shown in the photograph, three Kenyon KS-4 gyroscopic stabilizers are used in a configuration that provides stability in three planes. A single gyro stabilizes in only the two planes at right angles to its axis. Thus, a single gyro with its axis horizontal is effective only in yaw and pitch, but not in roll. The axis of the three gyros in *Steddie-Eddie* are mutually perpendicular; therefore, twice the effectiveness of a single gyro is achieved in each of the three planes.

Two versions of the mount are now being used by Campbell crews: the three-gyro *Steddie-Eddie* Senior, as pictured, and a two-gyro *Steddie-Eddie* Junior. The two-gyro configuration is used where vibration conditions are not as severe, such as fixed-wing aircraft, automobiles on smooth pavement, and so on. The junior rig is also used with good success on ordinary "newsreel" coverage, allowing steady pictures while maintaining hand-held ease.

An inverter belt, worn around

a-v equipment trade fair

NEW PRODUCTS & ACCESSORIES FOR PRODUCTION AND PROJECTION

the waist, carries inverters, switch box, and batteries to power the junior rig. The senior version is powered by an external 12-volt aircraft battery (connected to cable leading out of picture).

Steddie-Eddie is offered on a sales or rental basis. A sample 16mm reel, in sound and color, is available from John Campbell Films, Box 3443, Greenwich, Conn.

* * *

Permacel Appoints F & B Ceco Exclusive Eastern Distributor

Permacel, Inc., New Brunswick, N.J., has appointed F & B Ceco, Inc., New York, as Eastern franchised distributor of its new, exclusive film processing splicer,

No. 9100 and of Permacel 91 Mylar splicing tape.

The new 9100 machine splices both sides of the film with a pressure-sensitive Mylar in one operation. It was specifically designed for use in complete darkness. Films spliced with the new equipment can be processed on friction-drive systems and models are available to handle both 16mm and 35mm films.

Splicing tape used with the 9100 Splicer is Permacel's 91 Film Processing Tape, a white opaque Mylar with a pressure-sensitive adhesive. It resists aqueous chemicals, solvents and high-temperatures used in film processing, even when left in solution over a weekend.



You can improve immediately the effectiveness of audio-visual instruction with this new aid from Audio Visual Research, Inc.

This new rear projection cabinet relieves the five most common AV headaches

"Our darkened visual aids room goes unused too many hours every day."

"I'm never sure what's going on while the lights are out."

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"I usually see the film for the first time when I show it to my class."

"Storage of projection equipment creates real problems."

The new AV rear projection cabinet demolishes all these frequently voiced complaints. It ends the need for costly darkened rooms. The lights stay on, the blinds stay up. Instructors maintain supervision at all times.

The AV cabinet rolls easily from room-to-room, completely self-contained with your projector installed and a big built-in speaker. It per-

mits instructors to preview at their convenience. Easily, quickly stored.

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It gives you a distortion-free, 22" x 28" picture on a new Polacoat non-glare screens. Cabinet accommodates most late-model projectors. Exclusive Buhl built-in lens (optional) provides full-screen picture from projectors with 2-inch lenses. Standard AV cabinet price: \$180.00, f.o.b. factory. Add \$6.00 for modification to accommodate Bell & Howell projectors. Prompt delivery guaranteed. Send for free brochure containing complete information. Order direct from factory or your AV supplier.

Audio
Visual Research, Inc.

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Pampa, Texas

Approved for purchase under Title 111, National Defense Education Act

F & B Ceco president Arthur Florman calls the new splicer "a major development for joining film for continuous processing in the picture industry."

* * *

Camera Mart, N.Y., Offers a New Equipment Rental Catalog

☆ The Camera Mart, Inc., New York, is now distributing a new motion picture equipment rental catalog. The publication is a convenient pocket-sized 16-page booklet listing daily and weekly rental rates for all professional production, editing and projection equipment. In addition, a handy 16mm projection screen chart is reproduced to solve questions of screen size and projection lens as well as a directory of all the guild and trade unions, addresses and phone numbers for ready reference.

Copies are being mailed to customers, but Camera Mart will be happy to send a copy to anyone who requests one. Write to: The Camera Mart, Inc., 1845 Broadway, New York 10023.

* * *

New 1,000-watt "Molequartz Broad" For Studio Lighting

☆ Mole-Richardson has announced a new 1,000-watt "Molequartz Broad" studio lamp (Type 3211) with soft, even illumination, a smooth field and rectangular beam as features. Lamp accepts the constant color temperature, non-blackening quartz-iodine globes in either 1,000 or 500-watt sizes. Accessories include 2 and 4-leaf barn doors, scrims and silks. Weight 8½ lbs. Write for News Bulletin # 104, c/o Mole-Richardson Co., 937 N. Sycamore Ave., Hollywood, California.

* * *

New Optical-Magnetic 16mm Sound Projector by Debie

☆ First U. S. deliveries are being made of the X-16, a new 16mm optical-magnetic type sound projector made by Andre Debie.

Projector has an all-purpose bracket, can be hung on wall, set on table or tripod-mounted. Feed and takeup reels are at right angles to the optical axis to reduce space requirements.

Illumination: 750, 1,000 or 1,200 watts, coupled with high efficiency optics. Sound is processed through a 10-watt built-in amplifier and pilot speaker. For details write: R. J. Harrington, Andre Debie of N.Y., College Point 56, New York.

BUYERS READ BUSINESS SCREEN

BUSINESS SCREEN MAGAZINE

Program to Save "Undeliverable" Prints

Post Office Department Cooperates With NAVA Film Council

THE RECOVERY of literally hundreds of "lost" 16mm film prints which have previously ended up in Dead Parcel Post Branches of the U. S. Post Office throughout the U. S. and which would otherwise have been burned as "undeliverable" is the objective of a laudable new program launched jointly by the Post Office Department and the Film Council of the National Audio-Visual Association.

These "lost" films which have become separated from their shipping cases or without shipping labels will henceforth be sent to

professional acquainted with productions of every type."

The scope of the project is illustrated by early reports. More than 100 reels were inspected in New York City and San Francisco; nearly 200 "undeliverable" films were screened by the Chicago representative. This represents an accumulation of prints since last August, when the Post Office called a halt to the destruction of unclaimed films in anticipation of the new program.

Aids Business Film Sponsors

Well over a year of negotiation between Postal authorities and the Association Council members went into preparation of the joint program now underway. Business and industry film sponsors will be among the many beneficiaries. *

Milt Levy to Pike Productions as Manager of Industrial Sales

Milton L. Levy has joined Pike Productions, Inc., Newton, Mass., as manager of industrial sales. He is the former vice-president of D4 Studios in that city.

Collateral responsibilities for the 30-year veteran in the field of audio and visual communication include production work in the field of education and television. He began his career while a freshman at Brown University, writing and acting in radio. *



U.S. Postmaster General John A. Gronouski (left) and NAVA Film Council Chairman C. T. Chandler examine film cases following announcement of new program to salvage "undeliverable" prints.

a dozen Dead Parcel Post Branches located strategically throughout the U. S. At regular intervals, an authorized representative of the NAVA Film Council will collect all such films from these Branches for individual inspection and identification. Whenever possible the owner of each print will be notified; when exact identification cannot be made, NAVA headquarters at Fairfax, Virginia will publish a full description of the film in a new "found films bulletin."

Regulated by Copyright Laws

Copyright laws have made it necessary for the Post Office Department to burn such "undeliverable" prints after holding them for a reasonable period of time. In making the announcement, Film Council chairman C. T. Chandler (Film Center, Washington, D.C.) noted that under the new program every "undeliverable" film will "actually be put on a screen and identified by an experienced

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Please send me details and samples of slide and filmstrip reproduction on the new EK6008.

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Kodak Announces Three Top Appointments of Ad Managers

★ Three Eastman Kodak advertising executive appointments have been announced by A. Dexter Johnson, director of advertising and an assistant vice-president of that company.

Robert W. Edwards is now manager of professional and industrial advertising. He will supervise advertising in professional, industrial, commercial and scientific areas and also the advertising of other Kodak products for specialized markets.

Robert W. Brown, as manager of advertising services, is responsible for Kodak's editorial service bureau, the photo services and photographic illustrations divisions, advertising production and scheduling. In addition, he will supervise advertising budgeting, research, personnel and media coordination.

Manager of consumer advertising is Reo W. Young, now responsible for the advertising of still and movie equipment, amateur film and other photographic products and services in the consumer area.

★ ★ ★

Michael A. Cimino Joins MPO Videotronics as Film Director

★ Michael Antonio Cimino, an award-winning film director and designer, has joined MPO Videotronics, Inc., as a director.

Cimino is a member of the group of film makers who have used stills, quick cuts, visuals and graphic effects to obtain a new approach to commercial production. His films have won awards from both the American TV Commercial Festival and the International Broadcasting Competition of the Hollywood Ad Club. His most recent association was with Ferro, Mohammed & Schwartz.

At MPO, Cimino will not only direct but will also work on special assignments involving graphic design concepts and unusual approaches to live film.

★ ★ ★

Cornelius Vanderbilt, Jr. to American Films as Vice-Pres.

★ Cornelius Vanderbilt, Jr. has joined American Film Productions, Inc. as vice-president in charge of public services.

Mr. Vanderbilt is a well-known author, journalist and lecturer who has been producing his own films for the lecture platform for the past 35 years. He has written 19 books, 35 movie scenarios and hundreds of magazine stories.

BUSINESS SCREEN EXECUTIVE

NEWS OF STAFF APPOINTMENTS AND A-V INDUSTRY DEVELOPMENTS

Briggs Is Assistant Gen. Mgr. of Technicolor's C & E Branch

★ Now assistant general manager of the Technicolor Corporation's Commercial and Educational Branch is Huntley P. Briggs. His appointment was announced by Delbert K. Smith, vice-president of the company's Consumer Products Division.

Briggs is directly responsible to Robert T. Kreiman, general manager of the C&E Branch at the Burbank, Calif. headquarters. His activities include sales administration, sales training, advertising, sales promotion and public relations. He is the former vice-president in charge of the West Coast office for Rosenbloom Elias & Associates, Chicago advertising agency. Prior to that service he was director of advertising and public relations for the Hoffman Military Products Division in Los Angeles.

★ ★ ★

Gerald Rackett to Panacolor as Technical Director of Lab

★ Gerald F. Rackett, a 30-year veteran in the motion picture industry, has been named technical director at the Los Angeles plant of Panacolor, Inc. For 15 years he was assistant general manager and vice-president of Technicolor, later joining Columbia Pictures as a technical executive.

Rackett joined Panacolor six months ago when the company set out to simplify its process of optically printing color film and sound tracks on black and white film stock. Under his supervision, many improvements were made in the equipment, including the use of "on-the-fly" threading.

★ ★ ★

Noted Dutch Cameraman Joins Jamieson Film Staff at Dallas

★ Roel van de Wijngaard, associated with the Joop Geesink Studios in the Netherlands for the past eight years, has joined the Jamieson Film Company, Dallas, Texas.

The Holland-born cameraman has a film currently showing at the New York World's Fair and has received two Cannes Film Festival Awards. He speaks four languages and has produced television films for several countries, including the U. S., England and Germany. He is married to the former Laurese Lucas of Fort Worth.

Hal Friedman Joins Elektra, New York, as Exec. Producer

★ A well-known producer of live action television commercials, Harold L. Friedman has been named executive producer at Elektra Film Productions, Inc., in New York City.

At Elektra, Friedman will supervise a growing volume of live-action spots, working closely with creative director Lee Savage, who continues to personally supervise the company's creative activities.

★ ★ ★

Carl Lerner Joins Filmex, Inc.

★ Carl Lerner, director and co-writer of the current feature motion picture, *Black Like Me*, has joined Filmex, Inc., New York, as a writer-editor-director.

★ ★ ★

Lee Goodman to Rose-Magwood

★ Lee Goodman, former executive vice president at Filmways, has joined Rose-Magwood Productions as a director-producer. Long prominent in documentary film production, Goodman recently directed the hour-long television show, *Wonderful World of Golf* at Filmways and has been active on many TV commercial campaigns during his former affiliation.

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If you have a 3 1/2 ips tape recorder. Modern audio-lingual, armed-forces methods make it easy, fast, extremely effective. Send only \$2.00 for sample 30 min. trial Linguatapes —\$5.00 for 90 min.—\$10.00 for 195 min. Refund if not completely amazed and delighted. 7 1/2 ips Linguatapes also available at 50% extra. Be sure to state tape speed and language(s) desired. Linguatapes mailed prepaid same day order received

LINGUATAPES, Dept. 114

166 5th Ave., N.Y. 10, N.Y.

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TITLE Typographers
and
Hot-press Craftsmen
SINCE 1938**

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KNIGHT TITLE SERVICE

Jim Graven Heads Industrial Audio-Visual Sales for B & H

A long-experienced sales executive in audio-visual equipment has been named manager of AV industrial sales at Bell & Howell. The appointment of James J. Graven to that post was announced last month by Carl G. Schreyer, president of Bell & Howell Photo Sales Company.

Theodore C. Donhauser succeeds Graven in his former post as midwest regional manager in the same field. Henry H. Wilson has been appointed audio-visual sales engineer.

Graven, a veteran of the industry, came to Bell & Howell in 1956 after serving as director of audio-visual sales for the Ampco Corporation and as purchasing agent for Motion Picture Engineering Co. Donhauser, who joined B&H in 1960, is former district manager for consumer products in the Salt Lake City area. Wilson has been administrator of B&H field service since 1957. In his new capacity he will specialize in technical matters relating to special installations and product modification.

TV Producer Bob Black Joins Crawley Films Ltd. in Ottawa

Television film producer Robert Black, who has produced or directed over 1,000 Tv. programs, including network shows, has joined Crawley Films Limited, Ot-

tawa, Canada, as producer-director.

Crawley also announced the promotion of James Williams to producer-director, bringing the company's staff of experienced producer-directors to 10, said to be the largest group in any Canadian film company.

Burt Grodin to Manage Sales at the Camera Service Center

Burt Grodin has been appointed sales manager of Camera Service Center, Inc., New York professional motion picture rental and sales concern. He will also be directly responsible for sales marketing and advertising.

Mr. Grodin has had many years of experience in the professional motion picture field. He was recently sales manager of Camera Equipment Company.

Neuberger to Direct Factual Film Sales for Technicolor

The appointment of Burton A. Neuberger as director of sales, non-theatrical pictures, of the Technicolor Corporation has been confirmed by executive vice-president Edward E. Ettinger. He will make his headquarters at 222 W. Adams St. in Chicago.

Serving as a producer, director and cameraman during his 17 years in the factual film field, Neuberger has been associated with Screen Gems, Universal and Warner Bros. The company noted the growing importance of the midwest as a center of production activity in basing its new office in Chicago.

Kodak Assigns Marvin Hodges to Studies of A-V Markets

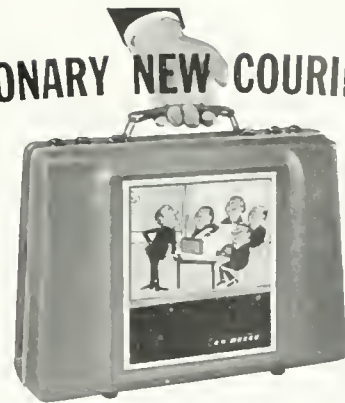
Marvin P. Hodges has been assigned to a study of the markets for Kodak photographic products in the fields of education and training. His transfer to that company's marketing executive staff from the Apparatus & Optical Division sales department was announced last month. He will report to Lincoln V. Burrows.

Watkins Now Feddersen V. P.

Don Feddersen Commercial Productions, Los Angeles, has named William Watkins as vice-president in charge of production. He was formerly in charge of West Coast live and film production for Dancer, Fitzgerald and Sample advertising agency.

THE REVOLUTIONARY NEW COURIER

takes your sales story anywhere —with battery-powered convenience



*Now you can tell your story anywhere because the LA BELLE COURIER requires NO PLUGS, NO CORDS, NO OUTLETS. Simply turn a button for instant showing of your synchronized sight and sound sales story. *Battery-operated, lightweight, the COURIER is truly portable

THINK OF IT! No desks to move to reach electrical outlets, no need for long extension cords, no setting-up of screens or speakers. Just make your introduction, turn a button, and the COURIER goes to work instantly. Program stops automatically and is ready to repeat. Battery-pak delivers more than 10 average showings per day.

"Snap-In/Snap-Out" loading of tape cartridge and film magazine. And the COURIER weighs only 15 pounds! Discover for yourself how the COURIER helps make the most efficient and effective use of selling time.

Only LaBelle offers a complete line of integrated Sight/Sound Systems for all your needs; write or call today:

La Belle Industries, Inc.

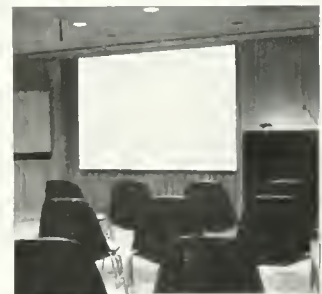
502 South Worthington Street
Oconomowoc, Wisconsin 53066

Annual Audio-Visual Equipment Trade Fair in Next Issue

The 1964 Buyer's Guide to the latest in audio-visual equipment and related accessories for projection and film handling will be a major feature of your next (Issue Four) of BUSINESS SCREEN. This valuable reference publication will go to all subscribers in July.

when industry buys audio-visual equipment the screen, most often, is

DA-LITE



Shown is the 8 ft. electrically operated Da-Lite Electrol® projection screen installed recently in a conference room in the Apollo Support Department of General Electric's Daytona Beach plant.

For important conferences, the Da-Lite projection screen at General Electric plays a useful role. Out of sight when not in use, the electrically operated screen lowers automatically at the touch of a button. Superb reproduction of projected pictures on Da-Lite's unique White Magic II® Chemi-Cote® glass beaded surface is further assurance of effective visual presentations.

Experts in the audio-visual field recommend the Da-Lite Electrol for unsurpassed performance. Electrols have been giving trouble-free service for over 26 years.

Da-Lite Electrol screens are available in a wide selection of sizes to fit your needs. They can be recessed in the ceiling or installed on wall or ceiling. Choose a Da-Lite screen—get the *Big Difference*—and the difference costs you nothing.

Write for specifications, prices and name of nearest franchised Audio-Visual dealer.

Da-Lite Screen Company, Inc., Warsaw, Indiana

perfection in projection since 1909



For 16mm. Film — 400' to 2000' Reels
Protect your films
Ship in **FIBERBILT CASES**
Sold at leading dealers

Only original
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TRADE
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Want Big Screen Pictures?

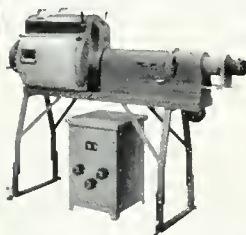
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Universal Carbon Arc or the Universal Xenon Arc Slide Projector

makes possible the vivid projection of 3 1/4" x 4", and 2" x 2" color slides on screens up to 35 feet without darkening the room.

Complete with blower, slide carrier, power transformer, and choice of objective lens in the range of 6 1/2 to 26 inches inclusive. Available with remote push button controlled electric changer which holds 70 3 1/4" x 4" slides.

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Dolphin Sets Up International Division to Handle Increased Overseas Theater Screen Advertising Use by U. S. Firms

Use of the theater screen advertising medium abroad continues to grow, and American companies are increasing their use of the medium. Recognizing this trend, a New York film company, Dolphin Productions, Inc., has recently established a new division, Dolphin International, to handle overseas productions and theater campaign placements for its clients.

According to Allan Stanley, Dolphin's president, it is now possible for advertisers to place cinema campaigns in over 110 overseas markets. He noted that outside of the United States the number of theaters continue to climb, with the Far East leading with an increase of 61 per cent over a five year period.

Medium Well-Accepted Abroad

Advertisers from European countries such as England, France and the Netherlands proportionately still make much more use of the medium abroad than their U.S. counterparts. Kenneth Silver, Dolphin vice-president, suggests that one reason for the U.S. lag is that advertising executives from European countries have had the benefit of experience with the medium at home, whereas this is not too often the case with American advertisers.

An indication that the ratio is closing fast is the full use of theater screen advertising in Puerto Rico where mainland advertisers have used up practically all the available time allotted to commercials. Many companies such as Eastman Kodak, Alka-Seltzer, Pepsi Cola, Clairol and Campbell Soup have used well-organized screen ad campaigns, have achieved outstanding successes with the medium in the emerging markets of Latin America, Asia and Africa.

Members of World Association

Product selling messages are almost always contained in exciting, tasteful color commercials which reach the theater screens through specialized contracting organizations, most of whom belong to the Screen Advertising World Association (SAWA) headquartered in London. A representative member and a Dolphin affiliate is the Pearl & Dean Group with companies established in Trinidad, Jamaica, Barbados, Malta, Cyprus, Sierra Leone, Nigeria, Ghana, Liberia, Greece, Thailand and Singapore.

An opportunity for U.S. adver-

tisers to gain a greater understanding of the international theater screen advertising medium is presented by the upcoming 11th annual International Advertising Film Festival, sponsored by SAWA.

At Venice, from June 15th through June 20th, delegates to this event will see a wide cross-section of the best television and cinema commercials from all parts of the world as well as meeting principals from the production and distribution organizations concerned with cinema advertising. A record number of U.S. delegates is expected.

19 U. S. ad agencies and film companies have entered 55 theater and television commercials. Results will be reported in the next issue of BUSINESS SCREEN, in July.

* * *

Radiant Screen Opens Service Depot in Nuremberg, Germany

Consistent increases in export sales have brought the establishment of a Nuremberg, Germany service and repair depot for European distributors of Radiant screens. The G.M.B.H. office, at Konstanzenstrasse 13-15 in that city, will also serve purchasers of lots of six or more screens and the Corporation will process a-v business for German schools, institutions and industrial users from this location.

* * *

RCA Burbank Facility Provides Acoustical Consulting Service

With Michael Rettinger as engineer in charge, a new acoustical consulting service has been announced by the Burbank, California, facility of the RCA Broadcast and Communications Products Division. Previously available only to users of RCA film recording equipment, the service is being extended to meet the needs of architects, builders, and others requiring professional counsel in acoustics.

Mr. Rettinger, who will direct the service, was responsible for the acoustical design of the Cinerama Center Theatre which opened last year in Hollywood. He has made acoustic analyses of scoring stages, review rooms and other facilities for Columbia Pictures Corp., Paramount Studios, Republic Studios, Revue Productions, Twentieth Century Fox and Walt Disney Studios.

NAVA DEALERS... ON THE JOB



A-V Service . . . whenever you need it

The smooth operation of A-V equipment is essential to any audio-visual program. This requires prompt service and dependable repairs — precisely what you get every time from a NAVA dealer.

He's a trained expert equipped to handle all types of repair work quickly and economically. Annual equipment maintenance, offered by your NAVA dealer, helps avoid those untimely emergency calls — but if they arise, he'll answer the panic button with swift, reliable service.

Your best A-V plans begin (and keep rolling) with a NAVA man. Call him whenever you need service. For a List of NAVA Dealers, showing services and rental equipment offered by each, write—



National Audio-Visual Association, Inc.
1201 Spring Street, Fairfax, Virginia

The 16th Annual Canadian Film Awards

Producers Share Top Honors With National Film Board

WELL-KNOWN CANADIAN film producers shared honors with the National Film Board in the 16th annual Canadian Film Awards competition. Awards were presented at a dinner in the Royal York Hotel, Toronto, on May 8th.

Canada's best public relations film was *Brampton Builds a Car*, produced by Crawley Films Limited and cited "for its dynamic description of automobile assembly, its effective presentation of a company image." The winning sales and promotion film was *Land on the Move*, produced by Westminster Films Limited.

Best of Training Pictures

The award for the best training and instruction film went to Robert Anderson Associates Limited for *Mrs. Reynolds Needs a Nurse*, cited "for skilful use of the hospital environment in presenting an approach to a common psychological problem."

Two pictures shared top honors for travel and recreation. *Rogers Pass*, produced by Peter J. Elkington, won "for bringing to life a piece of Canadian history and for its clear presentation of the facts in modern avalanche control."

Chetwynd Film Draws Praise

Co-winner in travel and recreation was Chetwynd Films Limited's film of the *Stanley Cup Finals 1963*, which drew praise "for its communication of the color, excitement, drama and tension of the game."

Canada's best general information picture of the year was *Fields of Sacrifice*, produced by the National Film Board of Canada and honored for "its style in the integration of war

"The Hutterites" cinematography won Canadian honors for best black and white camera work.



sequences with contemporary scenes to create an imaginative treatment of a difficult subject."

"Canadian Film of the Year"

The top award, for the "Canadian Film of the Year" also went to the Film Board. *Pou la Suite du Monde (So That the World Goes On)* is a feature-length picture made in the Robert Flaherty style of documentaries. It re-creates the tradition of hunting the porpoise at Ile-aux-Coudres, an island in the Gulf of St. Lawrence which preserves the language and customs of an earlier time.

There were a total of 149 entries submitted by 43 producers. The awards presentation followed a showing of several winning films at Film House and a reception hosted by the Association of Motion Picture Producers and Laboratories of Canada.

Directors Host Awards Ball

The Directors Guild of Canada was host for the Canadian Film Awards dance which concluded the festivities and concurrent meetings of producer, director and cameramen associations. More than 400 guests from across Canada and the United States were on hand to honor leading Canadian film makers.

Don Carter of London, Ontario, accepted the Trophy of the Association of Motion Picture Producers and Laboratories for the best amateur film, *House of Toys*.

Brede Wins Color Honors

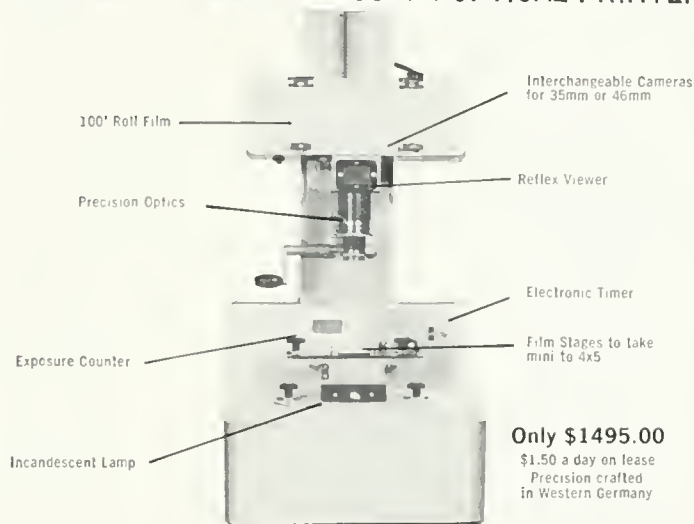
Special awards presented by the Canadian Society of Cinematographers were won by Stan Brede, C.S.C. for the "best color cinematography" in the Crawley production, *Brampton Builds a Car*, and by John Spotton, C.S.C., for the best b&w cinematography in the Film Board production, *The Hutterites*.

The Canadian Awards are sponsored by The Canada Foundation, the Canadian Association for Adult Education and the Canadian Film Institute.

Buyer's Guide to Equipment

The buyers will get our annual A-V Equipment Trade Fair issue of this publication in July.

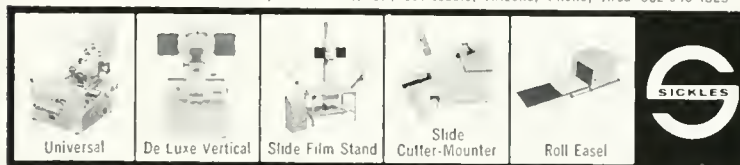
NEW! EMBY-HOMRICH Jr. 35mm OPTICAL PRINTER



Only \$1495.00

\$1.50 a day on lease
Precision crafted
in Western Germany

A production printer at a budget price. For slide duplicates...internegatives...copynegatives
SICKLES SALES AND SERVICE CO.; 6744 Culver St., Scottsdale, Arizona; Phone: Area 602-946-4323



Acknowledging our responsible role as an audio-visual publication, we take pride in the well-illustrated pages of this issue. More pictures are regularly printed in BUSINESS SCREENS than any comparable film or business photographic publication. We're in the picture business!

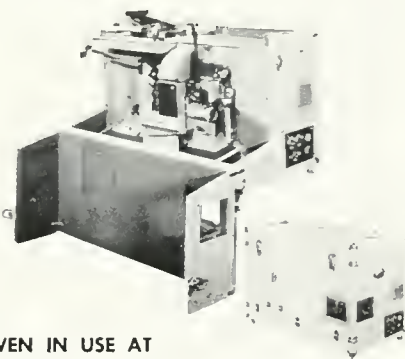
DEPENDABLE Continuous Film Projection

WITH THE

RALKE 16mm AUDIO-VISUAL-MATIC

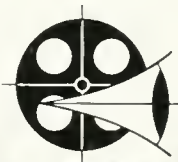
MODEL 335

- Simplified foolproof operation.
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Large assortment of Eyemo cameras, some like new, many varied lenses and accessories, wide price range . . .

Eyemo 71A w 2" lens, from \$95.00

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EYEMO ZOOM VIEWFINDERS, lens fields from 25mm to 10", brand new, w/camera door attached, valued over \$350. Special . . . \$69.50

CINEFLEX REFLEX CAMERA w/4 lenses, 1/200 ft. mag, motor, case, like new condition . . . \$795.00

CINEFLEX 400 ft. . . . \$69.50

BOLEX III6 CAMERA, 1" fl. 9 lens, excellent condition . . . \$195.00

B&H FILMO 70DR late camera exceptionally fine condition . . . \$195.00

CINE-SPECIAL MODEL II camera, w/100 ft. chamber, exc. . . \$495.00

AURICON PRO 200 sound camera, turret, parallax finder, VA galvo, amplifier, sound accessories, case, power supply, value \$2500. Recon., exceptionally fine . . . \$995.00

ROBERTS 1 1/4" tape recorder and stereo speaker system, exc. . . \$195.00

MAGNACORDETTE 1 1/4" tape recorder w/10" reel arms, Rangertone sync head 7.5 & 15 ips, special . . . \$395.00

B&H FILMOSOUND 255, excellent condition, special . . . \$295.00

B&H FILMOARC sound projector w/arc lamphouse, rectifier, amplifier, stand, speaker, exc. . . \$995.00

NOTICE

Write for our big new rental catalog

TODAY!

For further information write:

the **CAMERA-MART inc.**
1845 Broadway, New York 23, N. Y.
PLaza 7-6977

Cal Dunn Completes Shooting of His First Feature Picture

Production of his first feature-length motion picture (scheduled for national theatrical release later in the year) was confirmed by Cal Dunn, head of Chicago-based Cal Dunn Studios, Inc. Four weeks shooting on the Mojave Desert completed all major scenes on location for *The Desert Raven*, followed by two weeks on Hollywood sound stages.

The \$225,000 production, aimed at "family trade" is being financed by a group of Chicagoans, including men in the TV film and radio industry. A mystery yarn, set in a desert locale, the feature was directed by ex-Chicagoan Alan S. Lee and features Paul L'Amoreaux in the cast; Rachel Roman and Rosalind Roberts carry the feminine leads.

SOS Photo-Cine-Optics to Occupy New Quarters in N. Y.

The 38-year old professional motion picture equipment organization now known as S.O.S. Photo-Cine-Optics, Inc. will occupy a new 18,000 square foot headquarters at 387 Park Avenue South in New York City on June 30th. Announcement of the move was made this month by Alan C. Macauley, president.

Notable Business Films Are Produced by Hanna-Barbera

Known throughout the world for its animated cartoon features and TV characters, (*Yogi Bear*, *The Flintstones*, *Huckleberry Hound* and *The Jetsons*), Hanna-Barbera Productions of Hollywood entered the field of industrial film production less than a year ago, creating both animation and live-action subjects for leading American companies.

A biographical, all live-action film for Warner-Lambert Pharmaceutical, *The Story of Dr. Lister*, is a noteworthy example. Made in association with Film Counselors and directed by Arthur Pierson, the film had a distinguished cast which included Richard Ney, Wanda Hendrix, John Hoyt, Sean McGlory, John Archer and Lloyd Bochner.

The studio followed with *Of Mutual Interest*, covering the subject of mutual funds, with a cast headed by Donald Woods. An all-animation featurette for the National Association of Tobacco Distributors told the story of that industry in *Mr. Leaf*. With Jim

along production lines

Backus doing the voice of "Mr. Leaf," the film was premiered in Miami on April 4.

One of the company's TV sponsors, Ideal Toy Company, also sponsored a combination live-action half hour film to introduce the character of *Magilla Gorilla* to television audiences. George Fenneman acted as the host of this film.

"Blue Ribbon" Filmstrip Shows the Wide Range of Techniques

One of the Blue Ribbon winners at last month's American Film Festival in New York was a unique self-promotion slidefilm made by Lance Studios, a New York production firm.

Titled *Slide-imation*, the short filmstrip is an imaginative, fast-



A scene from "Slide-imation"

paced little presentation that crams 130 quick cut frames into its three-minute length. Unusual, too, is the use of zooms, pans, build-ups, pop-ons and squeeze motion, which are familiar techniques in motion pictures, but new and different in

slidefilms; has wide application.

According to David Wasserman, producer of the film, the *Slide-imation* technique can be used on any modern slidefilm projector, such as Salesmate, DuKane, etc., which can handle quick changes at the rate of three frames per second.

The *Slide-imation* film, which took the honors in the Public Relations and Sales Promotion Category at the American Film Festival, was composed of Lance's own promotion material combined with examples of the technique which the firm has recently made for clients.

Chapman 5 Occupies Larger Studio Facilities in Burbank

Chapman 5 Productions, Inc. has opened new, larger studios at 3805 West Magnolia Boulevard in Burbank, California. The company was previously located in Glendale.

New facilities include a large sound stage with permanently-installed lighting as well as sound recording, transfer and dubbing studios. A music library, animation and titling equipment, preview, editing and conference rooms are among other facilities in the 5,000-square foot studio.

Alexander Film Co. Sets Up East Coast Division in N. Y.

The East Coast Division of the Alexander Film Co. opened new offices in May at 6 East 45th St., in New York. Complete production services will augment the company's 27-acre studio complex at Colorado Springs, Colo.

HIGH QUALITY

LOW COST

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VIDEOTAPE

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SELLS 'EM
WITH SLIDES

SELL . . . when the sell is "on", an

Admatic Display projector tells your story with impact and clarity. Perfect for trade shows, conventions, story displays and office lobbies. Entirely automatic — a new 16 X 23-inch picture appears every six seconds! Holds up to 30 different slides. Also adaptable to sound slides or sound motion pictures. Write or call for complete details.

**COMING TO THE NAVA SHOW
in Chicago . . . July 18 thru 21?**

The newest in film inspection equipment will be exhibited in Harwald Booths E-56, E-57 and E-58 at the Sherman Hotel. Get the full story. Talk to our engineering representatives and write for our catalog — listing our complete line of equipment for your film needs.

THE HARWALD COMPANY
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Sorry . . .

**we have no cut-rate titles
. . . ours are always made**

UP TO A STANDARD

**...NOT DOWN
TO A PRICE**

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CHICAGO 11, ILLINOIS

Camera Eye

THE EDITORIAL VIEWPOINT

UNFAIR COMPETITION IS HURTING
THE NATION'S ABLEST PRODUCERS

THE MARGIN BETWEEN profit and loss has been perilously close for most of the nation's specializing film producers, the companies whose films and related communications' media serve the bulk of U. S. industry. These are the same companies to whom the U. S. government turned for the most effective training films used by the armed forces in World War II.

They are also the leading employers of the industry's most highly-skilled technicians, craftsmen and supervisory personnel, such as directors, *all of whom belong to unions*. Their wages have certainly kept pace with rising costs and with the ratio of experience and skills acquired in production over the years.

It is no accident that the country's *most-
resultful* communications' tools continue to come from within these experienced shops, coast-to-coast. And, as private enterprisers, these film companies are taxpayers, through their payrolls and whenever merited profit margins are maintained. Not only *Federal* taxpayers but heavy contributors to state and local taxes, as well.

Small wonder then that organized groups of these companies are up-in-arms about two serious threats to their economic well-being.

Item: the Wayne State University Bulletin which states (on page 40): "Each year the motion picture production department makes a number of films for the University, *for business and industry, and for social agencies throughout the state*. Detroit companies object.

This publication supports House Resolution 86 now before the State Legislature of Michigan "for the purpose of investigation of a state-subsidized university's participation in the production of motion pictures and other visual aids for industry."

Neither Wayne State, nor any other tax-supported educational institution, has any business soliciting this type of work. It is beyond its physical and technical province, unrelated to education and unfair to private business which supports the tax rolls.

Item: A much more serious economic threat as well as a potentially great loss to the nation is involved in present Federal Government film procurement practices.

Here the Film Producers Association of N.Y. puts the problem squarely before U. S. government agencies and departments involved, as well as the organized crafts.

Says Harold Klein, executive director of the FPA, "production of film for government over the past few years has declined, with the past 12 months showing a tremendous drop in such production. Federal agencies are generally bound to award contracts to the lowest bidder

(CONTINUED ON THE FOLLOWING PAGE 86)

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from
LAB-TV

In a word that dividend is quality. The kind of quality processing your investment deserves. Quality that has made Lab-TV the east's #1 source for reversal processing. There are two other dividends you can count on from Lab-TV. 1. Fast Reliable Service. 2. Fair Competitive Prices. Could you want more?

THE LAB FOR REVERSAL FILM

16mm

**BLACK & WHITE REVERSAL
PRINTING & PROCESSING**

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OTHER SERVICES:

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611 HOWARD STREET SAN FRANCISCO

DAMAGED FILM HOSPITAL



Why Junk DAMAGED FILM?

"The Film Doctors" (specialists in the science of film rejuvenation) can restore scratched, brittle, and worn film at a fraction of new print costs. Old, damaged 8, 16, 35mm film can be restored to original screening quality and its life can be prolonged indefinitely.

RAPIDWELD: restores damaged originals, negatives and prints.

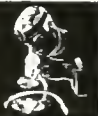
RAPIDTREAT: completely protects and prolongs the life of new prints indefinitely.

RAPID FILM SHIPPERS: vault storage, international distribution and inspection facilities.

Write for Booklet Y-3

For complete details write:

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TECHNIQUE, INC.**
37-02 27 ST., L.I. C. 1, N. Y.
STILLWELL 6-4600 • Est. 1940



THE EDITORIAL VIEWPOINT:

(CONTINUED FROM THE PRECEDING PAGE 85)
regardless of union status. Consequently, the disparity between bids from a union producer and that of a company free from such contract restrictions operates to the detriment of organized industry.

"As far as I see it, there is only one way at this time to bring our people back into the running and that is to equalize our conditions with that of unfair competition. Unions must realize that granting relief by way of elimination or reduction of mandatory crews, lay-over location pay on weekends, etc. will endure to the unions' benefit by providing more employment for their members."

We couldn't agree more with Mr. Klein. But we also believe that it's time for government, too, to take a new look at the problem. The low-quality of many recent productions is evidence of a failing policy. The loss of highly-skilled sources, so vital to the national defense, must be taken into account. And a government which has pledged its concern for minimum wage standards, for fair payment of skills at accepted rates, cannot turn its back on men and women who have spent their entire lives in acquiring these skills on the permanent pay-rolls of the nation's principal film producing companies.

Tighten up the requirements for a successful bidder! Put out film work on a cost-plus basis, if necessary. A minimum of experience-years, proof of reliability, previous Government contracts and evidence of permanent staff are suggested criteria.

The Federal Government has seldom, if ever, had a contractual price dispute with the companies who were its dependable suppliers through World War II and the years after. But who will answer for a failing informational program that has to depend on shoddy screen fare? Who will answer for the "studio-in-his-hat" operator with neither staff nor facility? And who will answer for the nation's welfare when its vital military training films cost lives in the field or cause the country to lose a war anywhere on the face of the globe?

* * *

*Film Paragraph in Wall Street Journal Ad
Should Remind Sponsors of Tie-In Potential*

The May 20th issue of the WALL STREET JOURNAL, carrying a full-page ad of the U.S. Independent Telephone Assn. with a bold-faced paragraph about the availability of the USITA motion picture, *The Independent*, reminds us that every leading company with such films should look into that excellent promotional opportunity.

Put a squibb, a box, a paragraph or a column about your films in an occasional national publication ad! Pick the media which reach the kind of relevant audiences who should be seeing your pictures. You'll advance your film program, surprise top management with the gratifying results. But better be sure you have the necessary prints on hand to meet the demand!

We still remember the week in which Alcoa advertised its films in a Post ad. Modern Talk-

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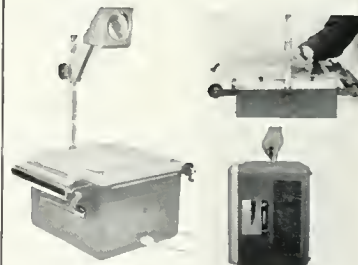
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THE EDITORIAL VIEWPOINT:

ing Picture Service exchanges were hard-pressed to make the additional thousands of shipments which resulted . . . nearly all of the requests were from highly desirable adult groups!

* * *

Creative Filmmaker Morton Goldsholl Elected "Art Director of Year" by National Society

Film has intrigued Mort Goldsholl, noted designer and art director, for many years. And his efforts, both commercial and experimental, have been rewarded with many honors as well as excellent results. Because Mort has brought fresh stimulus to creativity in film, all of us engaged in the medium have benefited.

On Monday, May 25th, some 4,000 art directors and designers throughout the country bestowed on Morton Goldsholl the highest honor of their craft, naming him "Art Director of the Year." The president of Chicago area-based Goldsholl & Associates and our good friend and neighbor received the gold T-square of the National Society of Art Directors at a luncheon in his honor at the Americana Hotel in New York.

* * *

Honor Helen Krupka of Cal Dunn Studios as Chicago's "Advertising Woman of the Year"

Congratulations to Helen A. Krupka of Cal Dunn Studios, Inc., well-known Chicago film producers. Helen received the highest honor accorded advertising women in the Midwest when she was selected (on April 12) as Chicago's 1964 "Advertising Woman of the Year."

She was the first person in the business film industry to receive this award and only the seventh to be so honored by the Women's Advertising Club of Chicago. The creative services director of Dunn Studios received her award from U. S. Senator Margaret Chase Smith during a luncheon ceremony attended by 300 persons in the Guildhall of the Ambassador West Hotel in Chicago.

* * *

Industry Mourns Loss of Two Respected Men

His many friends in the industry mourn the passing of Henry Solow, 60, who was production chief of the 16mm Division at Consolidated Film Industries. At CFI since 1946, he is survived by his widow, Mildred, and his brother, Sidney P. Solow, vice-president and general manager of Consolidated.

One of the best-known pioneers in the audio-visual field, Fred G. Roberts, Jr., president of Traid Corporation, Encino, California, passed away suddenly in his home in that city in April. A Navy veteran in World War II, Fred was for many years head of the Educational Department at Bell & Howell, founded the nationwide network of specializing dealers.

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Cases

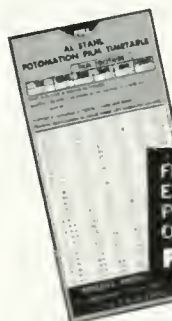


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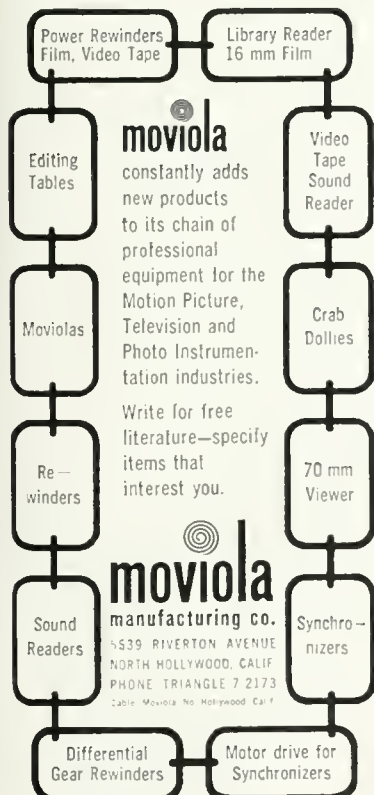
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S. O. S. Photo-Cine Optics, Inc., 602 W. 52nd St., New York 19.

Training Films, Inc., 150 West 51th St., New York 19. CO 5-3520.

Visual Sciences, 599BS Suffern.

United World Films, Inc., 221 Park Avenue South, N.Y. 3. SP 7-6600.

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Audio-Visual Center — Rentals, Sales, Repairs. 27 South 17th Street, Philadelphia 3, Pa. Phone: LOcust 3-6872.

Oscar H. Hirt, Inc., 41 N. 11th St., Philadelphia 7, Walnut 3-0650.

James Lett Company, 221 N. Second St., Harrisburg, CEdar 3-5651.

J. P. Lilley & Son, Inc., 928 N. Third St., Harrisburg, CEdar 8-S123.

The Jam Handy Organization, Pittsburgh. Phone: ZENith 0143.

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United World Films, Inc., 287 Techwood Dr., NW., Atlanta.

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United World Films, Inc., 542 S. Dearborn St., Chicago 5.

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The Jam Handy Organization, 2821 E. Grand Blvd., Detroit Zone 11.

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• OHIO •

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Moore's Audio-Visual Center, 1201 S. W. Morrison, Portland 5, Oregon.

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United World Films, Inc., 2227 Bryan St., Dallas 1

• UTAH •

Deseret Book Company, 44 East South Temple St. Salt Lake, 10.

INDUSTRIAL AUDIO-VISUAL:

(CONTINUED FROM PAGE 17)
cate changes in the marketing picture to top management of that company. Charles Woehrle (3M) told of his experiences in supplying a-v meeting materials for implant use. One of these programs serves a 1,500-man supervisory conference; another is the annual 3M shareholders' meeting with an attendance of nearly 2,000 persons.

Gerard K. Hall (National Cash Register) talked on "Programmed Instruction" techniques being applied by that company and Dan Rochford (Standard Oil N.J.) brought the membership up to date on "What's New in Motivating People." The European Editor of BUSINESS SCREEN, Peter Rigg, reported on the use of audio-visuals by overseas divisions of U. S. companies. His report was especially pertinent in the matter of proper translation and the use of readily-understood idioms. Foreign versions, he concluded, must be handled with extreme care to achieve desired results.

Nine new members were introduced at the spring meeting. These included William C. Herman (Eli Lilly & Company); Albert S. Schlachtmeyer (Link Belt); Donald A. Benjamin (Columbia Gas System); James G. Damon, Jr. (IBM World Trade Corp.); Ronald Kaas (Westinghouse Electric); Darrell T. Rathbun (American Standard); William T. Walton (IBM); Herbert D. Johnson (3M); and James H. Moquin (Dow Chemical).

A panel discussion on "Motion Picture Distribution Today" included presentations by Jerry Curto (Santa Fe) who spoke on TV showings; Arch Smith, on "Reaching Community Audiences" and Frank Greenleaf (U.S. Steel) speaking of "Theater Audiences." IAVA past-president and historian James Craig (General Motors) was moderator of this panel.

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BUSINESS SCREEN

MAGAZINE • TOOLS AND TECHNIQUES FOR AUDIO & VISUAL COMMUNICATION

NUMBER 4 • VOLUME 25 • 1964

NVPA Cites Films at "Day of Visuals"

Part 1: New Trends in A-V Equipment

Part 2: A-V Equipment Trade Fair

The Best of the Month in Pictures

The Industry Film Producers' Journal



Audio Visual
Equipment Trade Fair
AUG 11 1964





THE CASE FOR SPONSORED FILMS: ...AND MODERN!



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... and that's why Modern is the best-known company in the field of sponsored film distribution. The cumulative film experience of the men shown above, who guide sponsored programs, is more than 204 years ... and they're backed up by more than 250 people who operate Modern's 32 film libraries. This knowledge and experience with every phase of film distribution—with community audiences, television and theaters—provides sponsors with film programs structured to meet their goals. Flexible patterns of circulation coupled with merchandising and promotion know-how leads to productive results for sponsors.

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tribution facilities in the industry. The accuracy of advance playdate notification, reports, certifications and annual summaries is assured by the latest computers and data-processing equipment. An unbelievably smooth-running organization with unequalled facilities provides faultless service to sponsors and film users.

Whether you are planning a film or wondering what to do about distribution for the film you've just completed, consult Modern. Modern has the men with know-how, the facilities, equipment and resources to insure the best possible distribution program. And of at least equal importance ... it has the want-to!



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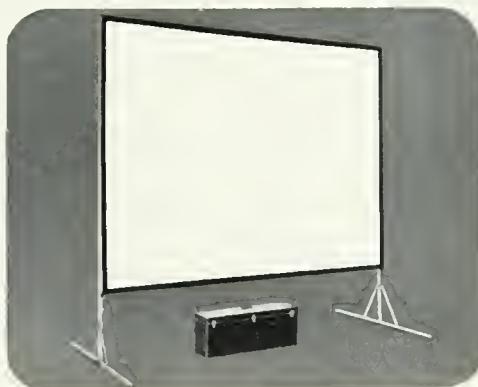
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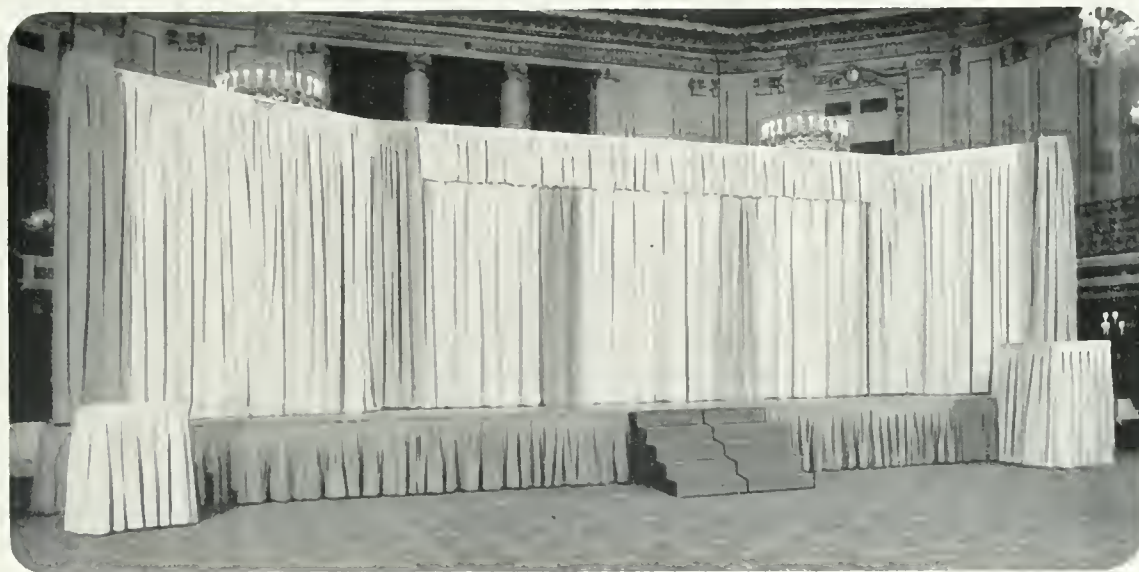
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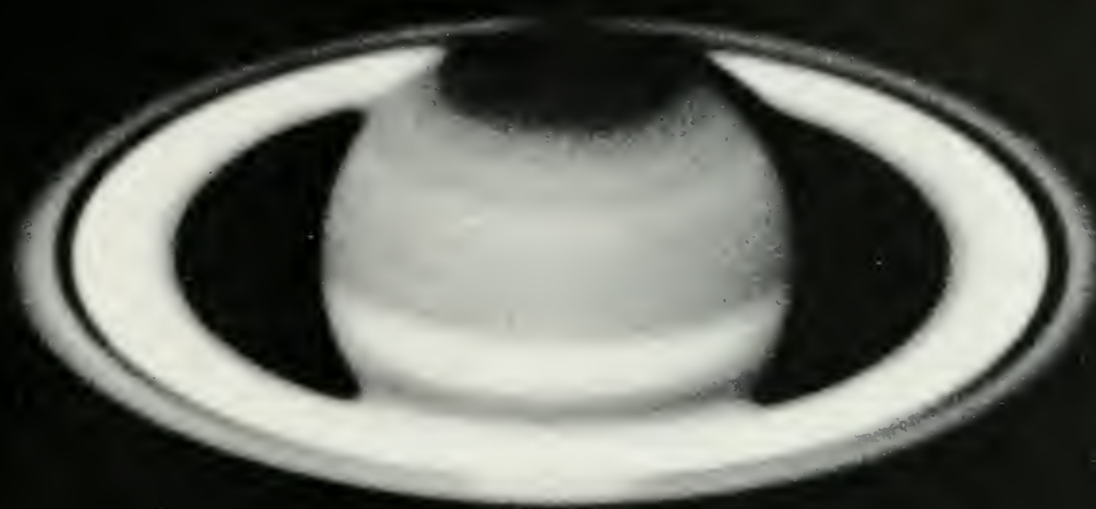
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THE BUSINESS MAGAZINE OF AUDIO AND VISUAL COMMUNICATION
AND JOURNAL OF THE INDUSTRY FILM PRODUCERS ASSOCIATION

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Camera Eye

THE EDITORIAL VIEWPOINT



"The Marvelous Mousetrap"

STARRING WALLY COX

A motion picture has to be good, has to do its intended job in an outstanding way in order to win this kind of top recognition:

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American Film Festival 1964—"Best Film in Economic Education Category."

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BNA's "The Marvelous Mousetrap" is light-hearted, but its lessons are unforgettable ... more important than ever today for any company's internal communications program. The message? Why the company trusts each employee to do his job the best he can ... and how every employee contributes to his company's continuity, profits, and success in business.

16mm. ... sound and color ... running time 24 minutes.

Prints are available for purchase, or rental for any period of time. A nominal preview charge of \$15 can be applied to later purchase or rental.

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PROJECTORS YOU CAN BUY AND USE

THE INNOVATORS, bless their inventive minds, were well-represented around the lobby of the Hotel Sherman in Chicago during the recently-concluded National Audio-Visual Trade Show reported in this issue.

The man whose projector carries 10,000 filmstrip images (answering to push-button selection) shared his blueprints with that hopeful maker of a "less than \$100" 8mm optical machine; news of a "\$500" videotape recorder-reproducer made the item about its \$6,000 competitor seem less exciting ...

But up on the Trade Show floor, exhibitors were doing business with a sizeable number of *here-today-and-ready-to-go* projectors, screens and other items. Turn to our Special Report beginning on page 37 for the *factual* news. ☐

Xerox Corporation Sponsors 16mm Prints of "The Making of the President—1960"

The Xerox Corporation has announced that 16mm sound prints of the 1963-award-winning television documentary motion picture, *The Making of the President—1960*, are being made available for free loan by educational, civic and church groups throughout the U. S.

This "pageant of American politics brought to life" is to be offered as two 40-minute 16mm sound films. One segment has been retitled *The Battle for the Nomination*; the second is called *The Battle for the Presidency*.

Reservations for either or both films may be made on written request to this specific address: The Making of the President, Xerox Corporation, Rochester, N. Y. 14604. Groups must specify *dates desired for each segment, if showings are not on the same day*, so that all can view the complete program in proper sequence.

The original television program (on film) was awarded the Grand Prix at the Cannes International Television Festival in 1963 and in May of 1964, the National Academy of Television Arts and Sciences gave the program its top Emmy award as the "program of the year." It also won three other Emmy awards as "the year's outstanding documentary," with the "best film editing and music."

Xerox, a consistent backer of controversial and thought-provoking television programs, recently announced that it would give \$4 million worth of support to a six-program series on the United Nations — and not even present product commercials. Some of the world's finest talent, including noted producers and directors, writers, actors and composers, are working on this exciting UN project. Costs for this series would be prohibitive for anyone to undertake were it not for the fact that all these talented people are donating their services. A timely film for *this* year. ☐

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MPO Videotronic 8

THE EDITORIAL VIEWPOINT:

Michigan's Governor, State Legislators at Lansing Premiere of American Oil Picture

☆ Premiere showings of good new sponsored films have attracted VIP-studded audiences within recent months. Latest of these events was the unveiling of the American Oil Company's picture, *Happy Holidays . . . Anywhere in Michigan*, which was viewed by Governor George Romney, members of the Michigan legislature and other high administrative officials of that state. The showing was held on Thursday evening, May 28th in the Lansing Room of the Jack Tar Hotel in Lansing.

A reception and dinner preceding the first public showing of the film was hosted by Milo I. Hector, Detroit regional manager for the sponsor's Standard Oil Division. Aimed at stimulating tourist travel, the new 28-minute color film presents a generous sampling of Michigan's tourist attractions.

The third in a *Happy Holidays*' series being produced by Parthenon Pictures of Hollywood for American Oil is being fortified by a two-million piece mail promotional campaign aimed at encouraging showings at clubs, civic groups, schools and other organized group audiences. This will get under way as soon as prints of the film are available in local offices of the national distributor, Modern Talking Picture Service, Inc., serving both U.S. and Canadian audiences. The film will also be available through Modern for public service-television station requests.

In his introduction to the premiere audience, Hector noted that none of these *Happy Holiday* films contain "commercials." The name of the sponsor is never mentioned in the narration and appears visually only in unobtrusive title cards at the opening and close of each picture.

"This is not entirely a philanthropic view," he added. "We take the long view that if more people take more vacation trips into Michigan, for example, some of them are bound to stop at Standard's attractive and frequently-encountered service stations in the state and along the way."

This enlightened sponsor viewpoint is matched by the unusual audience values in the series. Parthenon abandoned the usual "guide-book" format and instead has presented a series of subjective vignettes which add up to a promising cross-section of what a family can see and do on day trips, week ends or longer vacation tours. The approach has won award-honors for previous films in the *Holiday* series, one on *Illinois* and the other, . . . *Along the Potomac*, depicting the sights in and around Washington, D. C.

* * *

Olympic Games at Tokyo Next Fall to be Filmed by Consortium of Japanese Companies

Motion pictures are an important part of the Olympic Games. As the opening events of the XVIII Olympiad to be held in Tokyo in October draw near, a consortium of seven Japanese newsreel companies has formed the

(CONTINUED ON THE FOLLOWING PAGE TEN)

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THE EDITORIAL VIEWPOINT

(CONTINUED FROM PRECEDING PAGE EIGHT)

Tokyo Olympic Film Society to produce the official documentary film of this year's games.

The anticipated three-hour documentary film will record track and field events in the 80,000-capacity National Stadium; field hockey, wrestling and volleyball in the Komazawa sports complex; swimming, basketball and judo in the Yoyogi sports center; and the sailing competition to be held on Sagami Bay. The U. S. can take pride in the announcement by Nagase & Co., Ltd., distributors of Kodak products in Japan, that Eastman 35 mm color negative film has been selected for the production.

The Olympic films will be processed in Tokyo by Far East Laboratories, Inc., a Nagase subsidiary. In order to speed production, the lab will provide the film makers with special cutting, editing and conference rooms. At the previous games in Rome (1960), Eastman color negative film recorded the events for the Instituto Nazionale Luce. Kodachrome film was used in the official motion picture of the Melbourne, Australia, Olympics in 1956.

* * *

Chicago Film Council's "Man of the Year"

Award Given to Publisher of Business Screen

Members of the Chicago Film Council have named the publisher of BUSINESS SCREEN as "Chicago's Outstanding Audio-Visual Personality of the Year" and bestowed this appreciated honor on Ott Coelln at their meeting in our town on the evening of June 18th. The presentation was made by Bernard Mack, retiring Council president.

The intra-industry group of professionals in distribution, production and use of audio-visuals in industry, education and community affairs, annually selects one of the city's leaders in the field for this singular honor. We're indebted to its members and our many friends for this selection.

* * *

Three More '64 Festivals to Go; Widely-Varying Entry Fees Draw Reader Inquiry

What price glory? This publication has extended its whole-hearted respect to the dedicated community and civic leaders of Columbus, Ohio who annually sponsor a well-regarded Film Festival and "Chris" awards. They find it possible to meet the expenses involved with a modest \$5 entry fee per title.

The equally admirable San Francisco International Film Festival, emphasizing feature films but with two important sections devoted to "Film for Communication" and "Film for Art", also charges a reasonable \$15 entry fee, but only after the entry has been invited by the Festival after review of its forms.

Both of these events are well-supported by volunteers and by financial aid from sponsoring groups and individuals. The "commercial" host for such a program has to pay his own way and the costs go up.

So if you want to compete for one of those handsome silver bowls offered by the Inter-

(CONTINUED ON THE FOLLOWING PAGE 61)

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Secretary of Defense Reports to Nation With Annual Film

THE PROGRESS and achievements of the Armed Forces in facing up to Communist challenges throughout the globe in the past year are presented in Secretary of Defense McNamara's 1964 Film Report, *Partners in Freedom*, just released worldwide by the Department of Defense.

Secretary McNamara introduces the 30-minute color film, pointing out the nuclear superiority and flexibility at all levels achieved by U. S. forces after three years of military buildup. From actual fighting in the jungles of Vietnam to mercy missions in Africa and "Alliance for Progress" help in Latin America, the film graphically shows what our soldiers, sailors and airmen are doing to maintain the frontiers of the free world.

President Johnson, as Commander-in-Chief, sums up America's military policy and goals in a stirring finale.

The 1964 Report film was produced for Defense by the Air Force at Orlando Air Force Base with Colonel Bertram Kalisch, USAR, Ret., serving as executive producer. Previous Defense Film Reports, *The Eagle's Talon* (in 1962) and *Pentagon Report* (1963) received Freedoms Foundation awards.

16mm sound prints for non-profit public showings may be obtained from Army Audio-Visual Communications Centers in nine U. S. areas or directly from the Office of Public Affairs, Department of Defense, Washington, D. C.

* * *

Farm Film Foundation Cites Riley With Improvement Award

☆ For the past decade, annual awards of the Farm Film Foundation have helped to advance the art and science of communications among relevant groups serving the cause of education in rural America.

On the 10th Anniversary of this program, observed at a dinner gathering in the Hubert Room at New Mexico State University, Las Cruces, New Mexico, July 13th, Lewis W. Riley, visual instruction editor at Clemson University, South Carolina, received the Foundation's \$500 Professional Improvement Award. It was the second time around for Riley, who received the same award in 1959.

Edith T. Bennett, executive vice-president of the Farm Film

Foundation, presented Riley with his Certificate of Award, a check for \$500 and, in commemoration of the Anniversary occasion, an engraved sterling silver Revere bowl. Hosts for the dinner tendered to the annual meeting of the American Association of Agricultural College Editors, meeting in Las Cruces, was the Farm Foundation and the Foundation for American Agriculture.

William O. Maxwell of the International Harvester Company, Chicago, was the principal speaker and assisted in presentation of the award and of an Honorable Mention certificate given to Roy Mills of Purdue University, which was accompanied by a cash award of \$50.

A veteran of U. S. Navy service as a motion picture cameraman, Riley has been visual aids specialist at Clemson since 1937. He is responsible for the production and distribution of photographic visual aids for the Agricultural Extension Service and Experiment Station. He produces two or three color films each year and five or six short television subjects.

Judges who selected the winners were: Dr. Landis Bennett, in charge of visual aids, Agricultural Extension Service, North Carolina State College; Mr. Maxwell; and James E. Gibson, chief, Agricultural Division, Office of Public Affairs of the Peace Corps.

* * *

F. K. Rockett Productions Completes Move in Hollywood

Completing an operational plan formulated a year ago, F. K. Rockett Productions has moved from 6063 Sunset Boulevard to 729 Seward Street in Hollywood. The film company's telephone number remains unchanged: 464-3183.

* * *

Fall Meeting in East for the Industrial A-V Association

☆ Members of the Industrial Audio-Visual Association, meeting in Tarrytown, N. Y. for the annual fall sessions on October 5-8, will include a special "film tour" of the New York World's Fair on this program.

Jack C. Borland, Smith Kline & French Laboratories, is in charge of meeting arrangements. The professional business a-v men will headquarter at the Tarrytown House during their 4-day autumn gathering.



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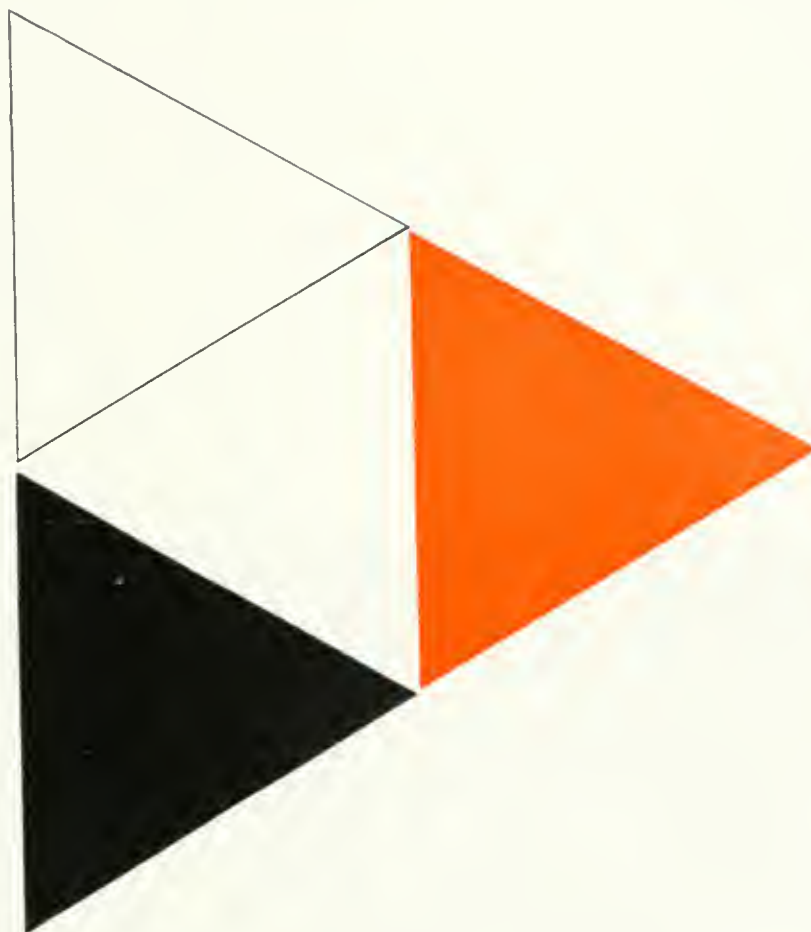
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3M Company Acquires 100% Ownership of Ferrania, S.p.A.

Ferrania, S.p.A., one of Europe's leading makers of photographic products, has been merged with the 3M Company. Simultaneous announcement of the transaction was made at 3M headquarters in St. Paul, Minn. and at Ferrania's main office in Milan, Italy last month. It was effective on July 1.

"The primary value of the acquisition will be in photographic products for industrial markets," Bert S. Cross, president of 3M, disclosed. He noted that his firm is acquiring 100 per cent ownership of Ferrania and its interests in affiliated companies.

The Italian-based firm has some 10,000 items in its product line, including color and black-and-white films, photographic papers and accessories, X-ray films, microfilm, 35mm and 16mm motion picture film, aero-photographic films and graphic arts products.

Ferrania marketing activity in the U. S. has been previously limited to industrial photographic products. It employs 3,700 workers at its main plant in the town of Ferrania near Genoa and an-

right off the newsreel:

other 1,000 at its main office in Milan and other locations throughout Italy. There are another 700 Ferrania employees outside of Italy, nearly half of them in Argentina, where a manufacturing subsidiary is located.

* * *

EBF Signs Pact With NBC to Distribute Filmed Programs

Encyclopaedia Britannica Films, Inc. will adapt filmed television documentaries of the National Broadcasting Company for print sales and rentals to schools, colleges, universities, libraries and adult education centers under terms of a new five-year contract announced on June 29.

The contract, which gives EBF the right to distribute films of any of NBC's documentary, news, special, religious and children's programs was made public by George A. Graham, Jr., chairman of the board of NBC Films and Charles Benton, president of EBF.

The first three NBC programs to be adapted by EBF are *Cuba: Bay of Pigs*; *Birth Control—How?* and *The American Revolution of '63*. The latter program, dealing

with civil rights, has won eight awards, plus an Emmy nomination.

Dr. Patrick Hazzard, head of the English department of Beaver College, Glenside, Pa., has been retained by EBF as television consultant for the project. He is chairman of the committee on commercial broadcasting of the National Council of Teachers of English and editor of the "public arts" section of *THE ENGLISH JOURNAL*.

Speaking of the new pact, Benton said:

"We are consciously seeking out programs which were produced to explain controversial problems — programs which can be used in schools and by discussion groups. We feel that greater public understanding of the basic issues facing our country today will result from this kind of free discussion."

One important aim of this close association of NBC and EBF, according to a network spokesman, is "to reach more systematically and in greater depth the specialized audiences interested in the programs and who may have missed the original airing on TV."

Set Up Vocational Classes for Film Handlers in New York City

Formulation of a vocational school program to train film handlers for the motion picture and television industries in the New York area is now underway according to Harold Klein, executive director of the Film Producers Association of New York.

A meeting sponsored by Saul Jeffee, president of Movielab, Inc., and attended by leading officials of the New York City Board of Education, networks, unions, laboratories, production and service companies, was held in late May. The meeting disclosed that federal, state and city authorities are ready, willing and able to provide a training program for unemployed young adults and a separate upgrading program for low-level technicians who are currently employed.

"Training classes could be organized with as few as 20 persons, with the courses involved running for a few months or longer. Similar programs are now in effect in industries such as watchmaking and shoe repair, with something like 3,000 trainees involved over-all in New York City alone," Mr. Klein said.

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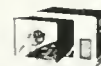
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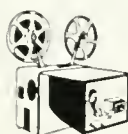


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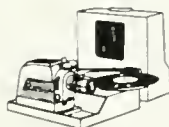
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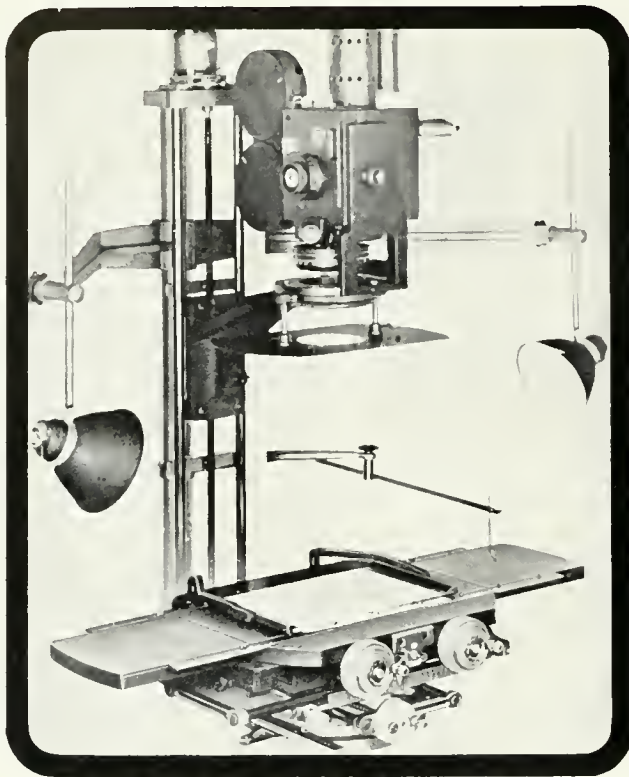


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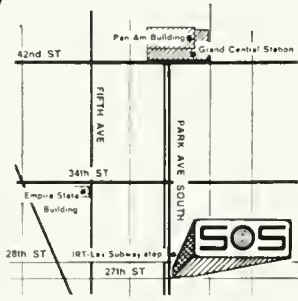
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Genesis of Vital Mekong River Project in a Shell Picture of Worldwide Interest

Mastery of This Mighty River Means Food, Power for Millions

THE HARNESSING of the waters of the Mekong river is one of the world's major development projects. From its source high in Tibet, the Mekong flows down to the South China Sea, bordering the northern tip of Burma and on through Laos, Thailand, Cambodia and Viet-Nam. In its lower basin of 1,500 miles, it becomes an international river, affecting the lives and future of millions of people in that region.

Mekong — the Story of a River, is by all odds the most timely picture of the year to date. This 15-minute color documentary produced by the South East Asia Shell Film Unit is a brilliant introduction to the people and the country of the delta of the River Mekong, leading into and explaining the plans for development of this area, known as the Mekong Project. It is sponsored by The Shell International Petroleum Company Ltd.

24 Countries Working Together

The four nations of the delta formed an international committee under United Nations auspices to direct a series of detailed studies of the Lower Mekong Basin and to propose a plan to control and direct the river. 24 nations are cooperating in this venture. Their work is coordinated through ECAFE (Economic Commission for Asia and the Far East).

The action of *Mekong* has as its background the work of engineers and specialists who have studied the plateau, probed the waterways, examined the Mekong's entire course from the air, photographed, mapped, measured rainfall, and recorded speeds of flow. The river can be a cruel and destructive giant, its floods wreak havoc to vast areas of rich land.

The plan is to construct a series of dams from North Laos to the

Cambodian plains, then more dams and barrages on larger tributaries to provide water for irrigation and for power. The river is to be made navigable from Vientiane to the sea — a distance of 1,500 miles. The film shows Indians, Japanese, Australians and specialists from countries of the Basin working together, carrying out geological studies and preliminary drillings to test the sub-soil. In 1963, the bulldozers shifted earth for a diversionary dam — the first step in a 20-30 year project envisioned by ECAFE.

of Value to Developing Nations

Peter Rigg, European Editor for BUSINESS SCREEN, calls *Mekong* "the top, for the size of its conception, its value to the world's developing nations and the sheer beauty of its presentation."

Both 16mm and 35mm versions of the film have been made available of a first English language version; both French and Thai versions are being completed. *Mekong* was produced by Lionel Cole (Film Centre Ltd.) and directed by John Armstrong. Photography is a notable asset with both Arthur Wooster and S. Lawrence credited.

A few lines from the opening commentary of the film suggest the sweep of its images:

"To the people of its banks, the Mekong is their own. Its waters are the highway, the crown of life. Respect and joy to the giver of movement, strength, renewal. On to the South it flows, past Vientiane; then pauses, as it were, above the Khone Falls to gather force again. Now with its tributaries swelling in — it cleaves the broad plains of Cambodia; washes the stone feet of Udong, their ancient capital..."

Most Important Film of Decade?

There are 20 millions of people within the area of the Lower Basin; its area is larger than France, larger than Japan. There must be crops to feed the hungry of this and nearby lands. The Mekong Project may well hold the fate of the world. Mindful of the battles now being waged along its banks, at the delta of the Mekong beside the South China Sea and in Laos, this may well be the most important picture of the decade.



Controlled irrigation will bring increased crop yields to the Mekong basin.



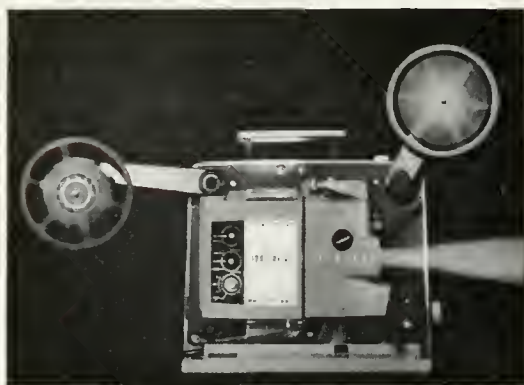
Swollen by melting mountain snows, the river floods the valley low lands.



By the river, all men are fishermen whatever other trades they may ply... Below: the people who live beside the Mekong have put its waters to work.



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Cite Seven Films for Industrial Relations Use

Receive Awards of Merit at Institute Sponsored by N.A.M.

BUSINESS EXECUTIVES at the recent 36th Institute on Industrial Relations, sponsored by the National Association of Manufacturers, have designated seven current motion pictures to receive the Institute's Award of Merit. The purpose of this 2nd Annual NAM Industrial Relations' Film Forum was to "seek out and focus attention on the cinematic releases of 1963 that could best implement a company's labor-management goals."

In selecting the award-winning films, a committee of industrial relations executives representing NAM member companies, stressed the importance of previewing each film before employee screenings. They also noted that discussion after the showing, led by informed supervision, increased the effectiveness of such presentations.

Titles of the Award of Merit winners, plus a brief description and the current source, are as follows:

☆ **Foreign Trade-Challenge of a Changing World** (16mm snd, b&w, 20 minutes). Distributed by Republic Steel Corp., Republic Bldg., Cleveland, Ohio.

• A film-lecture presentation featuring Dr. Gerhart Rosegger of Case Institute of Technology as he explains why countries trade with each other, center upon the principle of "comparative advantage." It describes the difference between "balance of trade" and "balance of payments," and discusses foreign exchange rates, tariffs and the need for free trade.

Judging committee commented: "this film is appropriate for exhibition to most exempt employees; the vocabulary appears to be somewhat advanced for a general employee audience."

☆ **I Just Work Here** (16mm snd, b&w, 17 minutes). Prints sold by Roundtable Films, Inc., 275 S. Beverly Drive, Beverly Hills, Calif.

• Three experiences in which he himself was treated poorly are recalled by an employee as he faces a difficult and complaining customer. As he imagines how each of these contacts might have been improved, he decides to try understanding the customer's point of view; to treat him as he would like to be treated.

Judging committee comment: "this film would . . . be well received by employees at almost any level in any industry."

☆ **The Marvelous Mousetrap** (16mm snd., color, 24 minutes). Apply to

Bureau of National Affairs, Inc., 1231 24th St., N. W., Washington, D. C.

• With humor and drama, this film shows the founding and growth of a company, how profits are used to insure job security — and how the slipshod workmanship of even one employee can jeopardize profits and security for all. The film develops understanding and support for the American free enterprise system as it encourages employees to do their best on assigned jobs. Wally Cox stars in a multiple role.

Judging committee comment: "previewers found this film to be generally excellent in the communication of its message."

☆ **Pulse of Life** (16mm snd, color, 27 minutes). Apply to Pyramid Film Producers, P. O. Box 1048, Santa Monica, Calif.

• Primarily aimed at rescue workers, this film shows procedures for treating resuscitation emergencies, using several real-life situations as well as demonstrations illustrated by models and cut-aways in a laboratory. Raymond Massey narrates.

☆ **Stress** (16mm snd, b&w, 24 minutes). Apply for terms to American Film Productions, Inc., 1600 Broadway, N. Y. 19, N. Y.

• This Swedish-produced film has narration easily understandable to American audiences as it dramatically illustrates the stress and strain under which employees in today's industrial society live. Film traces and documents reactions to stress of two individuals from a biological and environmental point of view to show how stress reactions can be minimized and reduced to the benefit of both employee and employer.

☆ **Target You** (16mm snd, color, 17 minutes). Apply to F. K. Rockett Productions, 729 Seward Street, Hollywood 35, Calif.

• Ronald Reagan reviews the history and stated intent of the Communist Party to extend its philosophy throughout the world as this film stresses the need for intensified security measures in order to maintain. (CONTINUED ON NEXT PAGE 20)

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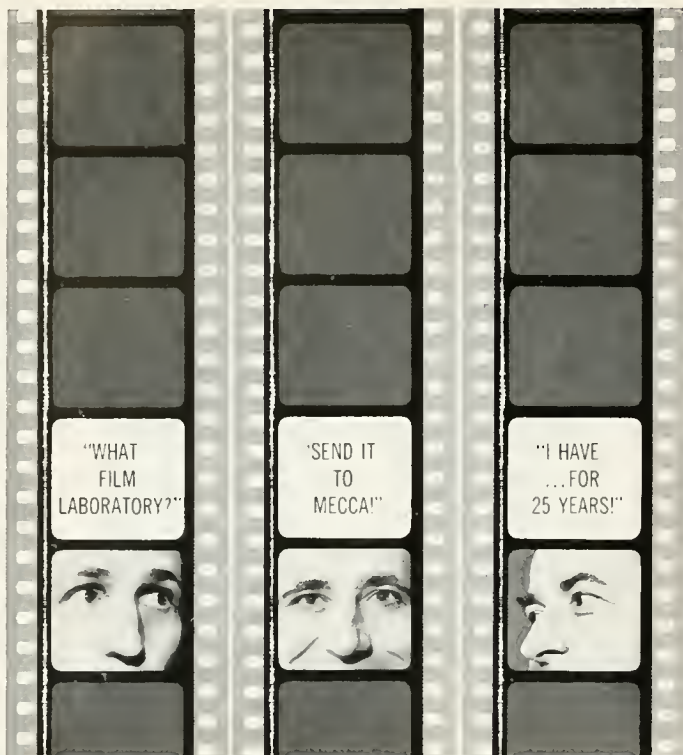


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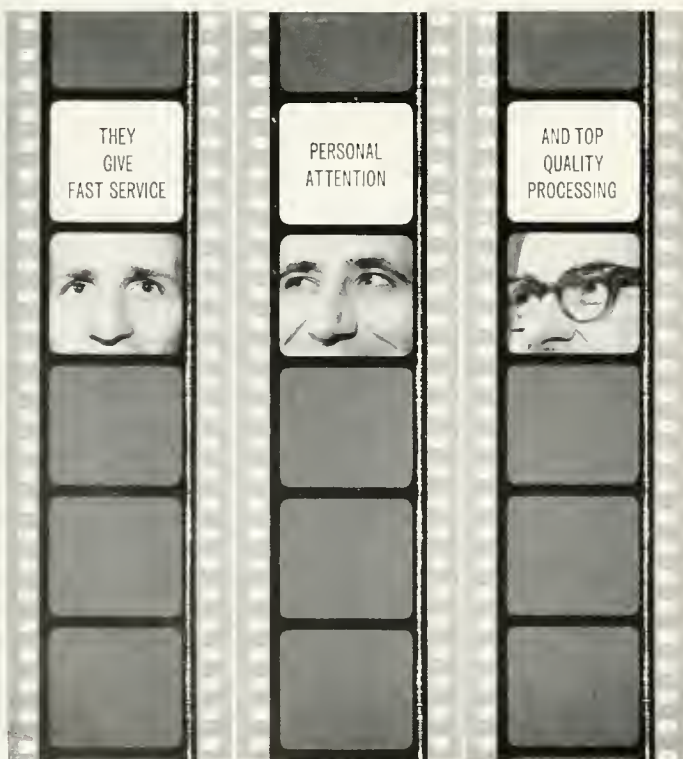
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Industrial Relations:

(CONTINUED FROM PAGE 18)

tain lead-time in American industry. Illustrated by relevant newsreel footage and dramatic sequences which show several aspects of security in defense production.

Judging committee comment: "although aimed primarily at defense employees, this film could easily serve to alert employees in any industry to the need for security . . . The judges found that this production was most effective in holding audience attention and communicating its message."

* * *

☆ That Magic Something (16mm snd, color, 5¼ minutes). Sponsored by the Martin Company, P. O. Box 5837, Orlando, Florida.

● A cartoon fable on the subject of product reliability, this film uses a Persian carpet setting in which missile products and flying carpets are broadly associated. Two protagonists, Abdul and Hammid, represent those who, on one hand, fail because they put profit ahead of reliability and, on the other, those who succeed because they place product reliability first and foremost.

Judging committee comment: "the serious message of reliability is presented with an enjoyably entertaining light touch that should appeal to almost any audience."

* * *

Announce First 3 Programs in Executive Development Series

☆ The series of twelve sound and color filmstrips in the recently announced "Executive Development Series" has been launched by the release of the first three subjects.

Now available for management preview are:

1. *Evaluation: a New Integration of Management Theory.* This subject was the recent winner of American Film Festival and NVPA "Day of Visuals" awards.
2. *Self-Analysis for Executive Success.*
3. *Your Inner Dynamics as a Communicator.*

Series is supplemented by related collateral material. These subjects "equate the latest findings in behavioral sciences with the development of the professional manager," according to Robert Ellis, president of the producing company, Executive Development, Inc.

For further details or for evaluation preview of the series address inquiries to the Reader Service Bureau, BUSINESS SCREEN, 7064 Sheridan Road, Chicago, Illinois 60626. Your inquiry will be promptly answered.

Pan Am Has New 19-Minute Color Film on World's Fair

☆ Pan American World Airways has a 19-minute color film in worldwide distribution to help promote attendance at the New York World's Fair. *World's Fair, New York* is being offered abroad with French, Italian, German, Spanish, Portuguese, Japanese and English sound tracks.

Capturing the glitter and glow of the Fair, the film will be available for overseas and domestic television use as well as for theatrical showings. It supplements the previous title, *Prologue, World's Fair*, which was released before the Fair opened and was selected for distribution abroad by the United States Information Agency and the United States Travel Service.

An indication of the promotional strength behind the Fair is given in the disclosure that both films are part of a \$2 million Pan Am advertising and sales promotion campaign designed to attract visitors to the U. S. and the Fair. Local Pan Am offices in the U. S. have prints for free loan.

* * *

Theaters Show J. C. Penney Picture on Cruise Fashions

☆ The J. C. Penney Company is offering a new color film, *Welcome Aboard*, to U. S. theaters (including drive-ins) for public service showings via United World Films, Inc. The film contains no advertising, is a 14-minute presentation of colorful cruise fashions worn by two lissome models aboard the S. S. Santa Rosa on a Caribbean cruise.

Betsy Palmer narrates as sequences show clothes for brief shore excursions, a variety of sun suits and the latest in swim wear apparel.

COLLECTOR'S ITEM!

One 35mm Eastman Color, Sound Print of "A Day at the Seattle World's Fair" for sale. Only two prints in existence. This film won CINE "Golden Eagle" Award, 1963. Producer out of business and no more prints will be made. Write:

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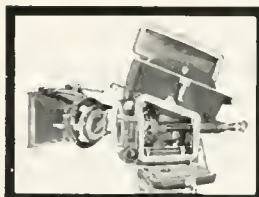
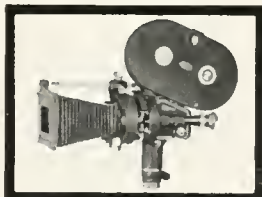
Eureka! Now, without the use of clap-sticks, achieve perfectly-sync'd sound movies — easily, efficiently, **economically!** This new Arriflex 35 motion picture camera, factory-equipped* with a built-in signal generator and automatic start marker, becomes an even more versatile tool for the professional. In all filming, particularly news, candid and documentaries, the art of location synchronous sound recording is streamlined. And on the editing bench, your line-up is fast, accurate and economical.

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output frequency that is always a positive reflection of camera speed. The electrical output is compatible with every quarter-inch tape sync system in use today. Starting the 16 volt transistorized governor-controlled motor energizes marker lights, which go out the instant the camera comes to speed. Several frames are flashed at the beginning of each take to indicate the start mark.

The compact Arriflex 35, uniquely light weight and maneuverable, combines with modern compact recorders ideally — a perfect match for today's film assignments.

*Available only as an original installation on new cameras.



INCOMPARABLE VERSATILITY! The Arriflex 35 is shown: as a hand camera (left), with 400-foot magazine, matte box, and 16-volt variable-speed DC motor; and as a studio sound camera, fully blimped with 400-foot magazine (center); and with 1,000-foot blimp (right).

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NVPA Honors Films at "Day of Visuals"

National Visual Presentation Association Hosts Seminars;
Cites "Best Audio-Visuals" at Two-Day Program in New York

THE 11TH DAY OF VISUALS, an annual seminar and awards competition conducted by the National Visual Presentation Association, was held this year on June 24 and 25 at the Commodore Hotel in New York.

A two-day affair, the "Day of Visuals" presented a program of six panels of experts speaking on how and why audio-visuals are used in sales promotion, advertising, public relations, training, graphic statistics, and in planning and meeting. Moderators were Gerry Germain, Executive Assistant, Sales Promotion, Metropolitan Life Insurance Company; William J. Connolly, Manager of Advertising, Union Carbide Plastics Division; Herbert C. Rosenthal, President, Graphics Institute; Porter Henry, President, Porter Henry & Co.; Gene Zelazny, Visual Aids Consultant, McKinsey & Co.; and Charles Corn, Admaster Prints, Inc.

In addition to the six seminars, NVPA also gave awards to the "best audio-visual presentations of 1963" from almost 200 entries which were received into the annual competition.

According to Norman L. Bebell, of Bebell & Bebell Color Laboratories, chairman of the awards competition, the number of entries represented a substantial increase over last year. "The purpose of the Awards Competition is not to give prizes," Mr. Bebell said, "but rather to show the rest of the industry the quality work that can be done, and stimulate their interest in improving audio-visuals."

The 1964 NVPA Awards winners follow:

MOTION PICTURES

General Public Service Films

1st Place

Lake Wilderness, South African Tourist Corp.; distributed by Sterling Movies U.S.A., Inc.

2nd Place

Area of Action, IBM World Trade Corp.; produced by Film Enterprises, Inc.

3rd Place

To Build a School House, Educational Facilities, Inc.; produced by Pelican Motion Pictures, Inc.

Merit Award

A Day in Old Milwaukee, Jos. Schlitz Brewing Co., distributed by Sterling Movies U.S.A., Inc.

Sponsored Educational Films

1st Place

Over & Under the Sea, Chesapeake Bay Bridge & Tunnel Commission; produced by Robert Kline & Company.

2nd Place

Project Apollo, National Aeronautics & Space Administration; produced by Pelican Motion Pictures, Inc.

3rd Place

Information Explosion, Project on Information Processing, Montclair State College; produced by Vision Associates, Inc.

Employee Relations Films

1st Place

Stress, Facit-Odhner, Inc.; produced by American Film Productions, Inc.

Employee Training Films

1st Place

Take an Extra Step, Sun Oil Co.; produced by Turtletaub & Moss.

2nd Place

Lifting, Man's Age Old Problem, Aetna Casualty & Surety Co.; produced by Aetna Life Affiliated Companies.

3rd Place

Let's Face It Melissa, Coca-Cola Co.; produced by The Jam Handy Organization, Inc.

Sales Training Films

1st Place

Heavy Going, Ford Motor Co.; produced by Parthenon Pictures.

2nd Place

Time, Sun Oil Co.; produced by Turtletaub & Moss.

3rd Place

It's Up To You, Walker Marketing; produced by Video Films, Inc.

Merit Award

The Salesman Isn't Dead, He's Different, IBM-Fortune Films; produced by Dynamic Films, Inc.

Industrial Sales & Promotion

1st Place

Test Track U.S.A., Chrysler Corp., Plymouth Div.; produced by Dynamic Films, Inc.

2nd Place

Heart Beat, Television Bureau of Advertising, Inc.; produced by Animated Productions, Inc.

3rd Place

How To Get There, Westinghouse; produced by MPO Sales Meetings, Inc.

Consumer Sales & Promotion

1st Place

Prometheus' Gift, Southern Union Gas Co.; produced by Tracy-Locke Co., Inc.

2nd Place

Beyond The Tooth Of Time, sponsored by (CONTINUED ON THE NEXT PAGE)



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We may not have set any records producing 10 motion pictures, 10 slide films and 10 complete meetings this year . . . but we sure are proud of the 4 NVPA awards we won (3 first place, 1 second) in sales training and sales promotion.

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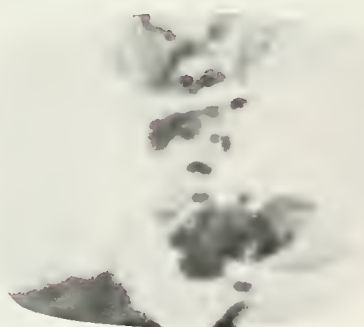
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N V P A Awards:

(CONTINUED FROM PAGE 22)

sored and produced by the Boy Scouts of America.

3rd Place

The Directors, sponsored and produced by Life Magazine, Time, Inc.

Merit Award

Leave The Driving To Us, Greyhound Corp.; produced by Fred A Niles Communications Centers, Inc.

SOUND FILMSTRIPS

General Public Service

Merit Award

Ethel & Albert Preview The Fair, sponsored and produced by Travelers Insurance Company.

Sponsored Educational Films

1st Place

The Simple Camera, sponsored and produced by Eastman Kodak Company.

2nd Place

Oliver, Willie & Peter, Dow Chemical Co.; produced by Chartmakers, Inc.

3rd Place

Our American Heritage of Folk Music, Society for Visual Education; produced by Burt Munk & Co.

Employee Relations

1st Place

Service Representative, American Telephone & Telegraph Co.; produced by Gotham Film Productions, Inc.

Employee Training

1st Place

Patterns & Perception, Merck Sharp & Dohme Int.; produced by Sales Graphics.

2nd Place (tie)

Evaluation — A New Integration of Management Theory, Executive Development Inc.; produced by Pace Productions, Inc.

You're The Doctor, Mobil Oil Co.; produced by Pan Media Company, Inc.

Sales Training

1st Place

The Ten Biggest Mistakes Salesmen Make, Geo. N. Kahn Co.; produced by Henry Gregg Associates.

2nd Place

By Venus Possessed, sponsored and produced by Metropolitan Life Insurance Co.

3rd Place

Achievement in Management, AC Spark Plug Div., General Motors; produced by Close & Patenaude.

Merit Award

Pop Top Holiday, Jos. Schlitz Brewing Co.; produced by Contact!

Industrial Sales & Promotion

1st Place

Jack and Jill, Curtis Publications;

produced for Heiltzer, Waring & Wayne by Turteltaub and Moss.

2nd Place

A New Business Bildor, American Standard Corp.; produced by Pan Media Co., Inc.

3rd Place

Momentum '64, Jos. Schlitz Brewing Co.; produced by Contact!

Consumer Sales & Promotion

1st Place

What A Way To Go, 20th Century Fox Film Corp., produced by Turteltaub & Moss.

2nd Place

Show Up In A Catalina, Grey Advertising Inc.; produced by Pace Productions.

3rd Place

Plansboard Kelly Jellybean Case History, sponsored and produced by Plansboard Co.

Merit Award

All Roads Lead To Home, produced and sponsored by Duroclean International.

OVERHEAD PROJECTION

Sponsored Educational

1st Place

Diazo Transparency Series Physics, sponsored and produced by Kenf-fel & Esser Co.

NON-FILM AWARDS

1st Place

(Live Presentation)

Liquor Presentation, Cne Magazine; produced by Visualscope, Inc.

2nd Place

(Flip Chart)

How To Make Your Money Grow, sponsored and produced by Metropolitan Life Insurance Co.

3rd Place

(Art Work & Live Presentation)

Harvey Hubbell Co. PITCH-PAK, Harvey Hubbel Co.; produced by Close & Patenaude.

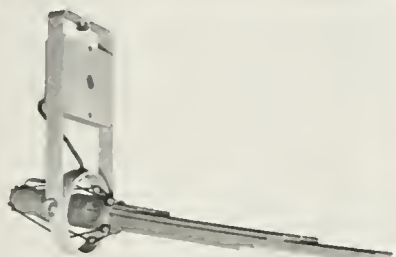
Turteltaub & Moss End Year With Three NVPA Awards

☆ Turteltaub & Moss, just completing its first full year in film production, has won two "firsts" and one second place award in the annual film competition held by the National Visual Presentation Association.

First place awards were for a motion picture produced for Sun Oil Company and a filmstrip for 20th Century Fox; the second place award was for another Sunoco motion picture. In addition to these, the company worked cooperatively on another filmstrip which took a first place award for JACK AND JILL — a Curtis publication, and its agency Helitzer, Waring & Wayne.

During its first 12 months in (CONTINUED ON PAGE 62)

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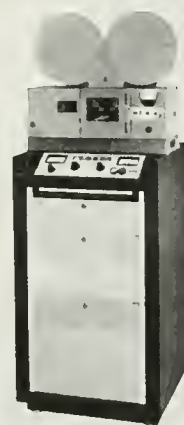


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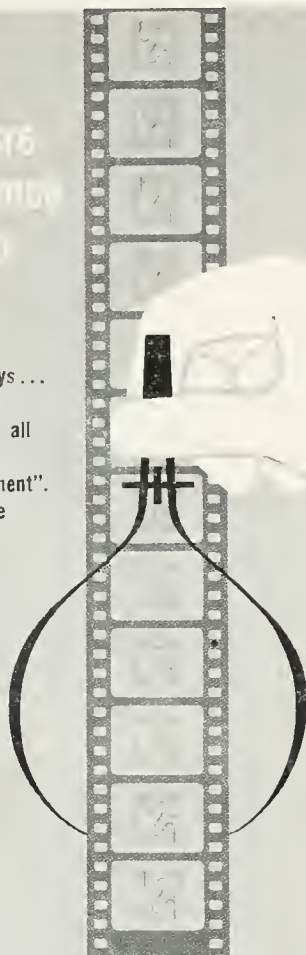
From start to finish on your sound film recording production, RCA has the quality product. In addition, RCA has an expert team of Field Sound Engineers for custom design of sound recording facilities. Want to know more about RCA recording equipment and service? Write: Dept. 100, RCA Broadcast & Communications Products Division, 2700 W. Olive Avenue, Burbank, California.



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Focus on Science Films in Nation's Capital

200 Attend Annual Meeting of American Science Film Assn.

OVER 200 SCIENTISTS, science educators and scientific film makers from the U. S. and abroad attended the annual meeting of the American Science Film Association and the first Science Film Exposition, hosted by that group in Washington on May 11-13.

115 recent science films, from 8mm "single-concept" loop films made to show to university students, to an animated film made and produced by a computer were screened at the meetings. Randall M. Whaley, vice-president for Graduate Studies and Research at Wayne State University, Detroit, Michigan, is president of ASFA and of the International Science Film Association. He announced an expanded program to serve the needs of scientists.

Stressing the importance of film in international scientific exchanges, he told members of the Association:

"The rapid expansion of scientific investigation has brought about a greater need for the use of film as a tool of research, for reporting scientific information and for science teaching. Accordingly, ASFA plans to deal with inquiries and carry on film-related projects through several special committees."

The new committees appointed by Whaley are under the following chairmen: **EDUCATION**—headed by Leslie P. Greenhill, Pennsylvania State University; **RESEARCH**—Malcolm S. Ferguson, National Institutes of Health; **POPULAR SCIENCE**—E. G. Sherburne, Jr., American Association for the Advancement of Science; and **NEW CINEMATOGRAPHIC**

TECHNIQUES—John Flory, Eastman Kodak Company.

Ralph Buchsbaum, University of Pittsburgh, will head the organization's membership committee. Harold Goodwin, National Aeronautics and Space Administration, was named Editor of ASFA publications.

Highlights of the program included these papers: "Film as a Medium for Scientific Reporting," presented by Sol Dworkin, Bell Telephone Laboratories; "Science Films for Teaching," by O. S. Knudsen, Iowa State University; and "Cinematography in Research," which was discussed by Malcolm Ferguson.

At the concluding session, Dr. Roman Vishniac presented his new film, *Marine Biology*. A pioneer in time-lapse photography for nearly five decades, Dr. Vishniac predicted that "within the next 50 years all the definitely established scientific principles of today will be regarded as medieval superstition." □

* * *

F&B/Ceco Lighting Political Conventions for TV Networks

☆ A major supplier of film production equipment to the television and motion picture industry, Florman & Babb/CECO of New York City has been selected to furnish the lighting equipment to be used by all three major television networks at both the Republican and Democratic National Conventions this summer.

At presstime, F&B Ceco's Stewart Martin was already at the Republican convention in San Francisco to direct installations there. He goes to Atlantic City next. □

WE DON'T LIKE BLIND ADS EITHER. BUT . . .

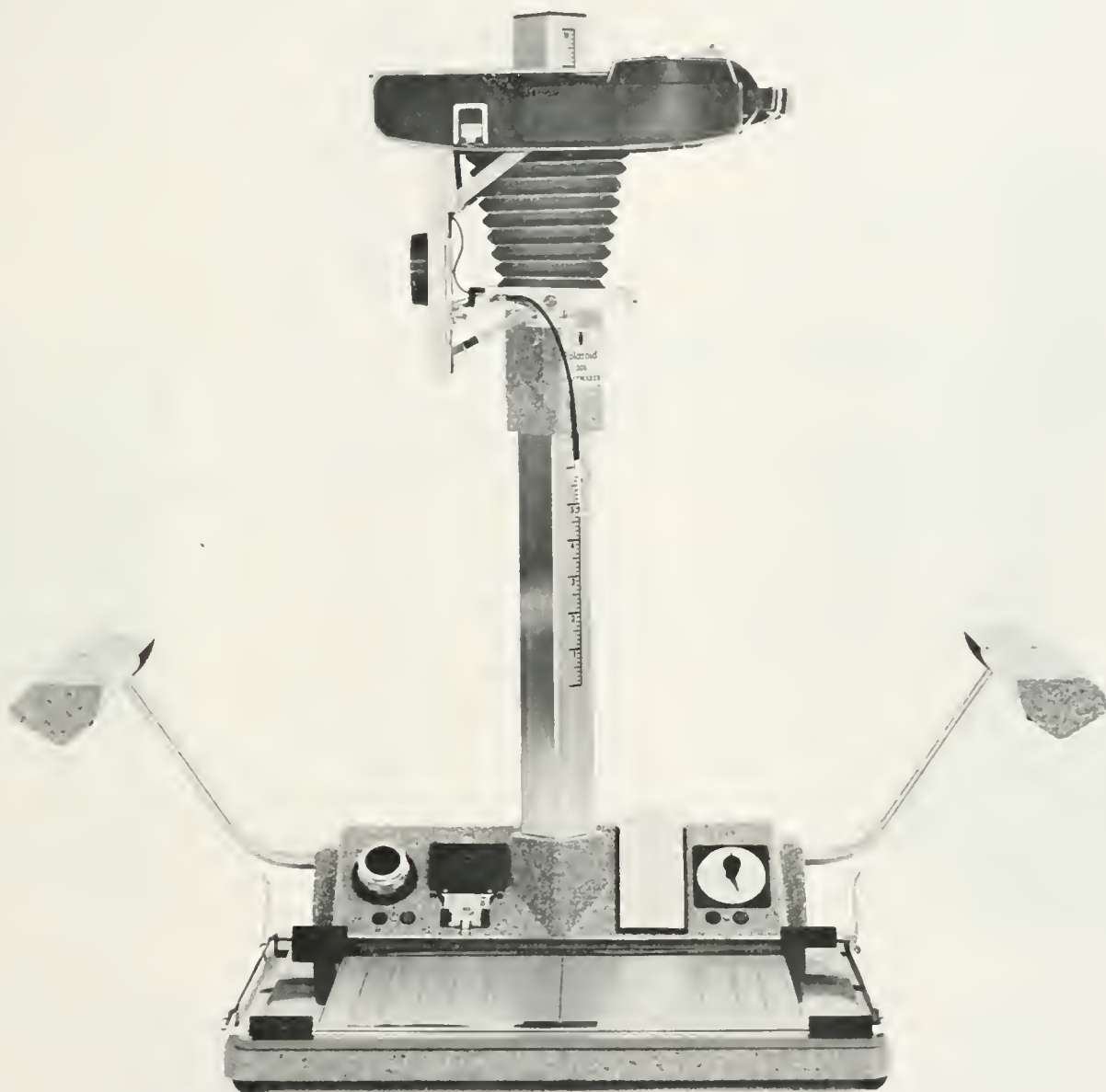
. . . that's the best way we know of tracking down and capturing that most elusive of quarries, an outstanding writer of functional films and varied other media for business.

Do you know of a writer with gilt-edge credits in sales training, public relations, product presentation and merchandising, and maybe musical and dramatic writing, too?

Experience is important. So are originality and imagination. If you know of a writer who has *everything* . . . DON'T WAIT. WRITE POST-HASTE TO:

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IN WASHINGTON:

Over Two Million View U. S.

Bureau of Fisheries' Pictures

☆ The Bureau of Commercial Fisheries, Department of the Interior, reports that more than two million persons in the U. S. were in 16mm group audiences which borrowed prints of the Bureau's 21 films from its 200 nationwide library sources. In addition, large audiences saw these films on television.

Three sponsored films were among the most popular subjects last year. *Salmon — Catch to Can*, sponsored by Canned Salmon Institute, was the number one film, with *Outboard Fisherman, U.S.A.*, sponsored by the Outboard Marine Corporation, and *Sponge — Treasure from the Sea*, sponsored by the Sponge and Chamois Institute, close "runners-up" in audience popularity.

The motion picture *It's the Maine Sardine*, sponsored by the Maine Sardine Industry in 1948, was the "top" film for years. After 16 years in distribution, this long-lived title still rated "No. 5" on the Bureau's 1963 "most popular" list. It has been supplemented by a second film (in 1953) and the Maine Sardine industry is presently sponsoring a third film to be produced by the Bureau.

* * *

USOE Contract to Reid Ray

☆ The United States Office of Education has awarded a "call contract" to Reid H. Ray Film Industries, Inc., of St. Paul, Minn. Under terms of the pact, the government agency may assign the film company to a project anywhere within the continental U. S.

* * *

Day in Life of "Governor" a Timely New Documentary Film

☆ The office of Governor in the year 1964 is the subject of a new film now being released by Vision Associates.

In this political year, the motion picture titled *Governor* — has wide audience appeal. It is being offered without charge to all television stations in the United States and will also be distributed to non-theatrical groups. The film is a non-partisan dramatic documentary featuring Governor Endicott Peabody of Massachusetts. It follows the Governor through a full day of activities and is photographed, directed and edited in a highly impressionistic documentary style.

Vision partners. Lee Bobker,



Massachusetts' Governor Peabody

Helen Kristt and Seymour Weissman produced and directed, and Irving Oshman supervised the editing.

Governor affords the general public a view of high political office seldom viewed on film. It has a running time of 28 minutes, and was released in mid-June.



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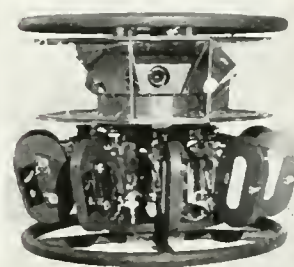
ARRIFLEX at work — ONE OF A SERIES *



Filming over the Hudson River. ▲

◀ Camera rig is mounted to helicopter.

Close-up of Arriflex Camera Rig. ▼



ARRIFLEX® goes 360° panoramic for New York Port Authority World's Fair Film*

Shooting from helicopters, rafts on the Hudson River, atop the George Washington Bridge—even from underneath a jet plane—cameramen of Fred A. Niles Communications Centers, Inc., completed a most unique motion picture, the 360° ultra-spectacular panorama for the Port of New York Authority's exhibit at the World's Fair! Designed to be shown on a complete circle screen, the 12-minute film dramatically emphasizes how PA transportation facilities serve 14,000,000 people in the New York metropolitan area.

Behrend's Inc., Chicago motion picture equipment specialists—with the aid of Niles technicians—engineered a suitable "camera" for the stupendous project. They mounted 10 Arriflex 16M's (equipped with 400-ft. magazines) on a rigid steel frame, with each camera precisely set to shoot

up into one of 10 circularly arranged mirrors. Problems of holding to .00025-inch camera-position tolerance, exact phasing, intricate image-angles, optical exactitude and parallax correction—to name but a few—were ingeniously solved.

A gear-interlock mechanism connected all the drive shafts of the 10 Arriflexes for identical 24 fps operation. Of special significance in the selection of the Arriflex "M" are its gear-driven magazine system, register pin film movement, small size and weight, combined with its high adaptability and absolute reliability.

In this imaginative and demanding motion picture assignment, Arriflex again proved its versatility as an instrument of almost limitless capability. It will answer **your** filming needs as well.

*for complete technical details see article in Dec. 1963 issue of American Cinematographer.



Illustrated with 400 ft Magazine

From the microscope to the missile range... from spot locations to sound stages... Arriflex professional motion picture cameras are the dominant choice of filmmakers in science, industry, and entertainment. They're lightweight, rugged, tremendously versatile—uniquely suited to a range of applications virtually without limits. Here are some of the features that give Arriflex 16M cameras their remarkable capabilities.

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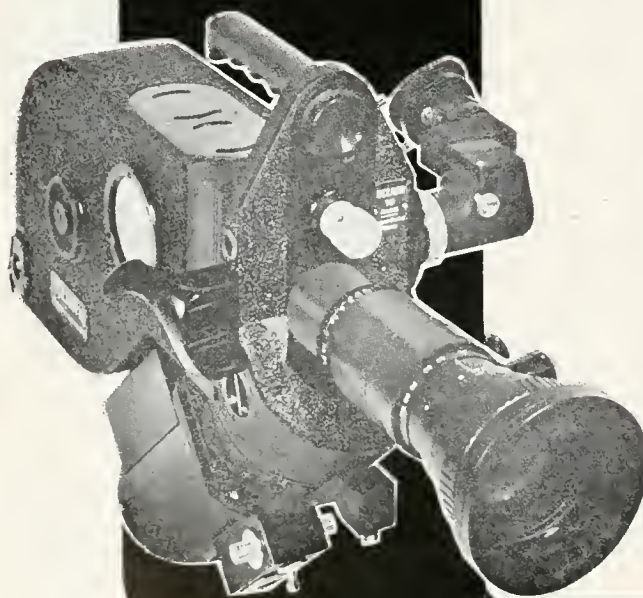
Illustrated with 1200 ft. Co-Axial Magazine

ARRIFLEX CORPORATION OF AMERICA

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GENERATORS: Truck-mounted: Two 1500 amp DC, also 1200 amp DC, 100 amp DC, 300 amp AC • Trailer-Mounted: 200 amp DC, 375 amp AC, 100 amp AC

SOUND EQUIPMENT: Nagra • Westrex • Ampex • Magnasync • Fisher Booms

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☆ Production news of the month was highlighted by an important Philco sales convention described below and by the release of a sizeable number of outstanding industrial, informational motion pictures and slidefilms previewed on the following pages.

Philco's in Appliance Business to Stay

5,000 Dealers and Wives See Company's 1965 Product Line as "Show of the Year" Is Staged at Radio City Music Hall

ON THE WEEK-END of May 23, in New York, Philco Corp. spent a million and a half dollars on a sales convention and industrial show to prove to its dealers that it is in the appliance business for keeps.

Philco, which is owned by Ford Motor Company, has been plagued with rumors that it might abandon the appliance field, leaving many of its long-time dealers adrift. The big week-end for over 5,000 retail dealers and their wives was designed as a real blockbuster to scotch these rumors, to show the greatly improved new 1965 Philco lines, and to demonstrate that the company aims to move more aggressively than ever into the full-line appliance field.

Activities over the week-end included a World's Fair trip, the world's largest theatre party — involving nearly 5,000 seats at seven of Broadway's leading stage hits, and a giant variety show Saturday morning at the Radio City Music Hall. The Music Hall show itself was a "first". The world's largest theatre had never before been used as an auditorium for an industrial show.

The Music Hall show, produced by MPO Sales Meetings, Inc., served to introduce the 1965 line of Philco by and color television,



J. F. Kilmartin (left) and Milton Rogin of MPO Sales Meetings directed Philco's dealer show.

radios, phonographs and kitchen appliances. Titled, *You're On Top Of the World with Philco*, the show featured a cast of 20 singers and dancers lead by Jack Drummond and Karen Murrow. Ed Herlihy was the "Voice of Philco".

The Music Hall Rockettes were featured in one of their famous numbers, while the Radio City Music Hall Symphony Orchestra under the direction of Elliot Jacoby, Music Director of MPO Sales Meetings, Inc., played for the show.

Seven MPO-produced product introduction films were integrated into the live stage presentation. Joseph F. Kilmartin was the Executive producer, Milton Rogin, producer, and Ed Naylor, director.

Cast of the Philco show included 20 singers and dancers, joined by the Rockettes. Seven pictures were made to introduce 1965 product line.



Scene from the new Bethlehem Steel color-sound motion picture shows technicians checking temperature of roll during induction hardening.

"Hard" Look at a Bethlehem Steel Process

A 20-Minute Color Exposition on Making of Hardened Steel Rolls

SPONSOR: Bethlehem Steel Company.

TITLE: *Hardened Steel Rolls*, 20 min., color, produced by Audio Productions, Inc.

☆ This new 20-minute color motion picture is a very "clean" and clear-cut exposition of the manufacture of hardened-and-ground forged steel rolls which are mounted in matched pairs in giant steel rolling mills. Since this product is used by companies engaged in cold-rolling steel sheet, strip or tinplate, *Hardened Steel Rolls* is of special interest to engineering, research and other executive personnel within firms engaged in these processes.

But this new color film also provides an up-to-the-minute look at both sophisticated steelmaking and modern manufacturing methods. In this vein it will have considerable interest to other business and industrial audiences.

High Speeds & Great Pressure

These hardened cylinders are used in an operation roughly comparable to the old-fashioned wringer on a washing machine in which the mill rolls correspond to the wringer rolls. Since modern rolling mills operate at high speeds and with great pressures on the sheet material, the rolls are subjected to rigorous service. They must endure impact loads, heat from friction and severe stresses from mill pressures. The ultra-hard surface of each roll must re-

sist production wear and marking.

Vacuum degassing is made vividly clear through the use of technical animation and high-speed photography. This method of removing oxygen and hydrogen is a vital key in assuring ultra "clean" steels essential to roll quality.

Forging under enormous pressures "deep works" the metal into dense, tough material. Long, carefully-controlled heat treatment further "homogenizes" metal all along the production process, down to its final "high hardness."

Useful Role in Export Field

The picture follows this vacuum degassed product through forging, heat treating, rough machining, hardening, finished machining and inspection. Its useful role in the export field is worth noting. Matching the original is a Spanish version, *Cilindros de Acero Forjados y Templados*, also recently completed by Audio Productions.

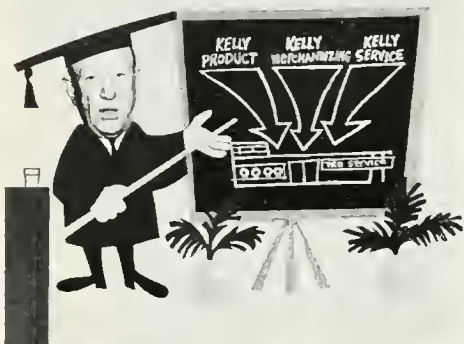
Alexander Gansell directed for Audio, from the script by Joseph Boldt. Jules Sindie was head cameraman and Murray Margolin is credited with the tight editing of this useful technical exposition.

Like other Bethlehem Steel films, *Hardened Steel Rolls* is being distributed nationwide by Modern Talking Picture Service, Inc. Direct company requests to Modern hdq. at 3 East 54th St., New York, N. Y. 10022.

KELLY-SPRINGFIELD'S GALLERY



Executive Vice President J. Carson Dowell in a scene from Kelly-Springfield dealer film.



Kelly Brand Vice President Marion T. Powers met the dealers in this scholarly setting.



Director of Marketing and Advertising Glenn E. Martin was in a "mood" for ballyhoo . . .



Director of Development Ivan A. Hall was given a "laboratory" for his presentation.

Facing Up to the Dealers

Kelly Springfield Tire Company Widens Dealer Coverage With Lively Slidefilm

The Kelly-Springfield Tire Company, a division of Goodyear, is a leading producer of private label tires, as well as of its own well-known brand which goes back to the earliest days of motoring. In some previous years, the company has put on rather elaborate dealer shows in a few major cities across the country, but this year decided to obtain a much wider coverage with many more, but smaller, meetings, taking the show almost into the dealer's own back yard.

The vehicle selected for traveling this wider circuit was a sound slidefilm, titled *Right In Your Own Backyard*, which will be shown in scores of meetings throughout the country.

A "New Look" for the Executive Talks

Kelly-Springfield had the idea of using their own chief executives in the film to tell their own salient sales points themselves. But they were also wise enough to know that just an ordinary photograph of a man sitting at a desk with his mouth closed while the sound track goes on spouting statistics is enough to drive almost any audience to sleep.

They asked Animatic Productions, of New York, which has produced several successful Kelly-Springfield films in the past, to find some way to permit their own executives to participate — for they are well-known and liked throughout the dealer organization — yet keep the film lively and interesting.

Animatic came up with the idea of using candid photographs of the faces of the men who would appear in the film, and tying these in to cartoon drawings of figures doing all sorts of funny and outlandish actions. This was carried out by shooting them in dozens of different poses as they recorded the script for the film.

Right In Your Own Backyard stresses the idea that good money in tire sales can be made by service stations who do an effective job of merchandising their own localities and regular gas and oil customers. Taking part in the film are Executive Vice President J. Carson Dowell, Kelly Brand Vice President Marion T. Powers, Director of Development Ivan A. Hall, and Director of Marketing and Advertising Glenn E. Martin.

Division Managers Have DuKane Equipment

Distribution will be through 15 division managers who are each supplied with complete kits including the film, DuKane Micro-matic projectors and two LP records containing the narration. District managers take the films out from division headquarters to put on dealer meetings throughout their territories.

The film provides a good answer to the question of how to put across a lot of important statistics, but effectively and painlessly. Another innovation is that the production contains a "film within a film". Part of *Right In Your Own Backyard* is a film, which will also be used separately, called *How a Tire Is Built*, showing the construction of tires in the three big Kelly plants in Tyler, Tex., Cumberland, Md., and Freeport, Ill.

These Events Made News

OF SIGNIFICANCE AT PRESSTIME

Veteran Film Maker Sam Orleans Dies in Crash of United Air Lines Plane July 9th

☆ The flaming crash of a United Air Lines plane eight miles north of Newport, Tennessee on July 9th, took the life of Samuel P. Orleans, 64, our good friend and an internationally known film maker.

The plane was carrying Sam to his home in Knoxville where it was due to arrive just 14 minutes before it exploded in mid-air. All 35 passengers and the crew of four perished in the disaster — which the Civil Aeronautics Board is still trying to unravel. The veteran film maker is survived by his wife, Jean Hengen Orleans and his 15-year old daughter, Alice.

Sam came to the Tennessee Valley area in 1934 to set up the film operation of the Tennessee Valley Authority which he directed before going into business for himself. At one time the White House newsreel representative for a number of film companies, he created many films for the Army, Air Force, Navy and Maritime Commission. Within recent years he was responsible for a number of Atomic Energy Commission pictures, "more than anyone else," according to an AEC spokesman. For the past five years he documented the story of the nation's first nuclear-powered merchant ship, the N. S. Savannah.

The roly-poly film man was a "friend to all, the mighty and the common alike." Born in Helena, Montana, he numbered among his friends many of the nation's leading statesmen but was as much at ease among roustabouts and editors, like us. Interment was in Woodlawn Cemetery in Knoxville, with last rites by the Roman Catholic Church.

* * *

Radiant Receives President's "E" Award for Leadership in Developing World Trade

☆ Two of the nation's leading makers of audio-visual equipment have received the President's "E" award for excellence in developing export markets. Joining the Eastman Kodak Company in that distinction, officials of the Radiant Manufacturing Corporation received the "E" flag which will fly over the firm's Morton Grove, Illinois plant, at an impressive Sherman Hotel ceremony held on Sunday evening, July 19th.

Antony J. Buchar, Chicago field office director of the U. S. Department of Commerce, made the presentation to Radiant president Adolph W. Wertheimer. The citation, signed in the name of President Lyndon B. Johnson by Secretary of Commerce Hodges, noted that:

"Entering highly-competitive world markets, this company has sold its projection screens in nearly 100 countries." Radiant had a 100 percent increase in export trade during 1962-63, now delivers approximately 25% of its total output abroad.

Some 300 leaders in the audio-visual industry (CONTINUED ON THE FOLLOWING PAGE SIXTY)

SPONSOR: The Hoover Company.

TITLE: *Company Profile*, 24 min., color, produced by The Jam Handy Organization.

☆ The first Hoover product for the home, an Electric Suction Sweeper, was introduced by H. W. Hoover Sr. with a 1908 advertisement in the *SATURDAY EVENING POST*. The founder of that company was also its full-time salesman who launched his new enterprise through personal calls on merchants' wives to whom he sold his machine while persuading their husbands to obtain a dealer franchise.

But this sales-minded entrepreneur, whose main thought was to "free women from household drudgery" was also a far-sighted pioneer who looked beyond the U. S. borders early in the game, establishing an assembly plant in Windsor, Ontario in 1911. The following year, Hoover was making sales in Norway, France,



Company Profile: a street scene in Cardiff, Wales, site of one of Hoover plants abroad.

Belgium, Holland and Scotland. His thinking was international from the outset.

The company launched its British counterpart in the 20's; by 1923, the millionth Hoover was sold and the basis for the company's annual International Sales Conventions was laid. On these beginnings, related in the company's current 24-minute color film, *Company Profile*, The Hoover Company has established an envi-

A press conference on the steps of Hoover's plants in Merthyr Tydfil, Wales, is lensed.



The Hoover Pipe Band at its Cambuslang, Scotland plant performs in kilts for this film scene.

Screen Profile of a Pioneer in World Trade

A Hoover Company Film is Helping Unite 25,000 Employees, Neighbors in 100 Lands

able record in worldwide marketing. By 1931 its Perivale plant under construction in England was to become the center of export trade in that European area.

To the primary audience for the picture — members of the worldwide Hoover organization in 1964 and people in the communities where its plants are located, president and board chairman H. W. Hoover, Jr. had this to say:

"If anything will iron out international differences, it is trade. I feel that what we need in this world are more ways to bring people together. Trade is such a way."

Camera crews under Jam Handy Organization direction worked in England, Scotland, Wales and France to film scenes for the 1964 presentation. To complete the global visualiza-

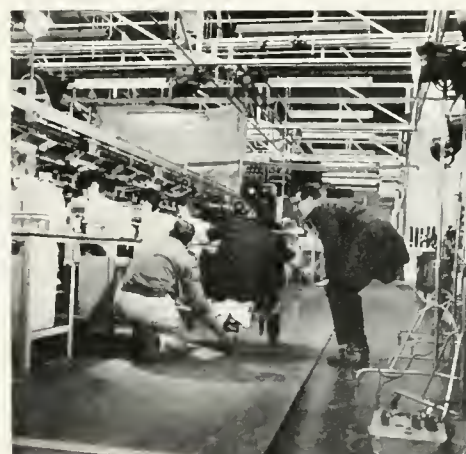
tion, sequences from Finland, Australia, Mexico, Brazil and other lands were incorporated.

Today, the worldwide Hoover organization has 25,000 employees in more than 100 countries throughout the world. There are, for example, some 1,400 at the Cambuslang plant near Glasgow, Scotland and each of them is, in his or her way, a "specialist" on the job.

Back home in North Canton, Ohio, Hoover continues to expand into an ever-more responsive manufacturing complex."

As an example of American ingenuity and progressive, world-minded enterprise, The Hoover Company is more than fulfilling the vision of its founder as it does its part in assuring world peace through trade.

Workers along the modern production lines of the Cambuslang, Scotland plant are in focus.



Company Profile: this Glasgow plant worker is one of many specialists in Hoover overseas plants.

Key Role in Customer Service

An Award-Winning Bell System Sound Slidefilm Is Helping Prepare Applicants for Job of the Service Representative

ONE OF THE MORE demanding jobs for young women in the Bell System telephone companies is that of Service Representative. It is an important position, because in these days of almost completely automated dialing almost the only person in the company that the average subscriber ever gets to talk to is the Service Representative.

Recent surveys have shown that only one of about 100 girls interviewed were both qualified to learn the job and desirous of undertaking it. Thus, it is important to try to insure that as many as possible of these girls will really take to the job and be successful at it.

Shows Every Aspect of Work

It is interesting, but not always easy, work involving not only taking orders for new installations and other services but answering complaints, collecting bills and offering appropriate suggestions for additional telephone service — in other words — selling.

The Bell System companies have found that sometimes girls who have started the job have later complained that the work was not exactly as it was described to them. If they had only known what it would be like, they say, they would not have taken the job.

Actually, it does take a young woman with specific talents and a certain kind of temperament to hold up under the stresses of continuous communications with customers all day, and at the same time keep up with the many clerical tasks which are required.

Orientation of the Applicant

To help insure that Service Representative applicants will under-

stand the job more thoroughly, American Telephone & Telegraph Company has recently prepared a new sound slidefilm for release to the operating companies.

The film, titled *The Service Representative*, tells in a very factual way what the job is all about. It is not designed to be promotional or for recruiting, but gives the plusses and minuses of the job so that the applicant can more readily picture herself doing that kind of work.

Previously Used a Flip Chart

Prior to the release of the new film, a flip chart presentation was widely used throughout the operating companies. The results of explaining the job depended to a great degree on who did the presentation of the flip chart.

Some employment interviewers had made the Service Representative job sound like a snap, or eternally glamorous, or, conversely, a day-long drudge. Actually, it is none of these things, and the film will go a long way towards providing much more practical and uniform information for applicants.

Meets Requests from System

As in most A.T.&T. film projects, requests from the operating companies throughout the country instigated the production of *The Service Representative*. Two members of the company staff at headquarters in New York were assigned the task of organizing the film and providing technical supervision during its production.

Miss Flodean Marsh, concerned with training aspects, and G. J. Geris, whose job is in the field of recruiting and selection of per-

(CONTINUED ON PAGE 54)

Bell System Service Representatives meet with their supervisor in a scene from sound slidefilm which helps define new employee's tasks.



Animation shows how sewage and industrial wastes contribute to water pollution: scene from the Soap and Detergent Association's new film.

New Facts on Water Pollution

Soap and Detergent Makers Show Steps They Have Taken to Help Conserve Water Resources in "Every Drop Fit to Drink"

A HARD LOOK at the nation's water problems, what one industry is doing to clean up its share of these problems, and some suggestions for providing safe water supplies for the future, are subjects discussed in *Every Drop Fit To Drink*, a new motion picture just released by The Soap and Detergent Association.

Produced in filmograph animation technique by Visualscope, Inc., and written by Stanford Sobel, the 14½-minute film shows how important water is to everyday life — in the home, in recreation, in agriculture, in industry — and how it contributes to our high standard of living. But, the film points out, every time we use water, we add some degree of pollution to its clarity and purity. So much so that today, according to Government experts, pollution is the number one water resources problem.

Conversion Project Under Way

Every Drop Fit To Drink is an objective, first-hand report on what is being done now by one group — the detergent industry — in an extensive program of product change that will help eliminate detergent foam after use in the home and proper sewage treatment.

The industry's multi-million dollar conversion to the new LAS-based detergents, which will decompose more rapidly and readily, has been undertaken in cooperation with federal, state and local public health agencies, and it is expected to be completed by the end of 1965.

Every Drop Fit To Drink dispels some misconceptions and

myths about water pollution. For example, it shows that most pollution is actually caused by untreated or only partially-treated sewage and industrial waste; that "foaming" was in evidence long before household detergents were



New detergents make up 90 percent of home cleaning products.

on the market; and that detergents are but a small and non-toxic portion of the pollution present in waste water.

Steps to Eliminate Pollution

The film explores the means that will be necessary to eliminate the broad water pollution problems. It stresses that only the combined efforts of public and private agencies, backed by good individual citizenship expressed in the form of support for the construction of adequate sewage treatment plants, can insure that the nation will be able to meet its future water needs.

Every Drop Fit To Drink is available on a free-loan basis from all regional libraries of Association Films, Inc., or from member companies of The Soap and Detergent Association, nationwide.

Fair-Inspired Series

FROM STERLING MOVIES U.S.A.

TWO NEW SERIES of public service, tape and film programs, both inspired by the New York World's Fair, have been announced by Sterling Movies U. S. A.

FYI at the Fair, a series of 14 half-hour tape shows, is a continuation of the company's *For Your Information* format which has been used on 39 previous half-hour shows. Bob Considine and Fran Allison shared host duties on these television shows.

For the *Fair* programs, a total of 56 six-minute segments were produced in May on color videotape within the RCA World's Fair Exhibit or on location around the grounds. Distribution to stations began in mid-June. Participating sponsors were offered six minutes of air time with either Mr. Considine or Miss Allison. The shows' flexible discussion format permitted the use of slides, film inserts and demonstration props.

Charles P. Dolan, president of Sterling Movies U.S.A., calls the new series "successful beyond our expectations," noting that the program had to be extended to 14 half hours to include all sponsors who wished to participate.

Among the program's highlights are 13 six-minute segments (sponsored by the New York Stock Exchange) which feature Burr Tillstrom's Kukla, Fran and Ollie. The two puppets and Miss Allison discuss market finance.



Burr Tillstrom and Fran Allison in scene with puppets Kukla and Ollie.

A companion series of 16mm film programs, based on the World's Fair theme "Peace Through Understanding", is being offered to nationwide free-film audiences. Films selected for these programs "must be closely related to the series' theme in one of two ways: by describing the ways of life, the attitudes and the hopes of people in key countries of the world; or by explaining and interpreting the major scientific, social and economic advances of our times."

WHEN YOUR EMPLOYEES hear the company criticized, not just on company time, but off the job, what do they do? Do they knuckle under or "stand up to be counted"? That is the challenging question posed by a new 31-minute color film, *Everybody Has Two Jobs*, sponsored by the United States Independent Telephone Association for use by its member companies but of universal interest throughout many segments of industry. The sub-title suggests its highly-useful content: *His Own and Public Relations*.

The incidents in this dramatic film, produced by Parthenon Pictures, concern the employees of an independent telephone company, but they point up the fact that it is the off-the-job attitudes of these workers which actually do most to shape the attitude of the community toward any concern. It's negative when they knuckle under; it can be positive and of far-reaching influence when an alert employee gives the answers about the vast number of things people find to complain about.

Shown to Clubs, Employers

The universality of *Everybody Has Two Jobs* goes beyond the showings to employees which are being held by independent telephone companies. They are also wisely taking prints to service clubs, to other organizations of employers and lending prints to other companies in their towns for their employee showings.

Hugh A. Barnhart, Chairman of the USITA Public Relations Committee, says about the picture: "It locks the barn door before the horse gets out. It reminds you that telephone people must be 'on alert' 24 hours a day to maintain good will. And it explains how and why every employee can benefit when he 'speaks up' for his company."

Consider this: when the telephone company looks forward to its next rate case, or the business man wonders about public reaction to a tax rise, a zoning change or a threatened strike, will it pay to have the community liking the company and understanding it better?

Story Relates Key Incidents

The picture's convincing human story begins with the problem faced by a young telephone engineer, Peter Jensen, whose big re-equipment job at the Center City Telephone Company has fallen through. A citizen's committee's list of complaints has influenced a Commission Hearing for the rate



Viewers of this picture will identify with incidents which illustrate how typical company employees stood up to their critics during off-job hours.

"Speaking Up" for the Company

Importance of "After Hours" Attitude of Alert Employee Is Related in a Widely-Useful New 31-Minute Color Film

increase which would have helped to finance the work.

When he brings the problem to his father's Middle Counties Telephone Office in nearby Fairhill, he asks:

"What have you done that's made everybody like the company . . . even feel a sort of personal interest in it?"

Would it be public relations? No, we don't even have a public relations department. Bill Redd, company wire chief, says, "it's our people." And they realize that, "sure, we've got a public relations department . . . every man, woman and girl on the whole company payroll. And the reason they're so good is that they work 12 or 15 hours a day at it — because it's outside of working hours that they get in their best licks. Remember the time when . . ."

Variety of Jobs, Temperaments

The picture takes its viewers through a series of past incidents, each of which shows employees from different types of jobs, with a

different kind of personal temperament involved, from the extrovert to the very shy type. The special story point of each of these "vignettes" is one of the most commonly encountered "complaints."

There's the incident at a backyard barbecue, 10 years ago, when one of the subscribers starts complaining about an over-crowded party line and a noisy instrument. After another employee goes along with the "beef" and agrees with the complainer, night operator Susie Morris breaks in with the right answers: overtaxed lines through overbuilding of the area; the home-made splice which causes the noisy instrument.

PR stands for Public Relations but it can also stand for Personal Responsibility. That is the "core" of *Everybody Has Two Jobs*. It becomes clear, as you watch this film, that the security and income of everybody in the company has improved through the years because of the fact that "everybody seems to be always on the alert."

Among the "vignettes" in the picture is the incident at a backyard barbecue when Bob Johnson "beefed" about his crowded party line, noisy phone.



WHEN A COMPANY EMPHASIZES quality throughout its entire marketing program, operation of the largest most-modern manufacturing facility in its industry is an obvious selling point. The problem is how to use it effectively, short of taking prospective customers on plant tours.

Southern Equipment Company, St. Louis, the world's largest producer of custom-built, stainless-steel food service equipment has found sound-slide presentations to be a highly-effective solution. Via color slides, both the firm's five-acre plant and an unlimited number of its custom installations of equipment have now become "portable," and can be displayed to potential customers anywhere, in a lively, effective manner.

Multi-Purpose Sales Tools

Initially planned for convention showing on a custom-built, rear-screen viewer, the slide series, the viewer itself, and the projector within it, have all proved to be multi-purpose sales tools.

Loaded with the sound-slide presentation, *A Trip With Colonel Q*, (for quality) the rear-screen viewer has been a consistent attraction at Southern booths at institutional equipment shows around the country. The image is seen on a 9 x 14-inch ground-glass screen. Two telephone-style handsets provide the audio.

The *Trip With Colonel Q* lets the viewer follow a courtly Southern Colonel, a cartoon character, on a step-by-step pictorial tour of Southern's plant. Each department is shown and described, and a job's progress traced from raw stainless-steel to a finished installation. Colonel Q emphasizes that — quality — is present at every point.

A Message from "Colonel Q"

Between shows, the viewer stands amid rows of stainless steel equipment on Southern's sales floor in St. Louis, where it performs an effective sales function. Some of the time, Colonel Q delivers his message of quality from within it. On other occasions, the viewer is loaded with a slide presentation describing one of Southern's new products. The firm markets cabinets, dish and work tables, cafeteria counters, custom-built sinks, conveyor systems, exhaust canopies, etc., to hospitals, schools, hotels, restaurants, department stores, and for other volume feeding organizations.

In addition, the viewer's slide projector, a Kodak Carousel, is

Quality Conscious? Here's How St. Louis Manufacturer Shows His Facility to Trade

Southern Equipment Uses Sound-Slides on Plant and Products

often removed and used for larger screen projections.

Slides describing new products, their selling features and installation methods are discussed at engineering meetings. And, new product slides, or *Colonel Q*, are shown to potential customers.

The Carousel Projector is used for two training presentations, too.



Southern salesman holds remote control as he begins presentation on the Carousel projector.

One is aimed at dealers' estimators, and is based on Southern's pricing catalog. The other is for dealers' engineers and tells them how to specify and make detailed drawings for Southern's use in manufacturing the custom kitchen equipment.

On these occasions, the projector is controlled by a remote hand unit which activates both slide advance and focusing.

"When the crux of your entire philosophy is 'quality,' any audio-

visual presentation you make must, itself, be of high quality or your message will not get across," said Ralph Eberts, Advertising Manager of Southern Equipment Company.

"This is essentially why we selected a Kodak Carousel Projector. Its 80-slide magazine holds our entire 56-slide '*Colonel Q*' presentation, and permits us to show it continuously and automatically, without interruption.

"Also, slide changing is much faster than on other automatic units we inspected, and the image projected is particularly sharp and bright. The viewer operates effectively in even a well-lighted room," Eberts said.

"Helped Us Close an Order"

"There have been occasions when the use of the projector has unquestionably helped us close an order."

The *Colonel Q* slide presentation, on Kodachrome film, is actually the outgrowth of a sound-slide-film Southern used with a small, table-top, rear-screen strip projector. Created by Harcastle Film Associates, St. Louis, the presentation utilizes existing black-and-white plant photos Southern had made when the firm moved into its new manufacturing quarters in the mid-1950's. These have been livened with colored acetate overlays, color cartoons and titles.

"The film strip was a good show, but we really weren't getting mile-

Prospective buyer of custom-built food service equipment is viewing Southern Equipment slide presentation accompanied by taped message.



Southern Equipment's advertising manager Ralph Eberts is pictured with custom-built slide viewer.

age out of it," said Eberts. "It was hard to assemble a group of potential customers — architects, owners, etc. — and our salesmen also had to concern themselves with a manual advance on the projector and rewind the film at the end of the presentation."

Detail on Custom Viewer

The automatic viewer, completed in May, 1963, was Eberts' means of presenting the message to a wider audience, with greater impact. The viewer, made of plywood by the St. Louis office of Brede Decorating Company, measures 24 x 24 inches by 58 3/4 inches high. Handsets were utilized for audio because many shows have restrictions on the continuous use of loudspeakers in exhibitors' booths.

The magnetic tape unit, which provides the message and triggers the Carousel is a Mag-Matic Message Repeater, manufactured by Cousino Electronics Corporation, Toledo, Ohio. All wires, cables, jacks and plugs used to link the units were color-coded by Brede, taking cognizance that the Carousel Projector is frequently removed for the other uses described above.

Set Screen at "Reading Angle"

The ground-glass screen is set at a slight angle above the horizontal — what Eberts describes as a normal "reading angle" — for ease in viewing. The image is reflected onto the screen by a 4" x 5" mirror mounted a few inches in front of the Carousel. Due to space limitations, the projector is equipped with a 3" Kodak Ektanar lens, which projects a wide-angle image.

For convention showing of the *Colonel Q* series, the remaining (CONCLUDED ON PAGE 62)

Part 1: A-V Equipment Trade Fair

Dealer Is "King" at National Audio-Visual Convention and Trade Show in Chicago

Association's 25th Anniversary Is Theme of Four-Day Program

THE MEN WHO SELL the bulk of audio and visual equipment going into the schools, churches, institutions and industry of the U. S. and Canada held the 25th Anniversary convention of their National Audio-Visual Association in Chicago's Hotel Sherman on July 18-21. These audio-visual dealers, some 900 strong, shared the 230-booth Trade Show with representative users from among the members of educational and business groups who held concurrent meetings.

The dealer association elected Harold E. Newman, Kalamazoo, Michigan, as its president for the coming year. He succeeds Robert P. Abrams, of Philadelphia, who became chairman of the NAVA board of directors. Newman was general chairman of the Silver Anniversary Convention. He is president of Newman Visual Education, Inc., in his home city.

VP's from Dallas and Seattle

Other new officers-elect include: Eloise F. Keefe, owner of the T.E.A. Film Library, Dallas, Texas, first vice-president; Max H. Rarig, president, Rarig's, Inc., Seattle, Washington, second vice-president; Frank S. Bangs, president, Frank Bangs Company, Wichita, Kansas, secretary; and John C. Ellington, owner of the Inland Audio-Visual Co., Spokane, Washington, treasurer.

Keynote speaker at the convention was W. A. Patterson, chairman of the board of United Air Lines, who spanned the 25 years of air transportation which parallels the growth of audio-visual communication in his talk. He noted

that business in America still enjoys tremendous freedoms, "but if we expect to protect the freedoms we now enjoy, we must measure up and anticipate our present and future responsibilities."

He told the association's membership that industry's primary consideration should be "for its employees, its customers and its shareholders, and in that order." In closing, he made it crystal clear that any successful business must be operated on a moral basis and, he warned, "failure to fulfill our moral obligations will in the end destroy us."

Multi-Screen View of History

The convention's first general session on Saturday, July 18, was opened by NAVA director of information James W. Hulfish, who delivered a multi-screen kickoff "From the Thrifty Thirties to the Soaring Sixties" in which he portrayed a quarter-century of progress in the audio-visual field since 1939 when the association was founded.

Delegates also heard Dr. M. D. Mobley, executive secretary of the American Vocational Association, as he discussed the role which audio-visuals can play in the Manpower Development and Training Act recently approved by the Congress.

Discuss Services for Business

New and varied uses for audio-visual techniques in every phase of business and industry were discussed during a meeting of the association's Industry and Business Council held on Sunday afternoon, July 19th. Council chairman Robert Abrams spelled out a



United Air Lines' board chairman Patterson delivered the keynote address.



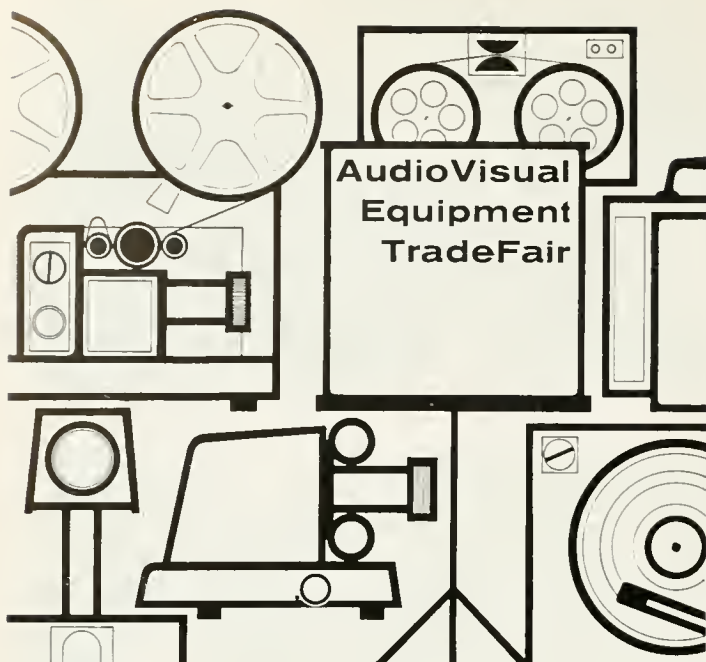
Six projectors showed Jim Hulfish's (far right) multi-screen presentation.



Scene during Sunday session of the NAVA Industry and Business Council.

Below: scene at one of the Convention's well-attended general sessions.





Scanning the field for the latest and the best in sight sound projection equipment, these 1964 "show" models from leading makers are reviewed for the buyer in business & industry. We preface these "Trade Fair" pages with a bit of "sound" advice: look for brand quality first; then be sure of national service facilities. Count on the established audio-visual dealer to assure continued satisfaction out in the field.

The 25th National Audio-Visual Convention:

(CONT'D FROM PRECEDING PAGE) theory: Knowledge plus Action equals Profitable Progress as he outlined the goals of the Council.

"Our purpose," he suggested, "is to provide an effective and responsive agency to relate business and industry to the audio-visual services it needs and to let AV specialists within our own field know industry's present and future requirements."

Members of the Industrial Audio-Visual Association provided an audio-visual "demonstration" program for their counterparts in the Illinois Training Director's Association as one of the concurrent meetings during the four-day convention period. IAVA president Bob McCaslin, Caterpillar Tractor Co., was host for the session, assisted by regional chairman Larry Warnock, Link Belt a-v executive and other IAVA members.

The midwest chapter of the National Visual Presentation As-



Harold Newman, President-Elect of the National Audio-Visual Assn.

sociation also took part in the program, showing recent winners of the 11th "Day of Visuals" awards at a Tuesday, July 21st afternoon meeting. The Council of Medical Arts & Sciences was another group active at the Convention.

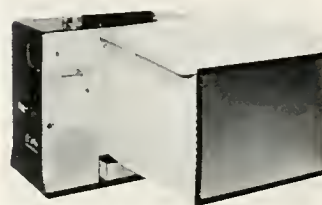
8 & 16mm Motion Picture Projectors

PORTABLE MOTION PICTURE projection equipment development among U. S. manufacturers is still affected by the hundreds of thousands of 16mm sound prints in business, educational and religious film libraries and by the more than 600,000 16mm sound projectors owned by such users. At the top of the quality ladder, for largest audience showings, are such superb machines as the Eastman Kodak 25B (either incandescent or arc models); the Kalart-Victor 70-1600 arc; Bell & Howell's Civilian JAN and the Arriflex' import, the Siemens 2000, a magnetic-optical projector.

The lure of today's brilliant color films and the proven value of films for door-to-door, desk-to-desk demonstration selling, and exhibit and display use, continues



Fairchild's Mark IV is on automatic, cartridge load 8mm sound-on-film projector with Movie-Pak cartridge (inserts in the front slot). When lever is depressed, the showing begins on 8 1/2" x 11" screen. Auto stop circuit can end showing or provide continuous program. Weight: 20 lbs; capacity: up to 22' of sound film. Write Fairchild Industrial Products (see p. 42)



Movie-Mate Convertible Model CV-4 is a 26 lb. portable 16mm repeater sound projector also fully equipped for conventional showings on its 2000' detachable arms. For continuous use; pop-out 9" x 12" Polacoat screen; 50' to 500' repeater magazine capacity. Available on Rental Lease. Write Movie-Mite Corp. listed on p. 42.

represented for nationwide repair and maintenance; is the firm's "track-record" for quality, uninterrupted operation sound and secure? There are few "bargains" in today's markets, except for the occasional "orphan." The best bargain of all is the machine which will take punishment in the field (where most machines go); is easy-to-thread, easy on expensive color film prints and providing quality in both visual reproduction and sound fidelity.

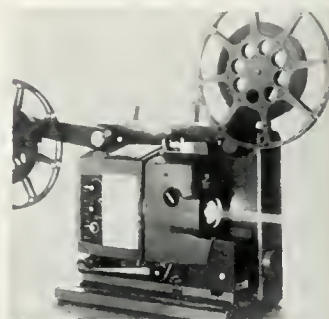
Standards of the field in 16mm mechanisms: Bell & Howell, Eastman Kodak, Graflex, Kalart-Victor, Movie-Mite and RCA for this kind of projector dependability, nationwide dealer service and established reputation. In 8mm sound and silent: Kodak, Fairchild, MPO Videotronics, and Technicolor are the brand leaders, all of whom have established service outlets for their users.

to influence sales of continuous repeater-type motion picture equipment. The Kalart-Victor "Movie-Matic" (16mm sound) is widely used; Movie-Mite has introduced a light-weight "Convertible CV-4" which serves both conventional and repeater purposes (see illustration). The Busch "Cinesalesman" for both standard and repeater projection, has an excellent record. In this repeater market 8mm sound is forging ahead. There are the MPO Videotronics 8 and the Fairchild line, with its new cartridge-load Mark IV (illustrated) 8mm sound unit.

Silent 8mm films also serve well, for short-length, single-concept subjects and display use. The Technicolor "Instant 8" line has been joined by a Model 700 Display Cabinet (facing page). It has a 4-minute film capacity, automatic continuous operation.

The business buyer looks to fundamentals: is the manufacturer of projection equipment well

Bell & Howell's Model 552 Specialist Auto-load Filmosound, introduced two years ago, provides automatic threading of 16mm sound films. Covered guide system permits insertion of film at top; within 3 seconds it glides into take-up position, completely threaded. Weight: 30 lbs., 13 oz.; it has f/1.4 lens. Write Bell & Howell, see p. 42.



Cabinets for Rear-Screen Projection

PROJECTION CABINETS, those self-contained "theaters" of industry and the exhibit field, are only as good as their mirror optics, rear-screen material and the projector mechanisms within the box. These are *essentials*.

Projection may be either motion picture film or slides but trouble-free operation of the visual material is the first consideration of the user. That's compounded for



Audio-Visual Research Rear Projection Cabinet has large 22" x 28" non-glare Polacoat screen; 8" round speaker. Use your own sound projector, it comes with cord & external speaker plug to fit. Size: 65" high, 32" wide, 24" deep. Crated weight: 150 lbs. Write Audio-Visual Research, Inc.

mechanism, was unveiled by Kalart-Victor last month (illustrated). Six phone handsets give individual sound messages to viewers.

Also serving the field is a new entrant: Audio-Visual Research, Inc. with a large non-glare Pol-



DuKane Vista-Sell Continuous Flow Film Units are available in two models; show 35mm strip films which travel horizontally at rate compatible with viewer interest (15 minute program capacity). Automatically repeats for continuous showing. Screen size model above: 12" x 7"; also available in wide-screen model with 11 1/2" x 20" screen (Polacoat). List: \$128.00. Write: DuKane Corporation, listed on 42.

Busch Continuous Cine-Educator has large 123" x 32" screen; utilizes Busch Cine-salesman projector mechanism (16mm sound) with 1200' film capacity; two speakers; push-button start stop cycling device. For continuous use, cartridge holds 800'. Write Busch Film & Equipment Company.

continuous-type durability. Busch Film & Equipment puts its Cine-salesman mechanism into the Cine-Educator (illustrated); Harward has a fine-looking Admatic cabinet, optional for movies or slides; two models of the DuKane Vista-Sell "Continuous Flow" 35mm stripfilm units offer a choice of standard or widescreen images (see illustration).

A new cabinet, utilizing the revolutionary optical "Soundstrip"

Model 700 Automatic Display Projection System by Technicolor was developed to show 8mm silent motion pictures in untended displays, store windows, point-of-sale, etc. Uses "Instant" cartridge-load projector (continuous loop) with four-minutes viewing time. Projector activated by "start" button, has automatic shut-off at end of show. Unit also features illuminated display panel (at left). Write: Technicolor Corporation.



acoat rear-screen (22" x 28" area) and adaptable to any of today's top-quality 16mm or 8mm sound projectors. This unit has its own 8" round speaker within the cabinet (10-ounce magnet, 15-watt capacity). It comes with



The LaBelle Courier sound slidefilm projector is powered by self-contained nickel cadmium battery-pack with sufficient power for 10 average daily showings. Tape sound cartridge has 15-minute capacity; film magazine w/ 150-frame capacity in continuous coil of 35mm filmstrip. Program stops automatically; ready to repeat. Interrupt button. Weight: 15 lbs. Retractable power cord for overnight charging or optional AC operation. Write LaBelle Industries for data, prices. See page 42.

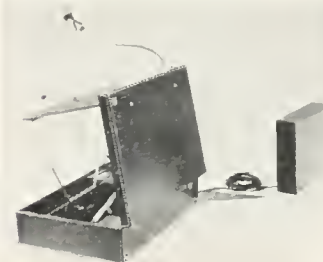
cord and external speaker plug to fit the user's projector. Mirror for image reflection is polished plate, non-refracting type. Optional accessory is a built-in Buhl wide-angle lens, which also permits use of 8mm projection.

* * *

Projecting Your Sound Slidefilms

☆ The sound slidefilm (some people like "filmstrip") is another of the industry's "standard" media. Cartridge-tape sound came into this field on the battery-

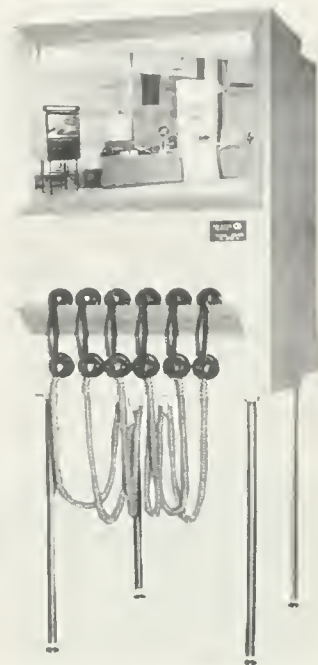
Porta-Lectern, recently introduced by the McClure Projectors' firm has its own battery-power source for 20-watt transistorized amplifier (instant warmup). Two standard 6-volt lantern batteries give immediate microphone volume. Attache-case also serves as detachable 8" speaker; microphone is lavalier-type. Write: McClure.



AudioVisual Equipment TradeFair

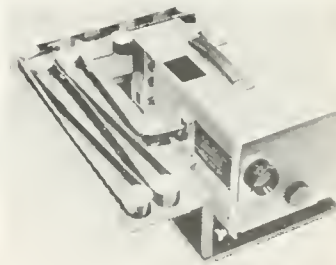
powered LaBelle "Courier" within recent months. Here's another ready-to-show piece of equipment that sets up within seconds to provide bright images and high-fidelity sound on its self-contained within-the-cover screen.

DuKane introduced a new model of its top-quality "Micromatic" sound slidefilm line at the NAVA Show; the familiar DuKane "Flip-



Kalart's Soundstrip Cabinet was designed to house this maker's unique Soundstrip optical sound-on-filmstrip projector, with or without continuous attachment. A self-standing unit w/adjustable legs which can be detached for counter or table use. The screen size is 16" x 22". Rear airflow fan aids cooling for continuous use. Six telephones provide sound; simple switch for alternate phone/built-in speaker adaptation. Cabinet 36" plus legs.

Below: Kalart Soundstrip Projector w. continuous loop attachment has optical sound track (photographically printed) on 35mm filmstrip. Carries strips from 5 min. long (w/2 min. sound; up to 100 scenes with 30 minutes of sound. For data on either or both items write The Kalart Company, Inc.

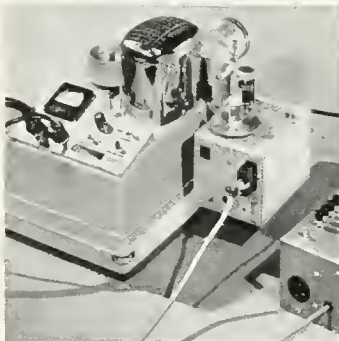


(CONT'D FROM PRECEDING PAGE)
Top" at 19 lbs., 8 oz. is a true lightweight with versatile components. Sound is 33 1/3 rpm disc; visuals on 35mm single-frame filmstrips. Rewinding with the maker's exclusive Redi-Wind system. Pictures change automatically via inaudible signal system.

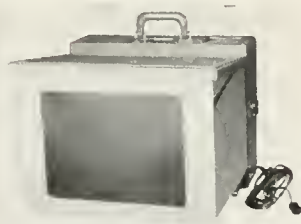
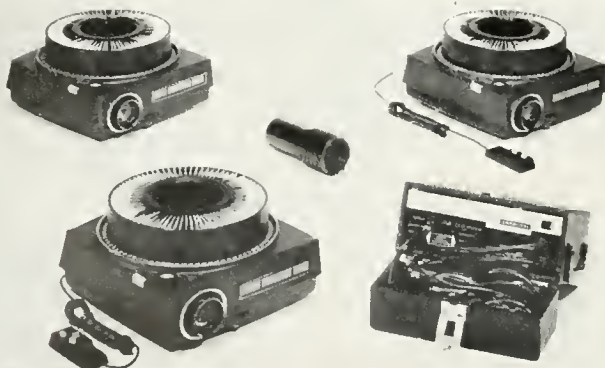
A battery-operated Viewlex sound slidefilm unit joins the company's self-contained "Table-Top Automatic" for buyer selection (see illustration). Worth noting is the Automatic's 8" x 10" self-contained screen; there's also an inaudible automatic advance (30/50 cycle signal).

Also pre-eminent in the field this year are the "big-show" model "Gold Plater" of Commercial Picture Equipment; the diversified models offered by McClure Projectors, including the "Thinline," and a new combination Magnematic-Carousel sound-slide unit.

The "Gold Plater" is a major business show tool, projecting filmstrips or slides with a 1,000-watt lamp of 2,000 lumens brightness on screen. Vista.Strip attachment is available for widescreen filmstrips. Optional also is synchronized control for sound and picture changes; shows up to 30" wide. Write: Commercial Picture Equipment Co.



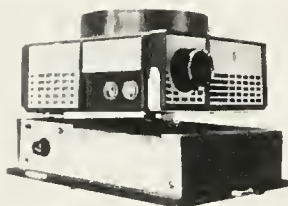
Kodak Carousel Slide Projectors, now available in three smaller, lighter and quieter models: the 80-slide circular tray remains standard; also slide preconditioning and gravity feeds but bodies have been reduced almost half, weight cut six pounds (12 lbs. now). Click silenced through new "watchdog" device; also new swing-away lamp and condenser compartment. Model 600, push-button manual unit; Model 700, with remote control; and fully-automatic Model 800, with prices ranging from under \$90 to less than \$150. Write: Kodak.



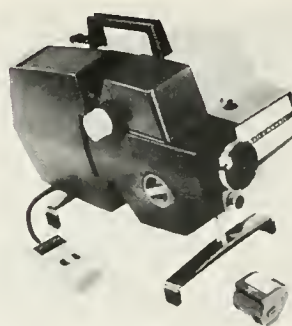
The Beseler "Salesmate II" is an automatic tape-sound and 35mm filmstrip projector available in three versions: the "Discussion" model; the "Picture Partner" and a 35-minute capacity, "Long Play" model. Write: Charles Beseler Co., see page 42.



Viewlex Battery-Power Filmstrip/Slide Projector is powered by six-volt wet cell which recharges in 12 hrs. Total unit is 25 lbs.; can be used with variety of lamps, lenses for small-screen to large audience. Write Viewlex, Inc. from list on page 42.



Magnematic-Carousel Automatic Sound/Slide Projector combines automatic tape cartridge transistorized mechanism for sound with a 500/300 watt Kodak Carousel Projector. Has choice of three cartridges for program to vary from minutes to four hours long. 3-watt power amplifier and speaker. Write Amplifier Corp. of America, Magnematic Division.



Bell & Howell Specialist Autoload — Filmstrip/slide Projector, Model 745 was introduced to dealers at the NAVA Convention. It accepts a filmstrip-loaded cartridge, eliminates manual handling. System includes storage file which holds 36 labeled cartridges. Will accept "loose" filmstrips for automatic threading; also 35mm standard or single-frame slides. Jet-stream cooling system; open aperture. Lens retracts behind sliding door; carrying handle on projector. Model 745A w/5-inch lens, 500 watt projector lamp. Write to Bell & Howell, use address on page 42.

Filmstrips and Slides

Are Basic Presentation Tools

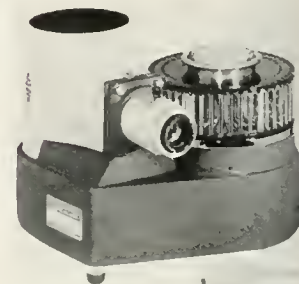
THE SIMPLEST and often most effective of all visual tools is the *still* picture. Organized in single or double-frame filmstrips and accompanied by either disc or taped sound, it carries the familiar (to business) designation of *sound slidefilm* and has proven a superb medium for a wide variety of training applications, and for general education as well.

Today's versatile slide-changer mechanisms have brought a renaissance to the use of color slides, especially of the 35mm dimension. Here, again, the addition of taped sound has given business the option of sound-with-slide showings.

Notable addition to the field in July was the introduction (by Bell & Howell) of automatic threading of 35mm filmstrips via the new Specialist Autoload Model 745, a combination filmstrip and slide projector. This uses an exclusive B&H cartridge to set up the filmstrip for automatic threading, eliminating manual handling of the delicate color material.

Multi-screen use of filmstrip, slide and motion pictures is a growing trend, especially in very sophisticated presentation setups, such as the military and for top management review purposes. Random-access slide projection is a vital element in such operations. The Spindler & Sauppe Selectroslide has several such random-access models.

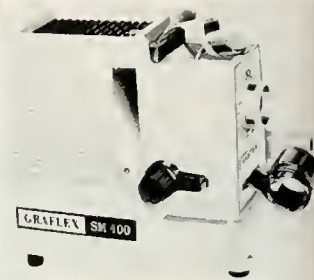
Sharply-reduced weight of its popular "Carousel" slide projectors was announced by Eastman Kodak this Spring (see illustration). There were other noteworthy improvements in this widely-used equipment line.



Model SL-1200 Standard Selectroslide shown above is typical of automated slide projector line. Models to fit all requirements, #332, 322 for TV; SLM Manual with 1,200-watt light source; SL-series (Standard, Dual and Reverse; also Random Access and Speed Dissolve Systems. Write Spindler & Sauppe, Inc. of address on page 42.



Slide Projection Optical System for Strang Trower Carbon Arc Spotlight makes possible use of this ultra-bright equipment as dual-purpose unit by interchanging optical systems. Slide optical system projects 7,500 lumens through a 3 1/4 x 4 aperture, 2 x 2 and other slide carriers available. Choice of projection lens up to 20" f. l. Write: Strong Electric Corp. off list on page 42.



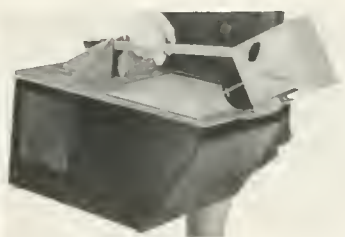
Graflex SM 400 Filmstrip Slide Projector w/300-watt illumination is new small, lightweight unit (only 4 lbs. 2" or 3" lenses. Has curved glassless film gate, unique optical ("cone of light") system. Accessory slide changer; filmstrip feed/take-up and carrying case — optional. Write: Graflex.

Overhead and Opaque Projectors

BASIC TOOL for the presentation of transparencies is the



Porta-Lite 100 Overhead Projector is revised, greatly improved model. 500 750 1000-watt lumination also 1200-watt excl. Platen remains cool despite high light output. High quality lens, spiral mounted for precision focusing. Write General Aniline & Film Corp.



Buhl Koalite Model 100-CF Overhead Projector, 1,000-watt type, uses type CTS lamp which emits no ultra-violet radiation. A special heat filter protects transparencies, limiting operating stage temperature to less than 30 degrees over ambient. Thermal switch allows blower to exhaust residual heat after shut-off, automatic stop. 3-element anastigmat objective lens made by Buhl. Price is a key factor on model. Write Buhl Optical Company see page 42.

familiar widely used, overhead projector. Several new models were displayed at the NAVA Show, including the Beseler "Vu-Lyte."

What's New in Projection Screens

FAST SETUP was a notable feature of new Radiant tripod-type projection screens introduced this spring. Da-Lite, another leader in this field, has found a wide market for its low-cost "Jr. Electrol" model (see illustration) and for a wide variety of other types recently shown. Screen surfaces have been greatly improved. The Hudson Photographic "Groupshow" self-contained rear-projection screens (see illustration) offer till another answer to the need for fast setup, exhibit or training showings. Polacoat, a specialist in non-glare rear-screen material, is favored by growing number of rear-screen projection equipment manufacturers.



Da-Lite Junior Electrol projection screen provides electrically-operated unit for wall or ceiling installation. Auto stops in up or down position. White Magic II Chemi-Cote beaded screen surface, also available in mat white or "Da-Tex" translucent surface for rear-screen projection. Sizes: 50" x 50" through 12' x 12'. Write: Da-Lite Screen Company at address on page 42.

Radiant Tripod Projection Screen W/Built-in Keystone Eliminator easily compensates for distortion associated with overhead rejection. Keystone bracket replaces standard hanger hook on "Educator" series of tripod screens. Write Radiant Mfg. Corp.

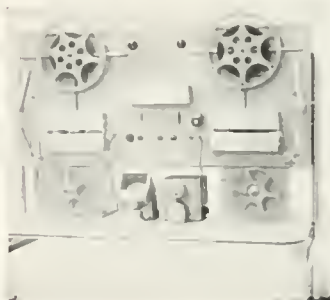


HPI Groupshow Senior, a rear-projection screen with 25' x 25' surface. It folds flat yields brilliant, full-contrast pictures in normal room light; square format permits optimum display of horizontal, vertical or square material. Folds into attractive case, weighs less than 29 lbs. Projector is to side of audience; mirror corrects image. Other Groupshow screens: 18 x 24-inches; Jr. Model 12' x 12'. Write Hudson Photographic Industries from list on page 42.

Film Handling & Inspection Tools

GREATLY-EXPANDED distribution of 16mm motion pictures, with many of today's films exceeding 1,000 prints in use, has re-emphasized the key role of proper handling of prints at the library source.

The fortunate introduction of electronic film inspection machines several years ago (and subsequent improvements in this equipment) has assured both sponsor and distributor (as well as viewers) of greater print perfection. A pioneer in this field, the Harwald Company, has diversified its line of Inspect-O-Film



Harwald "Inspect-O-Film" electronic 16mm film inspection equipment has transistorized control eliminating all solenoids; is available in a number of specialized models, from large-station, large library to modest film library installations. Write: Harwald.

machines to the needs of television, industrial and school libraries, etc. (see illustration). A more recent entrant, Paulmar, Inc., has now introduced the Simplex 501 electronic film inspector, noting that this unit brings the equipment "within reach of smallest libraries."

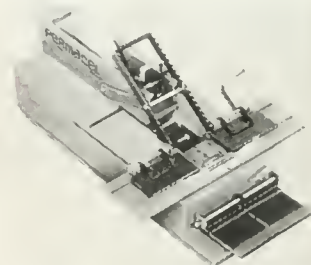
Also notable this Spring was the growing acceptance of new,

AudioVisual Equipment TradeFair



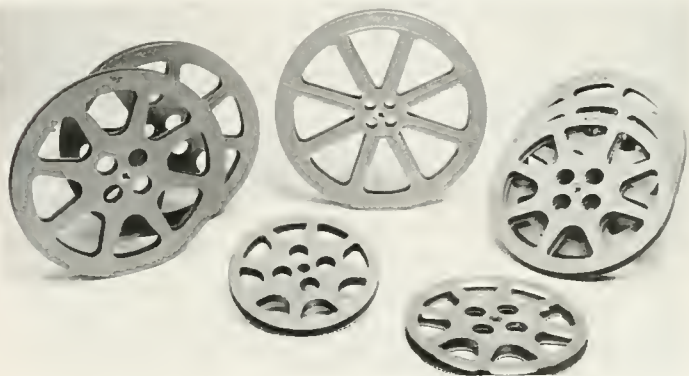
Simplex 501 16mm Automatic Film Inspection machine was unveiled at NAVA. The 501 detects all types of film defects including torn sprocket holes, rips, tears, sound track defects, Scotch tape splices, etc. Footage counter; rotary brush cleaning of film. Plug-in chassis components. Neon indicator lights; complete all ball-bearing construction. Film speed is variable from 200 to 100 ft. per minute on the inspection cycle; up to 3,000 ft. per minute on speed rewind. Write Paulmar, Inc. for prices, data sheet.

durable and lightweight plastic film reels and shipping cases introduced by the Plastic Reel Corp. of America. The maker also has a bright, compact little Reel-Pak which was recently offered for tv. film distribution.



Permacel Film Splicing Machine, Model 6600 for motion picture splicing use under dark-room conditions. Makes butt splice in 10 seconds or less; takes both 16mm and 35mm. Sprcketed model also available. Permacel EA 6687 pressure-sensitive Mylar film processing tape recommended for use with 6600. Write Permacel from list on page 42.

Plio-Magic 16mm Film Reels, illustrated, are going for in the a-v field. New from Plastic Reel Corp. of America w/color matching an quantities of 5,000 or more grey is standard. Now available in 600' to 2,200' sizes. Unconditionally guaranteed against breakage and defects. Company also makes Reel-Paks plastic and shipping cases. P. 42.



A Directory of the Manufacturers

Here is a convenient address directory of principal manufacturers and distributors of leading types of audio-visual projection equipment and accessories, including exhibitors at the NAVA Convention.

- American Optical Company, Instrument Div., Eggert & Sugar Rd., Buffalo, New York 14215. TX 5-4000.
- Bell & Howell Company, 7100 McCormick Road, Chicago 60645, Illinois. 673-3300.
- Charles Beseler Company, 219 S. 18th St., East Orange, N. J. OR 6-6500.
- Buhl Optical Company, 1009 Beech Ave., Pittsburgh 33, Pa. 321-0076.
- Busch Film & Equipment Co., 214 So. Hamilton, Saginaw, Michigan. PL 4-4806.
- C.O.C. Industrial Div., Industrial Timer Corp., 23-53 Steinway St., Long Island City 5, N. Y. RA 1-9500.
- Jack C. Caffey Co., Inc., 710 17th St., North Chicago, Ill. DE 6-5183.
- Commercial Picture Equipment, 1800 West Columbia, Chicago, Ill. 60626, SU 4-0263.
- Compco Corporation, 1800 N. Spaulding Ave., Chicago 60647, Ill. 384-1000.
- Cousino Electronics Corp., 1945 Franklin Ave., Toledo 2, Ohio. 246-3691.
- Da-Lite Screen Co., Inc., Warsaw, Indiana 46580. 267-8101.
- DuKane Corporation, St. Charles, Ill. Phone: 584-2300.
- Eastman Kodak Company, 400 Plymouth Ave., N., Rochester 4, N.Y. Phone: LO 2-6000.
- Fairchild Industrial Products Division, 221 Fairchild Ave., Plainview, N.Y. 11803. Phone: WE 8-9601.
- F&B/Ceco Inc., 315 W. 43rd Street, New York, N.Y. Phone: JU 6-1420.
- Filmagic/The Distributor's Group, Inc., 204 14th St., N. W. Atlanta, Ga.
- Genarco, Inc., 97-04 Sutphin Blvd., Jamaica, N.Y. 11435. 658-5850.
- General Aniline & Film Corporation, Vestal Pkwy, E. Binghamton, N.Y.
- General Electric Company, Lamp Division, Nela Park, Cleveland.
- Graflex, Inc., 3750 Manroe Ave., Rochester, N. Y. 14603. 586-2020.
- Gruber Products Co. 2223 Albion, Toledo, Ohio 43606. 243-419.
- The Harwald Company, 1245 Chicago Ave., Evanston, Ill. Phone: 428-7070.
- Hudson Photographic Industries, Inc., Irvington-Hudson, New York, LY 1-8700.
- The Kalart Company, Hultenius Street, Plainville, Conn. Phone: Sherwood 7-1663.
- Keuffel & Esser Co., 300 Adams Street, Hoboken, N.J. OL 9-1100.
- LaBelle Industries, Inc., 510 Worthington St., Ocanamawac, Wis. 53066. Phone: 567-5527.
- McClure Projectors, Inc., 1122 Central Ave. Box 2361 Wilmette, Ill. AL 1-8520.
- Minnesota Mining & Manufacturing Co., Magnetic Prod. Div. or Revere-Wallensak Div. Both at 2501 Hudson Road, St. Paul 19, Minn. Phone: 733-1764.
- Movie-Mite Corporation, 8811 Puritan, Detroit, Mich. 48238. Phone: 342-2527.
- Moviola Mfg. Co. 5539 Riverton, North Hollywood, Calif. Phone: 877-2173.
- Neumade Industries, Inc., 250 W. 57th St., New York, N.Y. Phone: JU 6-5180.
- Paulmar, Inc., 710 17th St., North Chicago, Illinois. Phone: 662-7600.
- Plastic Reel Corp. of America, 612 Boulevard East, Weehawken, N.J. 867-4020.
- Polacoat, Inc., 9750 Canklin Rd. Blue Ash, Ohio. Phone: 791-1300.
- Polaroid Corporation, Cambridge 39, Mass.
- Radiant Manufacturing Corp. 8220 Austin Ave., Morton Grove, Ill. 60053. IR 8-9000.
- Radio Corporation of America, Frant & Caaper St., Camden, N. J. 963-8000.
- Spindler & Sautpe, Inc., 2201 Beverly Drive, Los Angeles, Calif. 90057. Phone: DU 9-1288.
- Sylvania Electric Products, Inc., 730 Third, New York, New York 10017. Phone: 551-1311.
- Technicolor Corporation, Camm'l & Educational Div., 123 S. Hollywood Way, Burbank, Calif. Phone: VI 9-6141.
- Technifax Corporation, 195 Appleton St., Halyake, Mass. Phone: 534-3311.
- Viewlex, Inc., Halbraak, N. Y. 516/LT 9-6600.
- Westinghouse Electric Corp., Lamp Div. One MacArthur Ave., Blaamfield, N. J. 07003. Phone: 621-9000.
- H. Wilson Corporation, 546 W. 119th St., Chicago 28, Ill. Phone: CL 4-4412.
- Xetran Div. of Corbans, Inc., 400 Myrtle Ave., Baantan, N. J. Phone: DE 4-5500.

Max Howe Film Wins Public Utility Award

"Power for Good" Produced for Black Hills Power & Light Co

A 28-MINUTE FILM produced for the Black Hills Power and Light Company took one of the top three film awards in the recent International Public Utilities Advertising Association competition.

"Star" of the film, titled *Power for Good*, is the spectacular Deadwood forest fire of 1959, which came within a whisker of destroying the historic old city. Max Howe Film Productions of Rapid City, S. D., produced the winner. The script was written by Dean Nauman of Dean Nauman Advertising, also of Rapid City.

Arrived at Outbreak of Fire

Howe explained that entirely by accident he arrived in Deadwood just as the forest fire broke out. It was out of control almost from the time it was reported and within an hour evacuation of the city was underway.

Howe was on his way home after completing a shooting schedule in Wyoming and Montana, and was just about out of film. He hoarded what he had to film the progress of the fire and the evacuation of the town. He noted: "Then 'Charlie Brown' and I (son Charles) perched on top of Mt. Moriah with the camera trained on the gulch below and waited for Deadwood to go."

Wind Change Saved Deadwood

Fate saved the historic old gold-mining town, however.

Flames were licking up Deadwood's outlying industrial buildings when the wind suddenly died, shifted direction, and blew the flames back, saving most of the city. Deadwood is located in a gulch and the forest fire was then raging on four (yes, four) sides.

"I know the fire and logging trails well in that area and could

Historic Deadwood, S. D. was menaced by forest fires that raged on all four sides of the old town.



have gotten out," assured Howe "When you're filming you don't think much about such things..."

Deadwood (and Howe) escaped, but it was another week before the forest fire was out.

Howe put his flaming film away in the "can" and although he didn't forget about it, he had no immediate use for it. Until last year that is, when he contracted to do a public service film for Black Hills Power and Light.

Role of Utilities' Crews

Howe remembered the Black Hills Power and Light Company crews that converged on the Deadwood area to fight the fire, assist the people evacuating the city, and save what property they could move. Howe and Dean Nauman decided to open the film with the spectacular fire raging out of control, then build into the script the role the Black Hills Power and Light crew played in first fighting the fire and restoring power to the area, then serving Deadwood and other Black Hills communities.

Judges on the International Committee of the Public Utilities Advertising Association commended the film for its strong story line and for the way people and places were incorporated into the role Black Hills Power and Light plays in this rugged western South Dakota and eastern Wyoming area.

Included in the third place award was a companion film Max Howe Film Productions produced, simultaneously to interest investors in Black Hills Power and Light.

First, Second Place Winners

All the major utilities firms in the country — of which Black Hills Power and Light is one of the smallest — competed in a single film category. First and second place winners were Northern States Power Company (Minneapolis) and Southern California Edison Company.

This is the third such award for Max Howe Film Productions. Howe has also received a 1963 Calvin Workshop award for a Notable Advertising Film entitled *Sitzmark*, produced for the Red Lodge Ski Association. The 1960 Western Heritage Award for an outstanding western documentary went to Howe for *Four Seasons West*. The latter was produced for the South Dakota Stockgrower's Association.

IFPA JOURNAL

INDUSTRY FILM PRODUCERS ASSOCIATION, INC.

General Cody's Talk. Annual Cindy Awards Are Highlights at 5th National Conference

James L. Wasson, Jr. Becomes Association's Fifth President

IFPA's LEADERSHIP in film production for the vital aerospace and missile industries was reflected in the 10 motion pictures which swept all "Cindy" and runner-up plaque awards at the recent 5th National Conference held on June 4, 5 and 6th at the Disneyland Hotel in Anaheim, California.

Cindy awards went to five different film production groups with Douglas Aircraft Company and the Space Information Division of North American Aviation sharing two plaques apiece among the runners-up.

Keynote Talk by General Cody

This year's principal speaker also reflected this concentration of interest as General Joseph G. Cody, Jr., Vice-Commander of the Air Force Space Systems Division, addressed the Conference on "Space . . . and the Need to Know" as the highlight of the Friday afternoon session on June 5th.

James L. Wasson, Jr., of the Space & Information Systems Division, North American Aviation, Inc., was elected to succeed Jack R. Goetz, Aerospace Corporation, as president of IFPA for 1964-65. The active Eastern leader of IFPA affairs, Peyton (Pete) Stallings, Radio Corporation of America, became executive vice-president. He succeeds Jack R. Smith, Hughes Aircraft Company, in that post.

Brief biographies of other officers-elect appear in this JOURNAL section.

Wide Range of Presentations

A broad spectrum of other useful contributions to the program was offered by such speakers as famed mountain climber Norman Dyhrenfurth who described "Filming the Mount Everest Expedition" at the Saturday a.m. session; and by Les Novros, President, Graphic Films Corporation, who described "New Techniques in Space Animation" on that afternoon.

Colonel John D. Craig, camera-

man and director-producer of adventure films, was joined by two ace underwater photographers as he told conferees about "Problems, Solutions, Training and Safety in Underwater Filming" on



Norman Dyhrenfurth, guest speaker at the Conference, visits with delegates during a program break . . .

Friday afternoon. Col. Craig's underwater lens work has won him an Academy Award and three "Emmy" nominations.

Use of Closed-Circuit Video

IFPA members and guests also got an insight into the role of "Closed Circuit Television . . . New Dimension in Management" as Fred K. Leary, marketing specialist in management communications, Space & Information Division of North American Aviation, shared know-how on this medium. Leary is chairman of the public relations committee for the Los Angeles Chamber of Commerce.

The civic angle was covered by Battalion Chief Martin T. Petersen's presentation of "Film and the Fire Department." Chief Petersen, a 22-year veteran of the Los Angeles Fire Department, is its public relations director. His cinematography unit concentrates on training films but occasionally finds itself "shooting" through smoke.

Extremely useful technical background was contained in "Lighter



Scene at annual awards banquet shows head table and part of audience which witnessed "Cindy" presentations and Jay Gordon award ceremony.

Lights in Industry Production" presented by John Hlynd, manager of the large film unit at General Dynamics Astronautics in San Diego. He was director of the prize-winning film, *Friendship 7*. Ray Ussery and a panel of lighting experts assisted John in this key program.

Rich: Photo-Instrumentation

Another key technical talk was given by Edward E. Rich, optical physicist at the Hughes Aircraft Company who spoke on "Photographic Instrumentation: Measure of Failure . . . Short Cut to Success." Rich is the former director of engineering at Thompson Optical, managed the optical department at Aerospace Corp. and has had 23 years of experience in the field of photographic instrumentation and aerial reconnaissance.

His vast experience was reflected in the presentation at the Conference.

Film critic, author and librarian Arthur Knight represented the new Hollywood Motion Picture Museum as he described "Industry Film Representation" in that new building on the final Saturday a.m. program of the Conference.



Vincent H. Hunter (left) received the Jay E. Gordon Memorial award from John Flory as a special event of the annual banquet which concluded the Fifth Conference.

☆ In the tradition of IFPA, the 5th Conference was concluded with our Annual Awards Banquet on Saturday evening. Honored this year as the winner of the Jay E. Gordon Memorial Award was Vincent H. Hunter, veteran head of film production for the Union Pacific Railroad. Vince Hunter received the special trophy and honorarium (donated by Gordon En-

Members and guests at the Fifth National Conference were pictured on their Disneyland visit where they viewed the Circarama exhibit area.



THE INDUSTRY FILM PRODUCERS ASSOCIATION, INC.

NATIONAL OFFICERS

1964-1965

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Space & Information Systems
Division of N. A. A.

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Financial Vice President

Kenneth J. Maurer
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Chapters Vice President

Robert R. Canon
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Robert M. Duff
Rocketdyne Corporation
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Jack R. Goetz
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Official Publication

BUSINESS SCREEN MAGAZINE

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William A. Muttitt, *Chairman*

For Information, Write
Industry Film Prods. Assn.
P. O. Box 564, Hollywood,
California

5th Conference Report

(CONT'D FROM PRECEDING PAGE)

terprises) from John E. Flory, Advisor on Nontheatrical Films, Eastman Kodak Company and also a winner of the Jay Gordon award.

The late Jay Gordon was a founder of IFPA and one of the leaders in factual film production.

Nine leading production equipment manufacturers and distributors participated in the well-attended Trade Show, including Amega, Arriflex, Eclair, Hollywood Film Company, Magnasync, Mole Richardson, Photo & Sound, Ralke Company, and S. O. S. Photo-Cine-Optics.

An historical motion picture exhibit was presented by Kemp R. Niver, assistant curator of the ASC Museum of Motion Picture Equipment. As always, IFPA is indebted to our two tireless co-workers: Elaine M. Dolnick, our Recording Secretary and John Gregory, co-ordinator of all Disneyland Hotel activities and trade show arrangements.

BRIEF BIOGRAPHIES OF IFPA OFFICERS

James L. Wasson, Jr.

President-Elect of IFPA

★ The man who leads our association through the coming year is a native Californian, born in San Francisco just 33 years ago and a 1952 graduate of UCLA's Theater Arts Department. During his four



IFPA President Jim Wasson

years in the Air Force (1953-57) he served as navigator and began his film career in May, 1960, as film production coordinator for General Telephone Company of California.

Jim Wasson is presently a writer-director at North American Aviation's Space & Information Systems Division (since Novem-

THE INDUSTRY FILM JOURNAL

ber, 1962) and he served as IFPA's Financial Vice-President for the 1962-63 term. He has been a member since the fall of 1960.

* * *

Peyton M. Stallings

Executive Vice President

★ "Pete" Stallings organized and served for two years as chairman of our Delaware Valley Chapter, leading that Eastern group to new, high ground of intensive activity. His motion picture career was launched in earnest when he served as a Signal Corps photographer during World War II.



"Pete" Stallings, Exec V. P.

While a cameraman and assistant director in the 3227th Signal Photo Production Detachment, he worked on films for the military government of Occupied Germany, later covering the Nuremberg War Trials until his discharge in April, '46.

His civilian career began the following May as Production Manager for Educational Films at the University of Minnesota where he supervised production of adult level subjects with a staff of 10. With an ex-Signal Corps' acquaintance, he helped to form the University Film Producers' Association, becoming that group's first vice-president.

Turning to business, he served as Service Director for Calvin Productions in Kansas City, participating in some 400 industrial and educational films serviced by that organization. After free-lance work in the Kansas City area, he returned to university life and was (for 10 months) a staff member at Ohio State University.

Since 1959, Pete has been employed by the Radio Corporation of America as a writer and director of industrial motion pictures; in May, 1964, he became Director of Presentations for RCA's Com-

munications Systems Division in Camden. From this position he will supervise all photographic, audio-visual and presentation efforts of the division.

* * *

Kenneth J. Maurer

Financial Vice President

★ These pages have previously told of Ken Maurer's extensive background in education and film production, which followed his formal schooling in Motion Picture Production and Education at UCLA and at Los Angeles State College where he completed work for his Masters' degree.

Our new financial vice-president (he served as Chapters' v.p. last year) got into the serious business of film-making when he joined Ramo-Wooldridge Corp. during early development of our major missile systems. His career continued at STL (Space Technology Laboratories) when it became an R-W subsidiary.

At the Aerospace Corporation, Ken is senior film specialist on the Titan Weapon System, making



Ken Maurer, Financial V. P.

films for Air Force Command program offices, engineering evaluation, orientation programs, etc. During the rest of the year and into '65, he will also keep track of our finances.

* * *

Robert R. Canon

Chapters Vice President

★ Before entering the Air Force in April, 1943, Bob Canon was a motion picture technician at Columbia Pictures Corp. where he served in the Foreign Dialogue Department. His initial Air Force assignment brought him to the First Motion Picture Unit in Hol-

(CONT'D ON FOLLOWING PAGE)

1964 AWARD WINNERS OF THE INDUSTRY FILM PRODUCERS ASSOCIATION

Public Information Category

CINDY AWARD WINNER

"The Voyager"

General Dynamics Corporation Astronautics Division

RUNNER-UP PLAQUE

"Eclipse of the Quiet Sun"

Douglas Aircraft Company

• • •

Training Film Category

CINDY AWARD WINNER

"Explosives Safety in Handling Practice Bombs"

1352nd Photo Squadron, APCS, Lookout Mountain, Calif.

RUNNER-UP PLAQUE

"Mountain Survival"

1365th Photo Squadron, APCS, Orlando, Florida

• • •

Sales Promotion Category

CINDY AWARD WINNER

"Sound Ideas"

The Martin Company, Orlando

RUNNER-UP PLAQUE

"To Catch a Dream"

Douglas Aircraft Company

Technical Information Category

CINDY AWARD WINNER

"The Story of Syncom II"

Hughes Aircraft Company

RUNNER-UP PLAQUE

"NAA Presents SST"

North American Aviation, Los Angeles Division

• • •

Indoctrination and Orientation Category

CINDY AWARD WINNER

"The Inside Story"

Lockheed-California Company

RUNNER-UP PLAQUE

"The Apollo Mission"

Space & Information Division, North American Aviation

• • •

The Jay E. Gordon Memorial Award

IFPA's annual award "to the individual whose personal contribution to the field of communications is deemed worthy of this memorial to our founding president" was presented at the 5th National Conference to:

VINCENT HUNTER, Union Pacific Railroad

"for his years of dedicated service in film production and unselfish aid to many young film makers." The trophy and cash award are donated by Gordon Enterprises.

Public Information and Sales Promotion "Runner-Up" Winners pictured (l to r): Terry Waterson, Iberia Airlines; Bill Gibson, representing Douglas; O. B. Marble and Roy Anderson, Douglas Aircraft Company, winner of both runner-up awards (for "Eclipse of the Quiet Sun" in Public Information and "To Catch a Dream" in Sales Promotion category).

Training Film Award Winners pictured are (l to r): Lt. Col. A. Gallcrand, George Pratt (of 1352nd Photo Squadron, APCS); Jack Succency (1365th Photo Squadron, Orlando); and Major Robert Mackinnon, 1352nd Photo Squadron. The 1352nd received a Cindy award and the 1365th won the runner-up plaque for films in this IFPA Awards Category.



Brief Biographies of New IFPA Officers:

(CONTINUED FROM PAGE 44)

lywood. In March, '44, he was assigned to the 2nd Motion Picture Unit as a director-cameraman and stationed in the European Theater of Operations until 1946.

Following his Air Force discharge in Europe, he immediately went to work for the War Department, covering the Nuremberg War Trials as a cameraman. As an extra assignment he formed and operated photo-finishing plants and studios in West Germany for the EUCOM Exchange System until his return to the States in 1948.

A two-year stint as motion picture and television instructor at the Radio & Television Arts Academy was followed by a very active career in commercial television film production. Joining TV Spots, Creston Studios, Inc. as a director-producer of commercials in 1952, Bob was named Vice-President and General Manager of that company in '54 and entered television show production. He produced both animated and live action shows for NBC, ABC and syndication until 1962.

In September of that year he joined the Lockheed-California Company as editor-cameraman.

* * *

Robert M. Duff

1965 Conference Vice President

☆ Bob Duff set out to make a career in the writing game. Before turning to the film medium in earnest after his army service, he learned to organize those facts as a writer of building trade news (Building Witness Publishing Company) and of promotional literature and news for the National Underwriter Company. He's a graduate of Xavier University in his native town of Cincinnati, Ohio, with a BS in Science.

Public Information Office service in the Army included work on several films for Special Services and that seems to have turned Bob to our field. He began his post-service career as a technical editor for the Jet Propulsion Laboratory in Pasadena, turning to the Librascope Division of GPI to write and direct motion pictures for seven years.

Until recently he also wrote and directed films for the Rocketdyne Division of North American Aviation. In July of this year, he rejoined JPL to do special assignment motion pictures. Last year he



Robert M. Duff

was program chairman of IFPA's Southern California Chapter and now moves up to national ranks as our National Conference planner for the coming year.

* * *

Harald O. Dyrenforth, Ph. D.

Editorial Vice President

☆ IFPA's "JOURNAL" coordinator for the coming year is no mountain climbing enthusiast and that's a small miracle! Both his father and mother in Switzerland, Prof. Dr. G. and Mrs. Hettie Dyhrenfurth received Olympic Gold Medals in 1936 in recognition of the achievements of their Himalayan expeditions in 1930 and 1934. His mother holds the unbroken world record for mountain climbers for her ascent of Queen Mary Peak (Sia Kangri) where she attained the 24,500 ft. altitude in 1934.

Brother Norman Dyhrenfurth led the successful American Mount Everest Expedition in 1963, receiving the Hubbard Medal of the National Geographic Society from the late President Kennedy.

But Dr. "D" turned to the stage and radio following undergraduate study at the University of Zurich from 1931-35, entering Swiss municipal repertory theater and radio until he came to the U. S. in 1938.

(CONTINUED ON PAGE 48)

Dr. Harald Dyrenforth



SPACE... and the 'Need to Know'

Conference Address by Brig. General Joseph J. Cody, Jr.
Vice Commander, Space Systems Division, U. S. Air Force

I AM NOT a photographic expert but I have a genuine appreciation — based on experience — of the value of motion pictures in their many industrial and management uses. This value has been well demonstrated, and is still being demonstrated in a very dynamic way, in the national missile and space business.

In fact, I would venture to say that the rapid growth of the missile and space-related industries has served as a direct stimulus to

am really referring, if you will, to the "what," the "how," and the "why" of our Air Force missile/space missions.

* * *

The first, and probably most obvious use we make of motion picture resources, is for purposes of data display and documentation.

When General Schriever initiated the ballistic missile program, now ten years old, he insisted on complete film coverage of every step of the development program. This requirement, definitized for all our contractors in an early 1956 directive, coincided with the organization of the Industry Film Producers Association.

The Camera's Unblinking Eye

This reliance on film coverage and photographic techniques has been well placed. The unblinking, unemotional eye of the camera has furnished us a frame-by-frame report of what is happening in the complex programs of the past ten years that have been leading us in the direction of space.

This instrumental eyesight has given us a "sixth sense" in evaluating the performance of missile and space components and systems.

As you know, in the production of motion pictures, film is the cheapest commodity. But we found, in testing rocket engines and in launching test missiles, that even cameras were expendable. In my years at Vandenberg Air Force Base I have seen first-hand what films can mean in terms of saving time, money, and other valuable production resources.

Film enables us to fly a test over and over again — to witness the causes of failure under the microscope of slow motion or through the magnifying glass of photo enlargement.

* * *

The second principal value of the motion picture is for communication.

Now, I realize full well that this is a universal value, and that the communication capabilities of film have become a major educational resource for this nation.

But I wonder if those of you who are part of this industry recognize the extent to which communication has become essential to the nature and to the pace of human progress.

In our business, for example, (CONTINUED ON PAGE 48)



General Joseph J. Cody, Jr. as he addressed delegates to the Fifth National Conference. His remarks are the subject of a special article in this JOURNAL section.

industrial film production. I note that better than 90 percent of the companies sponsoring or participating in the IFPA National Conference are principal aerospace contractors.

Enduring Image of Progress

Although great moments of history are sometimes over-shadowed by the image of film celebrities, it is no less true that film has captured many great moments of history and preserved an enduring image of human progress.

Such has been the case, and continues to be the case, in the ballistic missile and space professions. We who hold management responsibilities are indebted to our industrial film producer associates for the tangible and highly effective way they have contributed to the progress of American aerospace developments.

Three Contributions of Film

There are three principal ways these contributions have been expressed. Film has been adeptly used for detailed documentation, for closer communication, and to foster broader understanding. I

SHOW OFF?

NEVER! You should never have to apologize for this movie projector's actions.

This new KODAK PAGEANT Projector is put together so that you have no parts to attach, or find, or wonder about when you're setting it up. You have nothing to lose.

Even its power cord is permanently attached. And its cord is a long, 12-foot double length so you can forget about looking up or hooking up extensions.

Politely, this projector shows you how the film goes. Just follow the red line when you thread it and you should never have to ad lib your way into a movie again.

No awkward waits for sound system warm-up. Push a button. Hear sound instantly!

This KODAK PAGEANT Projector has a new, space-age sound system that won't act up during a performance. It's electronically quiet (no hiss, no static, no popping, no crackling). You'll probably never need to have it fixed. You can definitely forget about carrying or storing spare parts for it.

It's all transistors. Which means no vacuum tubes to worry about. It also has a lifetime solar cell. Meaning noise-free sound, without the problems of the fragile photocell it replaces.

It has rugged printed circuitry that can't be jostled or bumped out of kilter. And it has a new idea in exciter lamps. The one that comes with the projector should be the one you trade in with the projector years later.

With all these excellent features, you can keep volume at a level that won't disturb people in the next room, yet everyone at your show hears the slightest whisper on the screen. They are never distracted by machinery noises. There are so few moving parts and they move so quietly, the machine never calls attention to itself.

The picture your audience sees is always bright, yet with no eye-fatiguing "hot spots." Picture brilliance is the same all over the screen—the picture is fully visible even in hard-

to-darken rooms, thanks to the exclusive KODAK SUPER-40 Shutter.

The sound your audience hears is never mush-mouthed. It speaks up, out of a big, 11" x 6" baffled speaker—a speaker sized to handle full amplifier power, reproducing every sound it is possible to record on the film.

If you like a lot of switches and dials to fiddle with on a movie projector, we're sorry. This machine has only one button for sound, and one dial for volume, another for tone. That's all.

If you'd like to show off a little with a projector that won't steal the show, ask for this KODAK PAGEANT 16mm Sound Projector, Model AV-126-TR. To see and hear it work, or read illustrated literature about it, write your name and address here:

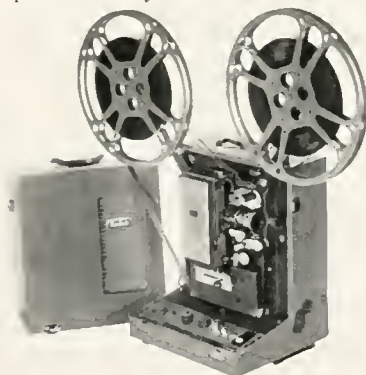
.....

Then send it back to us at the address below.

Check this box ☐ and we'll have a Kodak dealer call you to arrange for a convenient demonstration. No obligation, of course.

7-47

KODAK PAGEANT Projector
 EASTMAN KODAK COMPANY
 Dept. 8-V, Rochester, N. Y. 14650



SPACE... and the Need to KNOW

(CONTINUED FROM PAGE 46)
rapid, expressive, unmistakable communication up and down channels of authority, between government and industry, and among industrial associates in diverse fields is necessary if every member of the team is to be informed — if various elements are not to go off in different directions.

Knowledge v.s. Time Factor

We live in an age of ideas, where the sum total of human knowledge is growing exponentially while the time in which to apply the products of this knowledge is diminishing.

One way to compensate for this differential is by speeding up communications: by compressing more into each "message," by sharpening the "eyes and the ears" of the decision-makers whose judgments cannot be deferred if progress is not to lag.

The time is past when major new defense systems can be produced by a single "prime" contractor or by the "arsenal" technique. Today at SSD alone we are engaged in some two dozen space projects, studies or programs — for the Defense Department or in support of NASA. We have surveillance over some 485 contracts with 75 principal contractors and more than 300 "first-tier" sub-contractors, located in more than half the 50 states. Our interface with NASA and with the numerous elements of the government, together with rigid criteria for cost control and schedules, demand that communication among ourselves be *consistent, clear and concise*.

Films are a form of management communication that meets these criteria. Industry-produced

film illustrates "how" we do our management job better.

The Need for Understanding

The third value which you in the IFPA satisfy eminently well is the need for *understanding*.

Space is relatively new on the national scene. While the aerospace industries have reportedly become a \$20 billion business and are predicted by some to be certain to overtake the automotive industry as the world's largest, we still think of space as remote, complicated and unrelated to our individual futures.

Such is not true. Space really is pretty close to home — just 50 miles away, straight up. Space investigations are difficult, but the obstacles thus far have not been insurmountable. In fact, I think we sometimes fail to realize that since 1958 the U.S. has successfully launched more than 200 satellites or space probes, and that data pours in on us from space at an average rate of better than 40 miles of tape a day.

Space and the Individual

Neither is it true that space is totally unrelated to our individual lives. In the Air Force, for example, we are being concerned particularly about our security as it may come to be affected by what we do, or do not do, in space. On the non-defense scene, investigations of space are contributing mightily to our knowledge, not only about the universe beyond us, but about our planet as well. And dozens of new products, materials and processes stimulated by space-age research and development already are appearing in commercial uses.

But it is not enough to know *what* to do about space or *how* to get there. If we are to make the most of the space-age opportunities before us, we must also know

why. Understanding is especially important in a democracy for, ultimately, the people are responsible for the course of the nation.

Understanding is equally important to the advancement of our professions. It has been said, and wisely, that "the man who knows *how* usually works for the man who knows *why*."

Today we are trying to understand space, and to help all the world's citizens-for-freedom, who also have a real "need to know," to recognize and understand the possibilities inherent in our national reach into space. You are helping us toward this objective. As we found with the ballistic missile program, motion pictures can best portray the complexity of the job and the importance of the mission.

Capabilities Vital to Cause

It is said that only the imagination of man is vast enough to contain the immensity of space. Imagination is a talent well suited to

your art. The capabilities of those skilled in the film production professions — the cameramen, the writers, the editors, directors, producers — are vital to our cause and to the enlightenment of those whose understanding and support are necessary to the further examination and use of space.

We may begin with imagination, but of course we do not stop there. It was said by a science fiction writer that "what one man can imagine, others can make real."

We are aiming higher and the conquest promises to be even more difficult. But we relish the spirit of the adventurer who says: "I will go anywhere, as long as it is forward."

That is the direction of space. We are going forward because we know *how* — and, more important, because we know *why*. And you in the motion picture professions are helping us on our way, just as you are helping to put space in the public eye.

DR. HARALD DYRENFORTH:

(CONTINUED FROM PAGE 46)

There his career really flowered as he acted in Broadway shows and appeared in major dramatic radio shows out of New York until 1942.

U. S. military service (1943-44) took him (naturally) into the Army's mountain infantry ("ski troops") as a member of the "Mountain & Winter Warfare Board" at Camp Hale in the Colorado Rockies. He became a naturalized U. S. citizen in '43. In 1944-45, he served as foreign language broadcaster in the Office of War Information and later, on a part-time basis, for the "Voice of America."

He continued his acting career for four years, then taking his master's degree in the Theater Arts Department at UCLA in 1950. For the next decade, he turned to academic life, rising from instructor to professor of drama, broadcasting and speech at Mount St. Mary's College (Brentwood), Pasadena City College, Chapman College (Orange); and Long Beach State College. He received his Ph. D. in drama and telecommunications from USC in 1963.

Since 1962, Dr. Dyrenforth has served with the Space & Information Systems Division of North American Aviation, first as a motion picture coordinator for the APOLLO Project, then as writer-director in the Closed-Circuit

Television Department at N.A.A.

Throughout his college teaching career he was (for 12 years) the only fulltime college faculty member in the U. S. who was *also* a *working professional actor*. He has appeared in about 600 television plays, among them *Combat*, *Dr. Kildare*, *The Dick Powell Show*, *Perry Mason*, *Third Man*, *Hitchcock Presents*, and *Dobie Gillis*. He also worked in 50 films, starting in 1946 with the featured role of Walter Damrosch in *Carnegie Hall*.

Among his recent honors was the 1962 Nieman Foundation "Best Feature Article" Award for the International Labor Press Association. He wrote "Stop the Debasement of Our Profession" for THE SCREEN ACTOR to win this citation.

* * *

Name Bannister Photo Chief at Sperry Gyroscope Company

☆ James N. Bannister is now chief photographer of the Sperry Gyroscope Company, a Division of the Sperry Rand Corporation, Great Neck, N. Y. His appointment marks the consolidation within a centralized department of photographic services in the 12-plant Sperry complex on Long Island. Bannister joined Sperry in 1952 as a public relations photographer, subsequently becoming a photo-journalist and public relations photo section supervisor.

A Brief Note on Brig. General Joseph Cody

☆ A top-management role in military space programs climaxes an impressive Air Force career for General Cody. Chief of the Ballistic Missile Field Office at Vandenberg from 1958 to 1963, he managed the direction and growth of this bustling missile and space launching base from a small office to a giant military and industrial complex exceeding one billion dollars in value.

His important top-management responsibilities derive from a generation of Air Force service which has spanned fighter pilot training, assault landings at Normandy, participation in nuclear tests, and extensive management experience with the Air Research and Development Command, forerunner of the USAF Space Systems Command with which he is now associated.

**Port of Los Angeles Awards
Contract for Two New Films**

Two new Port of Los Angeles public relations films have been authorized by the city's Board of Harbor Commissioners with a total budget of \$47,580 to cover their production. The new films replace outdated productions in use for the past four years.

A personal services contract for the two pictures was to go in June to Ernest Kleinberg Productions, 3890 Edgeview Drive, Pasadena, who was awarded the job over seven other bidders for submitting the "most creative and original proposal," according to Albert Perrish, Board president.

The first film, a 26½-minute color and sound production, is designed to be viewed by a general audience "ranging from junior high school to adult level groups throughout the country." Stress will go to the port's facilities and its importance as a leading commercial harbor on the West Coast.

The second picture, only 14 minutes long and also in color and sound, is destined for port traffic promotion showings to foreign and domestic importers, exporters, freight forwarders, steamship officials, etc. It will be supplemented by French, German, Italian, Japanese, Spanish and Scandinavian language versions.

**F&B/Ceco Designs Camera
for White House Press Films**

A new camera is being designed especially to film the President's press conferences in the White House. Working on the project, which involves the conversion of a regular N. C. Mitchell camera to a reflex type with 3,000-foot magazines, is chief engineer Ray Emeritz of F&B Ceco, Inc.

He notes that the "L.B.J. camera" is a long stride technologically towards the perfect automatic professional motion picture camera. It will have automatic zoom lens, automatic electronic slating and a sync pulse generator to operate with a Nagra ¼-inch tape recorder.

Kyle Rote Hosts TV Series

A new series of 26 public service films, *Kyle Rote's World*, is being offered television stations by Association Telefilms. Series features the former All-American and New York Giants' football star as narrator of sports, travel, physical fitness, safety, education and science subjects.

BUYERS READ BUSINESS SCREEN



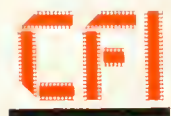
***BOON 1.** A welcome benefit; blessing.
— Webster

The Lipsner-Smith ultra-sonic film cleaning machine was first introduced to the Hollywood motion picture industry by Consolidated Film Industries.

Thru close user-manufacturer collaboration and under actual working conditions, CFI technicians helped develop the original machine to today's practical** and efficient machine. Now, ultra-sonic cleaning has become standard procedure for negative cleaning in film processing laboratories throughout the world.

A famous first from CFI. One of many in its 40+ years of serving the film industry.

****STILL ANOTHER FIRST FROM CFI** is the recent development of a solvent recovery system that further extends the use of ultra-sonic cleaning.



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THE INDEX OF SPONSORED FILMS

This reader's reference guide covers motion picture and slidefilm programs reviewed in Volume Twenty-Four, 1963 issues of BUSINESS SCREEN. The issue number and page on which a case history or feature article appeared are shown for each of the sponsors and film titles below. Sound slidefilms are indicated by "ssf." following title.

SPONSOR	FILM TITLE	Issue No.	Page
— A —			
Abbott Laboratories	<i>Chemical Man</i>	7	42
Aerospace Industries Association of America	<i>All Systems Go</i>	3	38
Aetna Life Affiliated Companies	<i>Safety at Work</i>	3	55
	<i>Aetna Drivetrain System, series</i>	8	58
Agency for International Development	<i>The Only War We Seek</i>	4	16
Air Express	<i>Packages by Pegasus</i>	2	55
Air Space Devices, Inc.	<i>Safe Climbing With Saf-T-Climb</i>	3	39
Allied Structural Steel Company	Film on all-welded truss bridge construction, untitled	7	30
Alta-Dena Dairy	<i>The Picture of Health, ssf.</i>	6	44
American Airlines	<i>New York, New York</i>	2	34
American Association of Dental Schools American Dental Association	<i>The Challenge of Dentistry</i>	1	210
American Cancer Society	Volunteer Orientation film, untitled	4	58
American Cyanamid Company	<i>Protecting our Grain Reserves</i>	3	52
American Dairy Association	<i>The Time Of Our Lives</i>	1	197
American Gas Association	<i>Come to the Fair</i>	4	28
American Heart Association Squibb, E. R. & Sons (Squibb Div. Olin)	<i>Of Men and Minds</i>	8	43
American Home Economics Association The Pillsbury Company	<i>Education in Essentials — The Story of Home Economics in our Schools, ssf.</i>	3	55
American Hotel Association	<i>The Great Tradition</i>	2	43
American Iron & Steel Institute	<i>Designs Against the Sky</i>	8	13
American Nursing Association/National League for Nursing	<i>Techniques of Parenteral Medicine</i>	1	100
American Oil Company	<i>Detonations</i>	1	196
	<i>Happy Holidays Along the Potomac</i>	5	42
American Medical Association	<i>How To Stand Up and Be Counted — on</i>	6	33
American Osteopathic Association	<i>The Fitness Challenge</i>	5	15

SPONSOR	FILM TITLE	Issue No.	Page
American Petroleum Institute	<i>Inside the Big E</i>	3	38
	<i>Conserving a Heritage</i>	8	38
American Red Cross	<i>100 Years Young</i>	1	98
	<i>Swim and Stay Fit</i>	2	28
American Telephone & Telegraph Company (also see Bell System)	<i>Appointments, Not Disappointments, ssf.</i>	2	40
American Waterways Operators, Inc.	<i>Forever Free</i>	2	54
Arabian American Oil Co.	<i>The Science of Oil; The Explorers</i>	3	53
Arinco Steel Corporation	<i>Main Street U.S.A. — Today</i>	2	38
Arriflex Corporation of America	<i>The Arm Story</i>	8	26
Aspen Skiing Corporation	<i>Aspen — Winter Mood</i>	3	52
Associated Electric Industries (Britain)	<i>Network</i>	1	59
— B —			
Bank of America	<i>The File on Henry Royall</i>	2	44
	<i>People Are More Than Money, ssf. & mp.</i>	5	54
Bell Telephone System (also see AT&T)	<i>Inside the Telstar Satellite . . . Reliability in the Making</i>	6	36
Rendix Corporation, Eclipse-Pioneer Division	<i>The AR-5 Gas Bearing Stabilizing Gyro, series of 2</i>	2	66
Bethlehem Steel Company	<i>Hull 1679</i>	4	41
Better Selling Bureau	<i>Which Way, ssf.</i>	3	41
Bloomingdale's	<i>How Does Your Future Look, ssf.</i>	1	198
Board of Missions of the Methodist Church	<i>Walk With Me</i>	8	43
Bristol Myers Company	<i>Score: Cream Ban; The Softique Coloring Book</i>	7	45
	<i>Wings to the Future</i>	2	14
British Information Services Society of British Aircraft Manufacturers	<i>The Calculated Risk</i>	1	59
British Petroleum Ltd.	<i>The Pitcairn People</i>	3	64
	<i>Cushioncraft</i>	8	55
British Petroleum Ltd. Britten Norman Ltd.	Willie Mosconi Billiard Instruction Series, ssf.	2	54
Brunswick Corporation	<i>The Road to the Olympics</i>	6	12
Brunswick Corporation Edward Dalton Company	— C —		
Canadian General Electric Co. Ontario Hydro Atomic Energy of Canada	<i>NPD-Nuclear Power Demonstration</i>	5	15

(Continued on Page 64)

The Magic Key...to FOREIGN MARKETS



DESCRIPTION	INVOICE NO.
Invoice 6-11-64 Spanish Edition Upjohn Film	A/P
<i>Thanks for a fine job</i> <i>Cap.</i>	

PARTHENON PICTURES

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makes all of us at Foreign Language & Cinema Service justly proud of our collaboration with you at PARTHENON.

— Albert J. Amateau

☆ ☆ ☆

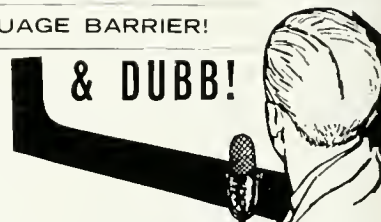
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A FILM-LENDING LIBRARY with unusual requirements is the Audio-Visual Library of the Eastman Kodak Company in Rochester, New York.

Requirements are unusual not only because of high volume usage of its films but also — and especially — because, through the library, Kodak uses photography to promote photography. The film library is designed to provide information on picture taking and Kodak products and to stimulate interest in photography both as a hobby and as a profession.

Needless to say, a high quality job of film inspection is a must between each booking. For its 16mm motion-picture films, the library uses a Harwald Mark IV Inspect-O-Film machine, with automatic scratch detection.

How Inspect-O-Film Serves

This machine finds defects, such as torn sprocket holes, broken splices, etc., and provides an automatic scratch recording of the film. It inspects with speed and accuracy, and it also *cleans* the film, readying it for the next showing.

Kodak's library includes a total of over 5,000 copies of some 50 different 16mm film subjects and more than 4,500 copies of about 70 slide and print sets. In 1963, these programs were shown over 40,000 times to an audience of about 2,750,000.

The service is promoted in a number of ways. Catalogs listing the wide variety of programs are sent to camera clubs, photographic instructors and photo dealers. Free bulletins suggest how to tie the films in with an integrated program. Typical bulletins are titled "How to Run a Live Camera Club" and "How to Conduct a Club Course in Photography."

A Wide Range of Programs

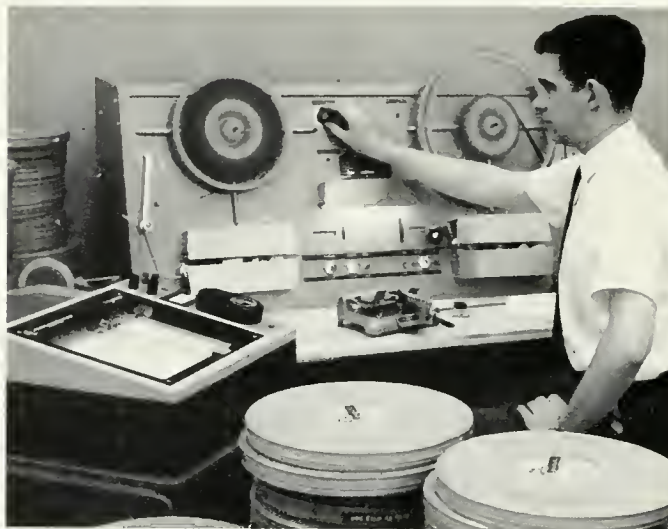
For some 5,000 adult amateur photographic clubs, and 8,000 youth groups, there are "how-to-do-it" instructional programs, such as "Adventures in Indoor Color Slides" and "Camera Handling."

Kodak also offers motion pictures and slide tape talks to any group interested in photography, travel, gardening, or technical programs. Many of these groups are non-photographic, including churches, Rotary, Kiwanis, Lions, PTA and garden club groups.

Some programs are designed directly for particular professional or technical groups — graphic arts technicians, or law enforcement officials, for example.

A catalog of the Kodak pro-

High Quality of Film Inspection a "Must" for the 5,000 Prints in Kodak's Audio-Visual Library



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grams may be obtained by writing to Audio-Visual Service, Eastman Kodak Company, 343 State Street, Rochester, New York, 14650.

* * *

—THE PICTURE STORY—

At left: the Mark IV Inspect-O-Film installation by Harwald in use at the Audio-Visual Library of Eastman Kodak in Rochester. This center handles over 5,000 prints of 50 different pictures.

* * *

New "Thermoelectrics" Film a First on This Technology

Said to be the first and only motion picture on *Thermoelectrics*, a new 15-minute sound film with that title shows how temperature problems are being solved with this "new" technology. It is offered for rental and sale by Industrial Education Films, Inc.

"The principles and practical applications of thermoelectric cooling, heating and temperature control are featured," according to IEF president Frederick W. Bright. "The film gives an explanation of the Peltier Effect of heat pumping, describes the latest techniques for effective application and demonstrates many thought-provoking applications. It also provides step-by-step procedures for writing specifications.

Thermoelectrics was produced under the supervision of a leading authority in the technology; is especially designed to appeal to engineers as well as non-technical people, including middle and top management. A 104-page reference manual is also available at \$2.00 covering five chapters dealing with "Solving Temperature Problems With Thermoelectrics." A Discussion Leader's Guide is provided with the film prints. A \$50 rental fee and purchase price of \$195 covers the new film. Write BUSINESS SCREEN for further details, c/o Reader Service Bureau, 7064 Sheridan Road, Chicago, Illinois 60626.

* * *

Reid Ray Filming Athletic Picture for Louisiana State U.
 ☆ Louisiana State University athletic officials will be using a new 24-minute color motion picture next fall to help recruit high school athletes to their campus. *The Fighting Tigers* have been lensed by Reid H. Ray Film Industries, Inc. from a script by Oveste Granducci.

Football and basketball games, a golf tournament, track meet and intramural sports events are all

"covered" in color sequences narrated by Lindsay Nelson. The film winds up with a trip to the Orange Bowl for the Miami-LSU post-season game.

American Cyanamid Shows 'Phosphates for Agriculture'

American Cyanamid Company has released a new film, *Producing Phosphates for Agriculture*, which describes the company's extensive mines and chemical plant in Bradley, Florida.

The film, which was made by Tiesler Productions of New York, will replace another Tiesler motion picture on the same subject, made seven years ago. The older



Tiesler Productions' crew sets up for shooting in Florida's phosphate mine of American Cyanamid.

picture, still giving good service to audiences until recently, was replaced because of four major expansion projects in the Florida phosphate operations.

Fertilizer manufacturers throughout the country will see the film, as well as farmers, the ultimate users of American Cyanamid phosphates. Expansion projects pictured include doubling phosphate drying capacity, tripling phosphoric acid capacity and adding diammonium phosphate as well as granular triple superphosphate to the company's line.

The new film also focuses attention on approximately \$3 million worth of air pollution controls which have been installed, as well as the plant's land reclamation program which is restoring several hundred acres of mined over land each year.

Sid Lund Joins Sales Staff at General Film Laboratories

☆ Sid Lund, a 25-year veteran in film production, has joined the sales staff of General Film Laboratories, Hollywood. He was in charge of lab administration and the camera dept. at Universal.

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Organization _____

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City _____ State _____ Telephone Number _____



Shown in final scene of Cornell Centennial film are (l to r): Arthur H. Dean, Chairman of Board of Trustees; President James A. Perkins; Jansen Noyes, Jr., National Chairman; and Austin H. Kiplinger.

Cornell Shows Centennial Campaign Goals

CORNELL UNIVERSITY is currently embarked on a Centennial Campaign to raise \$73,200,000 as a "maximum gift" to the school from its more than 100,000 alumni and corporate donors as well. Playing an important part in this campaign is a new motion picture, *Cornell Centennial Campaign*, which will be shown throughout the world, wherever Cornell men and women gather.

Playing a leading role in the film, and acting as narrator, is Austin H. Kiplinger, publisher of the Kiplinger Report, and Major and Select Gifts Chairman of the Washington, D. C. area.

Cornell Achieves "Proper Mix"

Mr. Kiplinger takes his audience on a tour of the campus to show how Cornell has succeeded over the years in finding "a proper mix" between the cloistered ivy league college, which it is, and the broad, humanistically inclined land grant university, which it also is. The film shows that Cornell is blessed with one of the finest campus plants in the country, and it has drawn a distinguished faculty with few equals anywhere.

But, lest Cornellians feel complacent, the film also stresses that the plant and faculty must be held together and constantly replenished. Provision must be made for the 4,000 students who still live off-campus.

Produced by Willard Pictures

Cornell Centennial Campaign was produced by Willard Pictures, Inc., whose producer-director, John M. Squiers, Jr., an old Dartmouth man, found his loyalty severely strained during the weeks of production on location at the

Cornell campus in Ithaca, N. Y. ■

Meet "The Service Representative..."

(CONTINUED FROM PAGE 34)

sonnel, undertook this supervision, starting with research, through script-writing and testing in the field. Bruce Campbell was film production supervisor assigned by A.T.&T.'s film department.

A Gotham Film Production

Gotham Film Productions, of New York, was selected to make the 96-frame, 13½ minute color film, with Seymour Zweibel, Gotham's president, as producer, and Susan Wayne, director.

The story line of *The Service Representative* shows a close-up of the service representative's chair in a typical business office, and tells the girl watching the film to imagine it as *her* chair, and imagine herself doing the various tasks required of the job as it unfolds

on the screen. At the end, the film says if she thinks she would like handling contacts with customers intelligently, capably and, above all, humanly, then in this chair may be just the job she is looking for.

Script Pre-Tested in Field

In his research on the film, Mr. Geris went out into the field armed with a tape recording of the script and played it to groups of junior college and high school senior girls to test their reactions. This resulted in several changes which further clarified the service representative's job.

In addition, he and Miss Marsh visited a number of business offices and photographed typical working locations with Polaroid cameras. Later these pictures were used in selecting shooting sites for the film which would be most typical of conditions to be found throughout the country.

Three Versions Are Available

The Service Representative was first offered to the Bell System companies two months ago. It is offered in an automatic and manual version for use with small rear-view projectors which most personnel offices are now equipping themselves with.

For smaller offices, a flip chart version has been prepared (also by Gotham Productions) which will be used with a special tape synchronized to pages of the chart. Orders have come in from virtually all the operating companies. To date, it has been a highly accepted slidefilm and seems destined to have a large distribution.

The Service Representative was a First Place award winner in the 1964 NVPA competition. ■

* * *

S.O.S. Photo-Cine-Optics in New Quarters on Park Avenue

S. O. S. Photo-Cine-Optics, Inc. has completed the move of its New York City headquarters to a larger, more convenient location at 387 Park Avenue South in midtown Manhattan.

According to S. O. S. president Alan C. Macauley, the new facilities provide over 18,000 square feet on one floor, including an all-new, modern Display Room as well as completely separate warehousing space under the same roof.

Completed on June 30th, the new facilities are ready to welcome visitors to the New York World's Fair. S. O. S. is ready with the latest in Fair information for its summer visitors. ■



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U. S. Television Spots Win Overseas Awards

Grand Prix to Alcoa Film at 11th Int'l Ad Film Festival

CRITICS AND VIEWERS have noted, with increasing frequency, the "art" and production care which goes into many of today's television commercials. Good commercials have (at times) exceeded the interest and entertainment value of the program fare which they accompany.

To spur both sponsors and agencies (as well as producers) toward even greater public acceptance as well as sales results, at least three international award programs have flourished in recent years. Interest on both U. S. coasts are served by the Western competition sponsored by the Hollywood Advertising Club and by the American TV Commercials Festival, recently concluded in Manhattan.

Held at Venice in Mid-June

The third and last of the 1964 awards programs specializing in this medium was concluded in Venice, Italy in mid-June when winners of the 11th International Advertising Film Festival were announced. This week-long program was attended by more than 1,300 delegates from all over the world.

The Festival's Grand Prix for television went to a U. S. advertising agency, Ketchum, MacLeod & Grove, Inc., for a 90-second commercial on Alcoa closures, sponsored by the Aluminum Company of America. The film features in intriguing electronic sound track simulating talking bottles, cans and jars in stop-motion photography. Silence at the climax adds drama as the spot relates an institutional "protection" story on behalf of closures.

Three Other "Firsts" to U. S.

Campbell-Mithun, Inc., another U. S. agency, won two first prizes. One of these went to its Mishavaka Rubber Company spot (for Red Ball Shoes), titled *Springprong-Balloon*; the other first award was given for a 60-second commercial, *Gobbles Dirt*, sponsored by the Gold Seal Company. Both of these spots were noteworthy for the "light touch" and killful use of humor.

Third U. S. first prize award was given the Doyle, Dane, Bernbach agency for its 60-second Volkswagen of America "snow slow" commercial. The spot tells the story of a man who drives a snow plow as his occupation but drives a Volkswagen to his work.

Two Johnson & Johnson Band-

Aid commercials won a second prize for Young & Rubicam. The first shows a child running on a beach; the second a child running on a playground. The films give stress to the words "kiss it with a Band-Aid" and if you haven't seen them, you don't watch television!

Other Venice awards to U. S. commercials included five "diplomas of recognition." Doyle, Dane, Bernbach received two diplomas: one for its 60-second Polaroid entry, *Sleeping Boy*, the other for a Laura Scudder Potato Chip *Boy Scout* commercial.

The Campbell-Ewald Company took home a diploma for its *Canon Balls* entry, sponsored by Chevrolet trucks and MPO Video-tronics, Inc. was another diploma winner as its *Sidewalk Cafe* commercial on White Owl Cigars (General Cigar Company) won this honor.

Last of the five diploma awards went to Leo Burnett Company, Inc. for a Joseph Schlitz beer spot titled *Pierre Skater*.

The International Advertising Film Festival had its origins in the theater-screen advertising commercial medium and films for that audience are dominant among its European entrants. U. S. screen advertising films won only one

when industry
buys audio-visual
equipment the
screen, most
often, is

DA-LITE

For important conferences, the Da-Lite projection screen at General Electric plays a useful role. Out of sight when not in use, the electrically operated screen lowers automatically at the touch of a button. Superb reproduction of projected pictures on Da-Lite's unique White Magic II* Chemi-Cote* glass beaded surface is further assurance of effective visual presentations.

Experts in the audio-visual field recommend the Da-Lite Electrol for unsurpassed performance. Electrols have been giving trouble-free service for over 26 years.

Da-Lite Electrol screens are available in a wide selection of sizes to fit your needs. They can be recessed in the ceiling or installed on wall or ceiling. Choose a Da-Lite screen—get the *Big Difference*—and the difference costs you nothing.

Write for specifications, prices and name of nearest franchised Audio-Visual dealer.

Da-Lite Screen Company, Inc., Warsaw, Indiana

perfection in projection since 1909



Shown is the 8 ft. electrically operated Da-Lite Electrol® projection screen installed recently in a conference room in the Apollo Support Department of General Electric's Daytona Beach plant.



second prize and a single diploma in the 12 awards categories for theatrical ad spots.

The U. S. cinema ad film winners were: Campbell-Ewald, with a second prize award for its film, *Pinnacle*, for the Chevrolet Motor

Division; a diploma of recognition went to Gerald Schnitzer Productions for its entry, *Frozen Action*, also sponsored by Chevrolet.

Next year's event will return to Cannes, France where the program is held on alternate years.



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NEWS OF STAFF APPOINTMENTS AND A-V INDUSTRY DEVELOPMENTS



James R. Phillips, Jr.

Colburn Associates Appoints J. R. Phillips Head of Sales

James R. Phillips, Jr., is now general sales manager of John Colburn Associates, Inc., Wilmette, Illinois and its affiliate, McClure Projectors. The appointment was made last month by president John Colburn.

Phillips will be responsible for advertising, marketing and sales of both companies. Well known in the field of audio-visual communications, he was, until recently, visual communications training director for the Technifax Corporation and has been supervisor of the presentation section in the General Electric Polaris Missile Fire Control Program.

Currently active in the American Society of Training Directors and its Illinois' group, the new Colburn sales chief has appeared on WTTW, Chicago educational television station and in talks to members of the American Management Association, Institute of Radio Engineers and the Association of Technical Writers and Publishers. The 31-year old native of Rutland, Vermont now resides in Des Plaines, Illinois with his wife and three children.

* * *

Color Service Company Names R. C. Rheineck Chief Engineer

Robert C. Rheineck, formerly photographic engineer with the Columbia Broadcasting System, and American Broadcasting Company, has joined Color Service Company's staff as chief engineer in the New York lab.

* * *

Joins Wilding in San Francisco

Thomas Gleason has joined the San Francisco office of Wilding, Inc. as art director. Gleason has been a print and TV art director in the San Francisco office of McCann-Erickson for the past seven years.



Robert S. Throop, Jr.

Top Exec Posts for Throop, Hilliard at Geo. Colburn Lab

Two top executive appointments were announced last month by the George W. Colburn Laboratory, Inc. in Chicago.

Robert S. Throop, Jr. is the new sales manager for the company.



Allen Hilliard

His responsibilities include all lab sales planning and supervision throughout the midwest. He will make his headquarters at the company's 164 North Wacker Drive building.

President George Colburn has also announced that Allen Hill-

ard, a member of the lab organization since 1955, has been named technical information and public relations director. He previously served as a film editor and writer in the Producer Services Department until he was appointed laboratory consultant in 1958.

Both appointments are part of an expansion program being carried on by the company.

* * *

Niles Names Gwen Chandler as Studio's Production Stylist

New head stylist at the Fred A. Niles Communications Centers, Inc. is Gwen Chandler, who locates at the company's Chicago studios.

Studio president Fred A. Niles notes that Miss Chandler will



Niles stylist: Gwen Chandler

serve as consultant to the entire production department "to assure impeccable taste in settings, wardrobe, make-up, hair styling, etc., primarily in television commercial films but also in other work."

She has been associated with a top Chicago interior decorator and recently produced and coordinated Chicago fashion shows. Miss Chandler has also worked in theater, radio and television, both in Chicago and New York, as a model and actress. A recent selection as one of Chicago's "Ten Best Dressed Women" matches the national recognition given her own home interior which she designed.

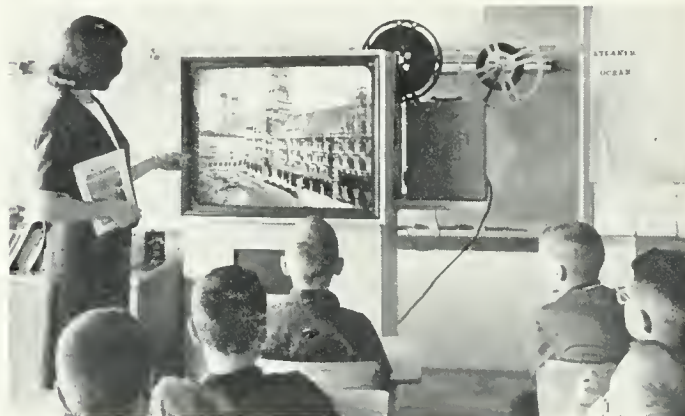
* * *

Technicolor Growth Brings Promotions Among Key Execs

Expansion of the Motion Picture Division of Technicolor Corporation throughout the world has brought the announcement of personnel promotions within that company by president Melvin Jacobs.

Paul Fassnacht, former Technicolor v.p. in charge of production, has been made vice-president in charge of International Operations. He is serving his 35th year with the company.

A. P. (Al) Lofquist, Jr., former



This photograph was made in an undarkened room. Notice the brilliant clarity of the film being shown.

AV rear projection cabinets immediately improve your audio-visual program

A typical owner reports that AV rear projection cabinets gave his audio-visual program new vitality and effectiveness. It's because this new teaching aid makes using films so much simpler and more economical.

Users frequently find that they can afford more and better films when they must bear no longer the expense of fitting out darkened visual aids rooms. Directors of audio-visual programs notice that teachers are more willing to schedule films when they can use this compact, easily managed projection equipment.

The AV cabinet is completely self-contained with your projector installed and a big speaker built in. It goes into action quickly, and, just as quickly, stores away. Since it operates anywhere, instructors are able to preview films well in advance and at their convenience.

"Custom-made" quality for reliable performance
The AV rear projection cabinet

gives you a distortion-free, 22" x 28" picture on a new Polacoat non-glare screen. Cabinet accommodates most projectors. Exclusive Buhl built-in lens (optional at \$50.00 extra cost) provides full-screen presentation from projectors with two-inch lenses and larger, including slide and filmstrip projectors. Cabinet rolls easily from room to room on 5-inch casters.

Standard AV cabinet price: \$180.00 f.o.b. factory. Add \$6.00 for riser to accommodate Bell & Howell projectors. All modifications made at factory prior to delivery.

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lant manager for the Division, is now production manager and assistant to Fassnacht. R. W. Bachmayer has been promoted to assistant plant manager to plant manager of the Motion Picture Division in Hollywood.

Malzacher Becomes Treasurer of Radiant Manufacturing Co.

Thomas L. Malzacher has been named treasurer of the Radiant Manufacturing Corp., Morton Grove, Illinois. The appointment was announced by Robert Silberman, executive vice-president of the international screen maker.

Malvin in New York Move

Ben Selvin Enterprises, U.S. distributor of the Chappell Recorded Music Library of London, has moved to new offices at 117 West 46th Street, New York.



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SIGHT & SOUND

Camera Mart Expansion Move Nearing Completion in N. Y.

Remodeling and expansion of facilities of The Camera Mart, Inc., New York City, underway for the past six months, has been virtually completed, according to Camart president "Chick" Hyman. The professional motion picture equipment firm now occupies all four stories of their building at Broadway and 60th Street in Manhattan, has tripled its working space to approximately 12,000 square feet.

Office quarters, equipment maintenance and repair departments have been enlarged and additional facilities provided for lighting and sound recording equipment. The company's manufacturing area has also been increased. Accessories as well as custom-built products are designed and produced here under the trade name of Camart Products.

The facility, now known as the The Camera Mart Building, is located at 1845 Broadway, in the Columbus Circle-Lincoln Center area.

Manhattan Effects Develops New "Double-Eight" Technique

A new technique for the preparation of "Double Eight" internegatives has been developed by Manhattan Effects, a New York optical service firm. This involves shooting in both b/w and color from either 35mm and 16mm originals to double eight stock from A, B, C, or more rolls.

According to Bernie Barnett, Marketing Manager, this method will provide new economies to the motion picture industry for 8mm films.

Manhattan Effects is a newly organized optical service, set up by Bernie Barnett and Chuck Robbins, owners of Manhattan Color Laboratory, which has been servicing the slidetfilm field for the past 14 years.

Friden Installs Computer at Sponsors Film Service, N. Y.

Sponsors Film Service, an associate company of Gerald Productions, New York, has installed an electronic computer designed by the Friden Company to handle the work involved in the company's print procurement and film storage operations. The company is active principally in the procurement, shipment and storage of TV commercials.



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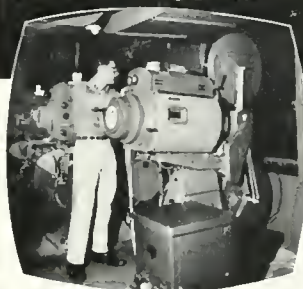
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Flat base of new Arriflex-16Q has two tripod sockets for balance and "correct" attitude.

Unveil New Arriflex 16-Q at Industry Film Producers Show

The new Arriflex 16-Q camera was introduced to film makers at the recent Industry Film Producers Association 5th conference in Anaheim (see pages 43-48) by the Arriflex Corporation of America.

The model "Q" designation was cited for these qualities: It stands for "Quiet" — the camera with a loaded 400-foot magazine produces only 31 db measured with a General Radio Noise Level meter at three feet. It also stands for "Quick" through the use of the quick-change magazine (similar to Arri's 16M) which permits loading in mere seconds.

Finally, the maker notes, the "Q" includes "Quality" and the new model has retained the rugged characteristics with which Arriflex has established a world reputation.

The Arriflex 16Q, complete with its special 400 ft. magazine, governor controlled motor and blimped Angenieux 12 to 120 zoom lens, weighs only 16 lbs. This self-blimped camera also has its lens in a blimp-housing to prevent noise from being radiated. This also serves to protect the delicate zoom lens from external damage as well as dust and rain.

The "Q" optical system differs significantly from other Arri-16 cameras. The mirror-shutter is farther forward from the finder aperture; ground glass is located near the mirror. The "Q" has the same balanced butterfly-type mirror reflex shutter; its 180-degree opening gives an exposure time of 1/48 sec. at 24 fps. Further important details are available, together with basic cost and accessory data, from the Arriflex Corp. of America, 257 Park Avenue South, New York, New York 100-10.

SEND EQUIPMENT DATA REQUESTS TO OUR READER SERVICE BUREAU

New AUDIO-VISUAL Equipment

Amega's New Magnetic-Film Sync Sound Recording System

The Amega Corporation, Sun Valley, California, has announced a new magnetic-film synchronous sound recording system, its Model A-1. A single carrying case contains the complete record play-back system.

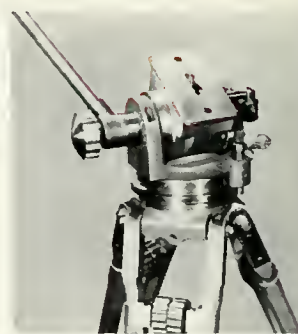
Use of plug-in modules containing circuitry for the bias oscillator amplifier, record amplifier, microphone pre-amplifier and play-back pre-amplifier is an unusual design concept. Other features include a four-digit footage counter (chain interlocked with the synchronous drive motor); removable head cover and instrumentation type split-apart 1200-foot reels. For complete technical data write:

Amega Corporation, 11817 Wicks Street, Sun Valley, Calif.

F&B Ceco "First" is the New Pro-Jr Fluid Head Tripod

The first new product developed by F&B Ceco, Inc. is the Pro-Jr Fluid Head Tripod, designed to accommodate such cameras as the Cinevoice, Arriflex 16 and 35mm, Eclair NPR and others up to a total weight of 30 lbs.

Silicone damped head utilizes the latest silicone fluid formula and is designed to operate with 100% efficiency in temperatures varying from 20 degrees below zero to over 120 degrees Fahrenheit. Other new features include a positive grip locking device which cancels all drift possibilities, per-



Pro-Jr Fluid Head Tripod

mits absolute rigidity in the locked position. There is also a new combination camera balancing and tightening lever never before used on this type of equipment. The head fits any Pro-Jr Tripod. Total weight is 7 lbs; tilt: 50 degrees, both directions. Head cost (only) \$350. Regular deliveries began on July 1st.

News of Projection Equipment

☆ The annual "Trade Fair" pages, beginning on 37, bring readers the news of late model projectors.

HPI Has New 8mm Wide-Angle Lens for Kodak Automatic 8

☆ A new, fully-corrected wide angle lens for use with the Kodak Automatic 8 Projector has been announced by the Industrial A V Division of Hudson Photographic Industries, Inc., Irvington-on-Hudson, N.Y. The new lens is available in a mount that replaces the existing standard lens in Kodak Automatic 8 without modification. It is a complete lens system — not a supplement.

The HPI 8mm wide angle lens is said to give images without distortion, loss in color or definition. It has been especially designed for rear projection use with the HPI Groupshow, Telescreen, and similar screens.

An unusually short focal length (7 mm) enables a projector equipped with the HPI wide angle lens to be used with rear projection screens on one desk or a single projector table. For example, when used with the HPI Groupshow Junior, the entire space occupied by both projector and screen is less than 24 inches long. The image can be viewed by an audience of up to 30.

For the business film user, the HPI wide angle lens permits a simple-to-operate rear projection display right on the client's desk. It is available from franchised dealers at \$28. The lens can be fitted to other 8mm projectors on special order.

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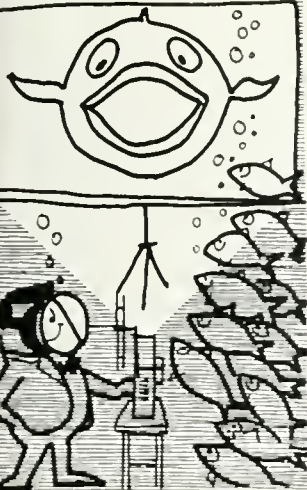
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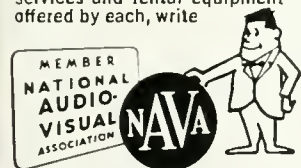


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BUSINESS SCREEN INTERNATIONAL

Norwegian Industrial Groups Hear Talks by AEG Film Chief

Guests of the Norwegian "Studieselskapet for Norsk Industri" heard Dr. Hans Schaller, film chief of the AEG, Frankfurt, West Germany, at one of three lectures delivered recently on the subject: "Industrial Film — a Way to the Public."

Dr. Schaller reports that interest in the industrial film medium is keen in Norway and that production efforts in other countries is followed closely. There are strong indications of increasing output of business industrial films, especially in export industries such as aluminum and paper-making.

The West German leader in business film activity expressed the hope that industrial film conventions would be held in Norway in the near future to give added impetus to that country's film activities. Three AEG color films, *Movement in Three Phases*, *In Nine Minutes* and *Kahl* were warmly applauded.

300 Dutch Business Leaders View Prize Industrial Films

Our Netherlands' correspondent Kerst Blaauw reports on the recent showing in The Hague of prize-winning films from the 4th International Industrial Film Festival held in Madrid last fall. Over 300 Dutch business executives were in the audience at the Seinpост Cinema.

Host for the screening was Dr. Braat, president of the Technical Film Center, Holland's specialist industrial film distributor. In his introduction to the program, Dr.



TFC's Dr. Braat addresses audience of business leaders who attended showing at The Hague.

Braat cited the advantage of including the film medium as an integral part of the information program within industry.

* * *

Shell Netherlands Premieres "Chemie" on Chemists' Work

Shell Netherlands held press showings in Amsterdam and The Hague last month for an impressive new color film, *Chemie* (Chemistry). In the new 25-minute picture, viewers are shown the relation of the chemical industry in everyday life, taken into modern chemical laboratories.

George Sluizer, who directed the fine Shell film *Hold Back the Sea*, has done an equally impressive job for the producer. Multi-film of Hilversum. Cameraman Pim Heytman is credited with excellent photographic quality. The new film's objective is to give "an artistic impression of the climate in which the chemist works and of the intriguing world in which he lives."

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3" Tri/Wide wide angle lens for 3" x 4" lantern slides.

Long focus lenses for nearly all filmstrip and 35-mm slide projectors, in 1/2" steps from 5 1/2" to 11" E.F.L.

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These EVENTS Made News:

(CONTINUED FROM THE PRECEDING PAGE 32)
try, including many of the company's dealers attending the NAVA Convention, were present in the Bal Tabarin at the Sherman as Radiant also celebrated its 25th anniversary in the field.

* * *

Neal English Becomes National Director of Public Information for the Red Cross

Neal English, until recently assistant director for audio-visual activities at Red Cross National Headquarters, was named national director of public information on July 1st. He succeeded Roy E. Johnson, long active in the audio-visual field, who retired on June 30th after nearly 30 years of Red Cross service.

Since 1960, when English came to the Red Cross, the organization has re-emphasized "star" spots, made greater use of color in its annual TV films and divided its report film into varying TV time segments. Radio-TV disaster coverage has been increased. Under his supervision, too, a series of three disaster films was created as a public education project.

The Red Cross' p. r. director came to national headquarters from Cincinnati, Ohio where he served concurrently as director of community relations for that city's Red Cross Chapter and as associate director of public relations for the Area United Appeal. His film experience includes service with Hallmark Productions and he is a member of the Public Relations Society of America.

* * *

National Committee Names 15 U. S. Films for Fifth Int'l Industrial Film Festival

The 15 motion pictures which will represent the United States at the 5th International Industrial Film Festival to be held in London, England on November 2-6th have been named by a national screening committee working in cooperation with the National Association of Manufacturers.

Titles, sponsors and producers of the American entries are as follows:

Adventure in Color, sponsored by the Pittsburgh Plate Glass Company and produced by Dynamic Films, Inc.

America's Cup Races, 1963, sponsored by Thomas J. Lipton, Inc., and filmed by Agnew Fisher.

Area of Action and Tomorrow Today, sponsored by the IBM World Trade Corporation and produced by Film Enterprises, Inc.

First Aid Now, sponsored by Johnson and Johnson and produced by MPO Productions, Inc.

Forged Hardened Steel Rolls, sponsored by the Bethlehem Steel Company and produced by Audio Productions, Inc.

The Magic Mirror, sponsored by Hallmark Cards, Inc.

Man the Manager, sponsored by Pan American Airways and produced by Henry Strauss & Company, Inc.

Metal Bandsawing Tips and Techniques, sponsored by Simonds Saw & Steel Company



Narrator of nine stockholder report films for Beatrice Foods Co., Chicago, the veteran television commentator Fahren Flynn (ctr) received plaque from president William G. Karnes (left) during company's annual meeting in Palmer House on June 1st. At right: Dr. George Shadwick, director of technical services and of Beatrice film program.

and produced by Bay State Film Productions, Inc.

Methods, Money and Maps, sponsored by the Procter & Gamble Co.

Miles Over Water, sponsored by the Louisiana Department of Highways and produced by Avalon Dagget Productions.

A Spark in Time, sponsored by Champion Spark Plug Company and produced by Portafilms, Inc.

The Spirit of America, co-sponsored by the Shell Oil Company and Goodyear Tire & Rubber Company; produced by Spotlight News.

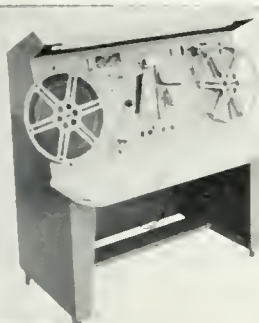
Story of duPont Elastomers, sponsored by E. I. duPont de Nemours & Company, Inc. and produced by Audio Productions, Inc.

With Care and Concern, sponsored by The Upjohn Company and produced by Parthenon Pictures, Hollywood.

These annual International Industrial Film Festivals are sponsored by Confederations of Industry on the Continent and in Britain. The British Industrial Film Association is in charge of arrangements for the program in London.

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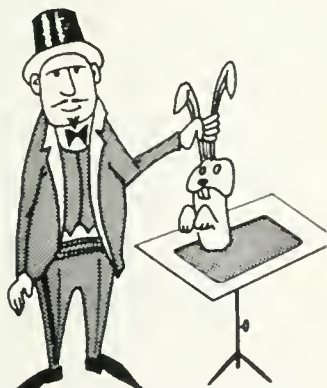


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THE EDITORIAL VIEWPOINT:

(CONTINUED FROM THE PRECEDING PAGE 10)

national Film and TV Festival, sponsored by Industrial Exhibitions, Inc. the entry fee which must accompany your original form is \$50 for either "industrial" or "public service TV programs."

We hope this answers many reader inquiries about the widely-ranging differences in cost between the growing number of such events. In the latter case, the New York Festival mentioned is a strictly *commercial* proposition. But we do sincerely believe that no sponsor or producer should lay down \$50 without full and frank disclosure of the names and qualifications of the people who lend their authority as judges to the award he may expect to receive. Industrial Exhibitions, Inc. should provide such information on request to all entrants.

* * *

The Jam Handy Organization Helps Create a Manual on "Audiovisuals in the Church"

We commend The Jam Handy Organization for "editorial and design assistance" given the Audiovisual Council on Public Information, Inc. in the preparation of an excellent new manual for leaders in the church field, titled "Using Audiovisuals in the Church."

Within its colorful and illustrated 16-pages and covers are a multitude of useful facts to help pastors and Christian educators on the proper use of films. Copies are being made available to audiovisual dealers, religious film producers, distributors, etc. at extremely low cost for nationwide dissemination.

Jamison Handy's great personal interest in and dedication to Christian education and the advancement of the religious film field has once again made a truly useful contribution for the benefit of all concerned. Stanley G. Hansen, Chairman of the Religious Council of the National Audio-Visual Association, expresses the sentiments of all of us when he says:

"I am really excited about this new, king-sized promotion tool to help sell audio-visuals to the churches. I think you will agree with me that this manual can accomplish a great deal. The response you will receive when using this material will make you proud . . ."

* * *

"Project Discovery" at Shaker Heights School Will Measure Impact of Films in Curriculum

A school system, an educational film producer and a projection equipment manufacturer have joined in a unique three-year research and "discovery" alliance for teaching-learning study, according to Dr. Donald G. Emery, superintendent of schools at Shaker Heights, Ohio.

The study, which is being endowed by contributions of materials and equipment by Encyclopaedia Britannica Films, Inc. and the Bell & Howell Company, will note the impact that a vast component of filmed instructional materials, installed in a single elementary school building (Mercer School), may have on the

(CONTINUED ON THE FOLLOWING PAGE 63)

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Wheelock Productions, N. Y., to Offer Producer Services

☆ A new organization has been formed in New York to provide a wide variety of services for film producers — particularly for film producers from other parts of the country.

Eli Wheelock Productions, Inc., a subsidiary of Willard Pictures, Inc., will offer New York facilities, connections and services ranging from complete productions to simple lab contacts. It will operate as a completely separate company under officers: John M. Squiers, Jr., president, Frank Brittain, vice-president, and David Teske, production manager.

Currently, the firm is doing work for five out-of-town producers, ranging from talent procurement to complete production of a \$70,000 motion picture.

Wheelock Productions is also active in procuring a wide variety of services for several major exhibitors at the World's Fair, including talent, technical and maintenance personnel.

* * *

TURTLETAUB AND MOSS: (CONTINUED FROM PAGE 24)

business, Turtletaub & Moss has completed ten motion pictures, ten sound slidefilms and ten complete sales meetings for such clients as Pepsi Cola, Sunoco, Paramount, 20th Century-Fox, General Acceptance, Nestle and Bulova.

* * *

SOUTHERN EQUIPMENT CO: (CONTINUED FROM PAGE 36)

24 positions in the 80-slide Carousel magazine are filled with black slides, and the sound tape is adjusted so that the slides change as rapidly as possible to bring the magazine around to the beginning of the presentation again. However, Eberts is considering replacing the black slides with a sales message, or extended introduction to the presentation.

"Audiovisual presentations are particularly valuable to any firm that manufactures custom equipment," Eberts said. "Even if a customer comes into our showroom, looks over our products, then goes through our plant, we are often unable to show him an item much like the one he needs. But, chances are we have manufactured and installed one similar to it, and captured it on a color slide."



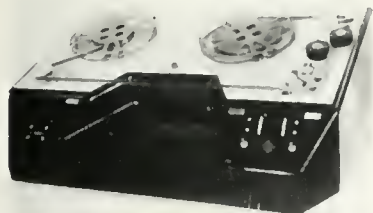
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THE EDITORIAL VIEWPOINT

CONTINUED FROM PRICING PAGE SIXTY-ONE

learning behavior of over 700 boys and girls, kindergarten through the sixth grade.

In launching what he calls "Project Discovery," Dr. Emery made clear that no abrupt changes will be made initially in the Mercer curriculum.

"We are in a most remarkable position of placing a wealth of quality filmed materials in the hands of quality teachers who use a modern curriculum. *Project Discovery* offers a controlled situation for investigating additional ways in which pupils gain knowledge, learn attitudes and develop skills," Emery stated.

A film library of approximately 500 sound motion pictures and 1,050 filmstrips in all "K-6" subject areas will be installed by Britannica Films this summer on extended loan to Mercer School.

In turn, Bell & Howell is equipping all Mercer classrooms with the company's automatic-threading 16mm Filmosound projector and the newly-developed Autoload filmstrip projector without cost to the school for the duration of the study. Several small library conference rooms will also be equipped with projection facilities. Installation of new projection screens, projector tables and delivery of new films and filmstrips as they are released, comprise the audiovisual inventory for *Project Discovery*.

In addition to the initial installation, the education directors of both sponsoring companies — Andrew Scarborough of Bell & Howell and Dr. Wayne Howell of EBF — have announced that the services of their entire research and educational staffs would be at the disposal of Shaker Heights' educators through the duration of the three-year experiment.

"We think of what is happening here in Shaker Heights as a significant step in the evolution of American education, rather than the much-discussed but non-existent revolution," said Dr. Howell in outlining a blueprint for action for the unique project.

"If you give individual pupils, under the guidance of creative teachers, the opportunity to extend their horizons and discover the world at their own pace, using the film medium in much the same manner as library books and other basic resources, we feel sure new avenues will open for personal, self-directed study."

* * *

Animation, Inc. Closes Hollywood Studio

Animation, Inc., headed by Earl Klein in Hollywood since 1954, has closed its doors. Studio was sold to the Westheimer Company, an optical production house.

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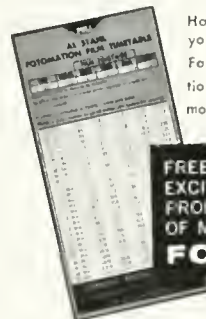
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THE INDEX OF SPONSORED FILMS:

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Carrier Corporation	<i>The Air Around Us</i>	3	64
Clairol Incorporated	<i>The Truth About Haircoloring</i>	8	27
Clark Equipment Company	<i>Wheels of Progress; The Michigan Way to Greater Public Works Economy</i>	3	54
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Consumers Union of the United States	<i>Consumers Want to Know</i>	4	57
Cooperative Farm Credit System	<i>Credit Where Credit Is Due</i>	7	80
Chicago Crusade of Mercy	<i>Decision for Mercy</i>	7	30

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Dawn Bible Students Assn.	<i>The Bible Answers, series</i>	1	208
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Eckrich, Peter and Sons	<i>The Art of Lating</i>	5	54
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Ford Motor Company Marketing Institute	<i>The Hardesty Case</i>	3	40
French Government Tourist Office	<i>France, With a French Accent</i>	5	40
Freedom Center, Knott's Berry Farm	<i>The True Revolution, ssf.</i>	3	41
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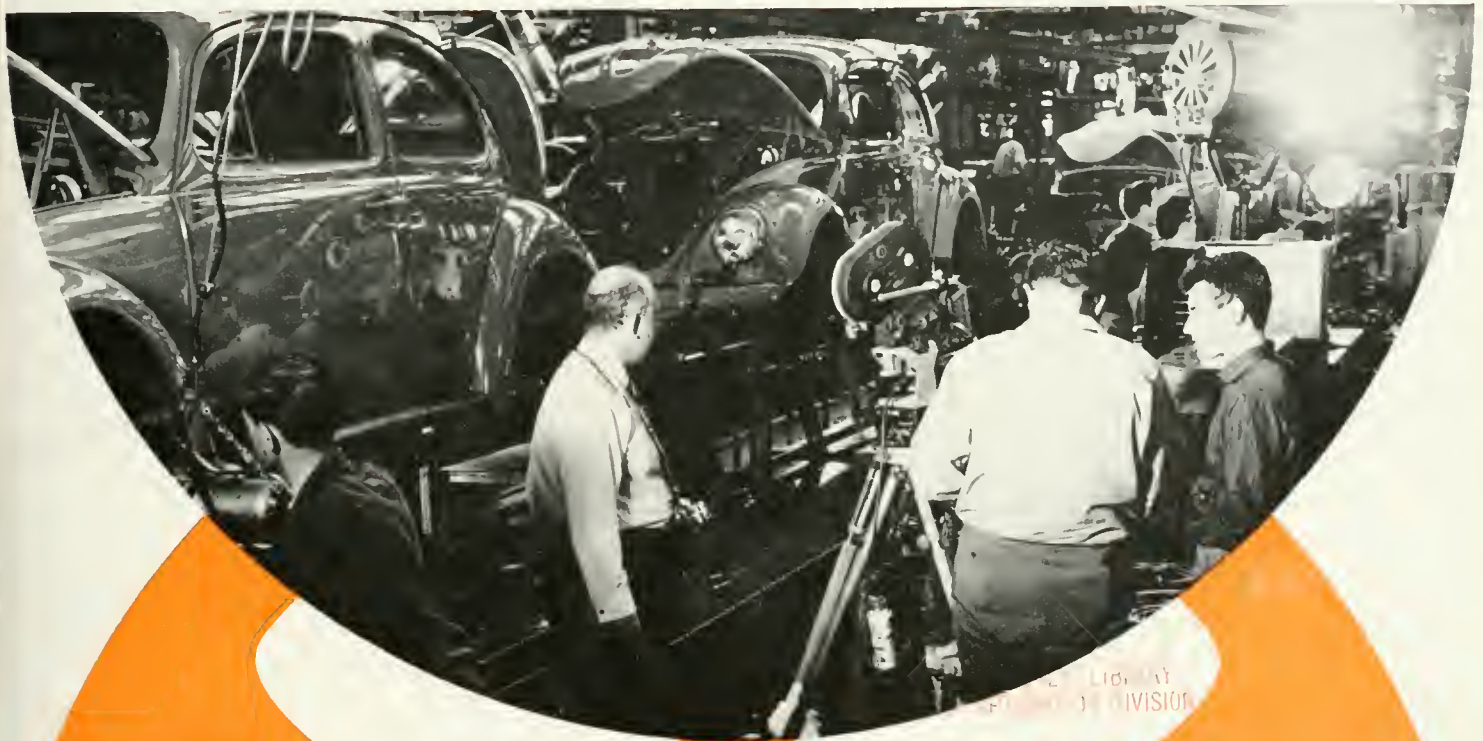
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MAGAZINE • TOOLS AND TECHNIQUES FOR AUDIO & VISUAL COMMUNICATION



SEP 1 1964

No. 5

VOLUME 25 • 1964

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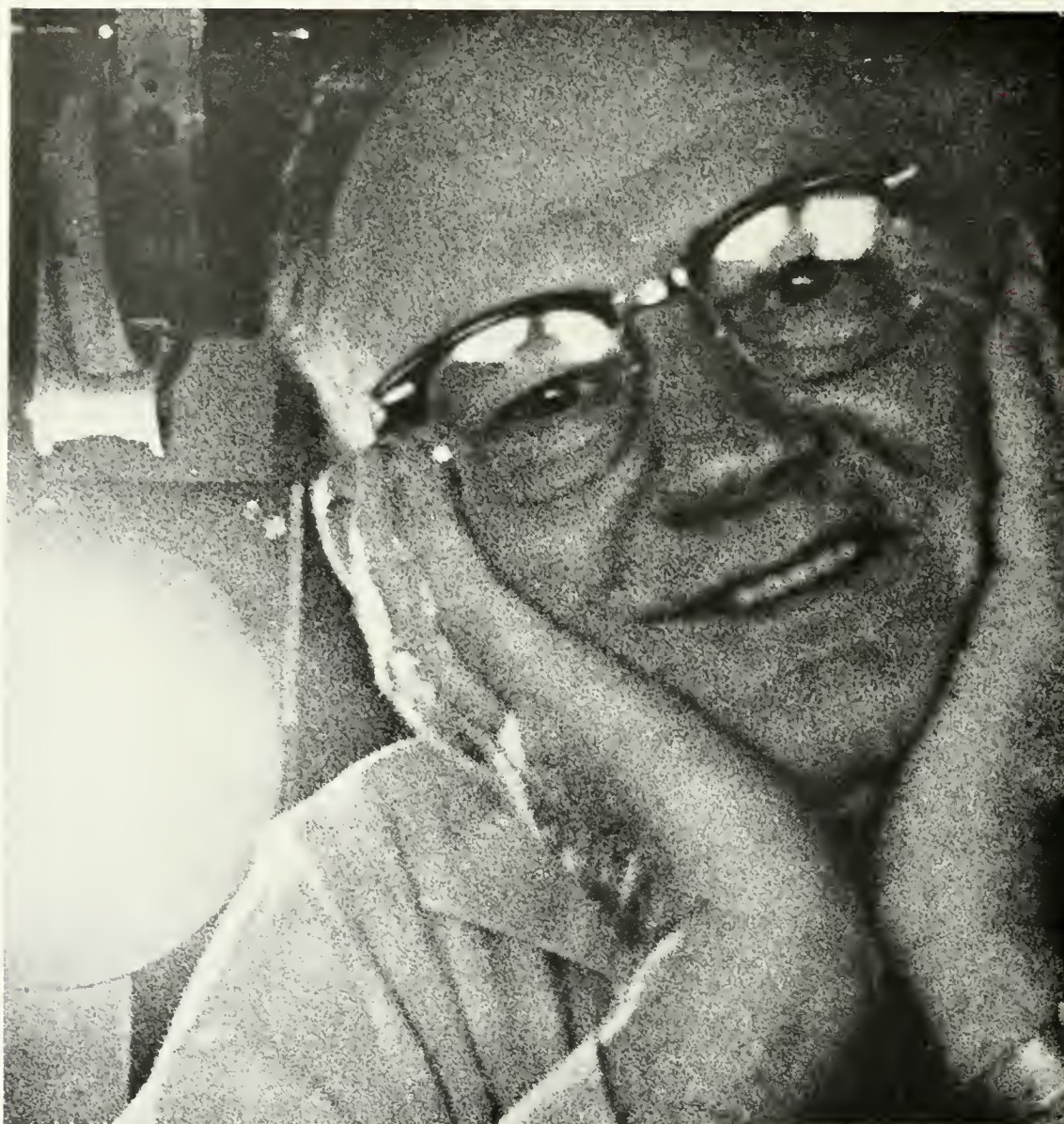
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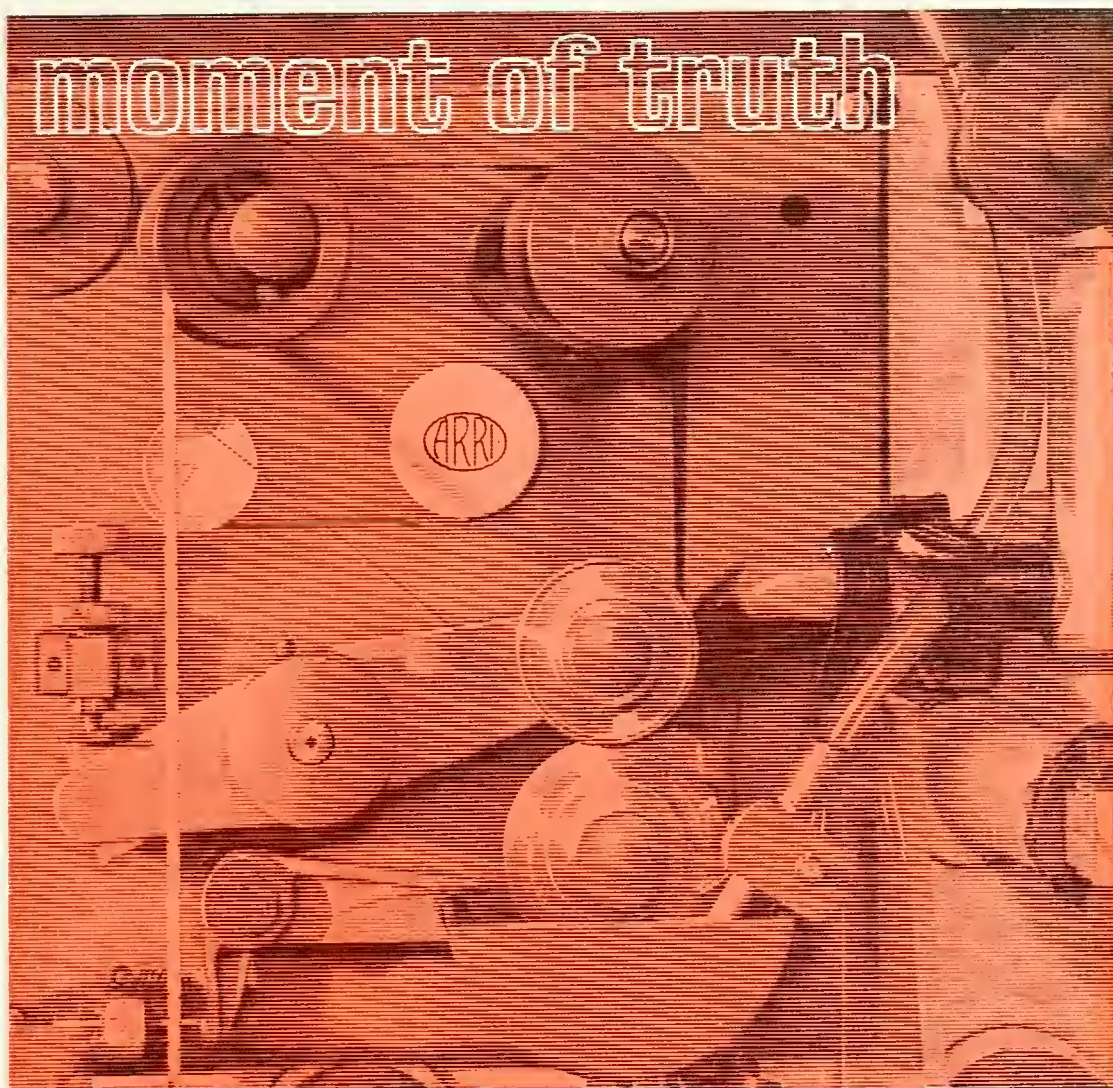
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Society for Advancement of Management to Honor Films

☆ Recognition of the key role of films in management programs will be a highlight of the 19th International Conference and Exposition sponsored by the Society for the Advancement of Management when that group meets at the Americana Hotel in New York City, October 14-17.

An International Management Film Festival, to be held in conjunction with the Conference, will present awards in several categories for "the most outstanding documentary, industrial and educational motion pictures related to the science of management."

Dr. Henry A. Singer is executive director for the Society. Inquiries concerning the Film Festival should be addressed to his office at 16 West 40th Street, New York, N. Y. 10018.

* * *

Accept Entries to October 1 for Int'l Film & TV Festival

☆ Deadline for film entries to the 4th International Film & TV Festival of New York has been extended to October 1. According to Herbert Rosen, president of Industrial Exhibitions, Inc., sponsors of the annual event, the deadline extension applies to all four categories of Festival media including industrial films, public service television programs (including single films and series); and slidefilm presentations.

The festival is slated for the New York Hilton on October 21-23. The three-day program includes seminars and workshop sessions (Industrial Film & A-V Exhibition section). An orientation seminar "Selling Your A-V Program to Top Management" has been announced under the co-chairmanship of Charles Corn, president of Admaster Prints, Inc. and Porter Henry, president of Porter Henry & Co., Inc.

Elements of this seminar are being set to illustrate and prove that management will allocate budgets for audio-visuals when results are shown. Methods of measuring results in "before and after" figures and demonstrations on "how to get the most out of an A-V budget, getting management approval for a planned program, etc." are mentioned in the advance program notes.

Among other authorities scheduled to appear on the festival program are Harry Wayne McMahon,

international advertising consultant, who will discuss (and show) examples of "Breaking the Language Barrier in International TV Advertising," giving examples of new non-verbal techniques.

An extensive display of the latest in a-v media and equipment as well as services will be included in the exhibit area at the New York Hilton.

Further details, entry forms and the complete program are available from Industrial Exhibitions, Inc., 17 E. 45th St., New York, N.Y. 10017.

* * *

Wilding, Inc. Names Directors at Board Meeting in New York

☆ Meeting on August 19 at the Drake Hotel in New York City, directors of Wilding, Inc. have elected three new members to the board of that national communications' company.

Joining the Wilding board are Dr. John K. Kough, former executive vice-president of Science Research Associates, Inc.; and Daniel B. Gallagher and William R. Winn, both vice-presidents of the parent company, located at its Detroit office. The present board also includes president H. Williams Hamner, executive vice-president Clinton B. Hatcher; Robert C. Ausbeck, assistant to the president; and Wallace Flower, partner of William Blair & Co.

In other actions, the Wilding board confirmed the appointment of Donald P. Smith as a vice-president in the company's New York office and John Long as a vice-president at Detroit. A 10¢ per share dividend was declared for the second quarter of 1964.

The New York meeting enabled all board members and Wilding guests, including various underwriting group representatives to attend the 1965 Ford Announcement Show at the New York Coliseum. The three-hour musical show was produced for the Ford Motor Company by Wilding, Inc.

* * *

N.Y. Film Producers Assn. to Screen TV Spots Monthly

☆ The Film Producers Association of New York will begin to hold monthly screenings of current TV commercials starting in the latter part of September at the Preview Theatre, 1600 Broadway.

The FPA's executive board believes this will allow various seg-



MAYBE WE'RE NUTS

But we're trying a new way to birth a movie. Maybe it will work, or maybe it will be just a new way of driving over the fiscal cliff. But — We've decided that when our staff feels strongly about a picture idea, we'll put our money where our claims are and make the picture on our funds — to be offered for sponsorship not as a paper idea, but as a completed answer print... ready for your credit titles, with you-the-Sponsor knowing exactly what it can do for you.

"Holiday for Bands" was born this way; most successfully: check Modern T P S or the American Oil Company.

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"UNDER YOUR HOOD" FOR WOMEN AND YOUNG DRIVERS (11 minutes, 16mm EK Color, Sound)

As the narrator says, "If you know just a few fundamentals of What Makes Your Car Go, you're less likely to get caught in embarrassing situations, you'll make better sense to mechanics, save money on your repair bills, get more m.p.g. out of your gas, and become an Authority to your less versed friends." The film uses models, cutaway chassis, road scenes and sharp-styled animation to present the major systems of the engine, drive-train and brakes, identifying the parts that concern the driver and showing what they do.

If your company may be interested in exclusive sponsorship rights to either of the above, phone us for the answer print.

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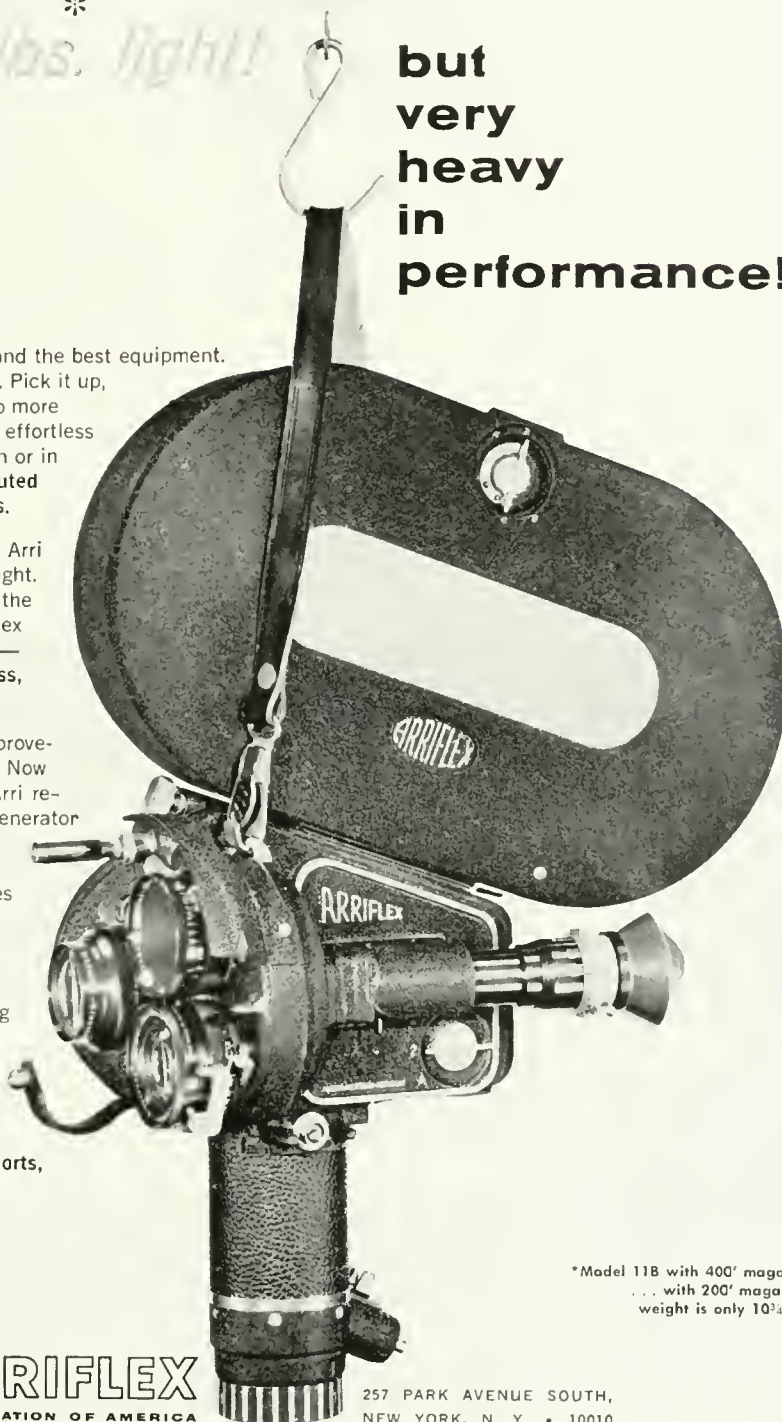
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newsreel:

(CONTINUED FROM PAGE SIX)
ments of the industry to keep abreast of such factors as new trends, techniques, growth or decline of color, more or less talent, voice-over or on-camera sound, etc.

The screenings are principally designed for advertising agency people, department heads, art directors, copywriters and producers.

Only those commercials made by FPA members will be shown, but since this is estimated to be about 70 per cent of the national total, the product on display should be representative.

Screenings will begin at 9 AM and run for about 90 minutes, and then be repeated.

* * *

Lewis Bernhard, Jr. Becomes SMPTE Executive Secretary

☆ Lewis A. Bernhard, Jr. has been named executive secretary of the Society of Motion Picture and Television Engineers (SMPTE). He succeeds Col. Charles S. Stodter, who is retiring after serving the society since 1956. Mr. Bernhard has, until recently,



Lewis A. Bernhard, Jr.

been administrative manager of the society of Plastics Engineers.

Colonel Stodter retired from the Army in 1954 after a 30-year career, the last four years of which he served as chief of the Army Pictorial Service.

* * *

Audio-Visual Institute for Training Directors Oct. 25-30

Industrial training directors will be helped toward more effective use of modern instructional materials at four day-long workshops of an Audio-Visual Institute to be held at Indiana University from

October 25-30th. The program is co-sponsored by the American Society of Training and Development and the National Audio-Visual Association.

The first of the daily workshops will cover slides and filmstrips; the second daily program will include motion pictures, television, audio equipment and graphics. Third and fourth daily programs will consider overhead and opaque projection and the local production of a-v materials.

In addition to the workshops, the Institute will feature two general sessions at which a-v spokesmen will visualize the role of teaching aids in an industrial training program.

"Audiovisuals are playing an increasingly important role in business and industrial training programs," notes James A. Unger, chairman of the ASTD's Audio-Visual Institute Committee, "and this has led naturally to growing interest among training directors in the effective, extensive use of these tools. To meet this growing demand, we have programmed a practical and extensive study of the whole gamut of equipment and materials available today, emphasizing those aids which are most com-

monly used in everyday training situations."

Enrollment in the Institute will be limited to 100 students this year. Both ASTD members and non-members are eligible to enroll though preference will be given members. Inquiries may be addressed to Gordon Bliss, executive director, American Society for Training and Development, 2020 University Ave., Madison 6, Wis. •

* * *

Record Sales and Earnings Bell & Howell at Quarter

Record second quarter sales and a 37 percent increase in operating earnings over a year ago brought a 15 percent increase in net earnings to the Bell & Howell Company for the 1964 period.

Sales of \$46,261,000 established a new record and compared with \$39,095,000 in the second quarter of 1963. First half net earnings of \$1,747,000, up 13 percent, were equal to 40¢ per share.

* * *

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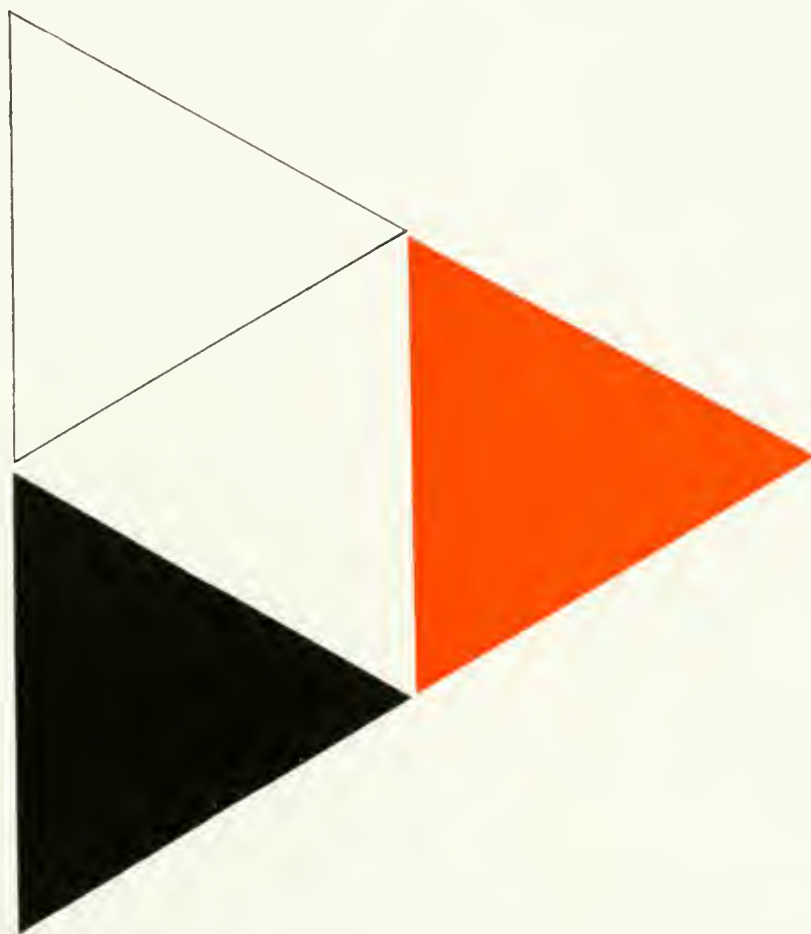
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Camera Eye

THE EDITORIAL VIEWPOINT

SOME 25 YEARS have gone by since the Chicago-based Mills Novelty Company of the late 30's introduced the coin-operated sound-on-film "jukebox" with which at least one member of the Roosevelt family was identified. Mills and the film machine went that-away through a combination of circumstances, not the least of which was the maintenance of what was a comparatively simple type of continuous, repeater-type rear-screen projector. Film also tended to break through brittle hardening of the material and there were apparently all too few qualified repair men out across the country to keep the gadget going.

Europe has taken a hand in this game with in recent years. From Italy came the complex 40-film (three minute subjects) capacity Cinebox and where has that gone?

This year it's the Scopitone, patented by a French company (Cameca Corporation of Paris) and set for marketing to U. S. tavern and restaurant operators by Tel-A-Sign, a Chicago maker of point-of-sale advertising. A. A. Steiger, president of Tel-A-Sign, is quoted as saying that his company hopes to produce 3,000 to 5,000 of the machines in Chicago in 1965 and about 10,000 in 1966. About 200 of the machines have been delivered to date, at a cost of \$3,500 apiece.

The Scopitone contains 36 films, also running about three minutes each. Frequent reports mention that "there is no U. S. competition now" so we can wonder what happened to the Cinebox.

Knowing something of the adamant nature of organized projectionist's locals, organized repairmen in the jukebox field and the royalty problem involved in musical entertainment films needed to fill those 36 slots, we will watch with interest subsequent developments as Scopitone bids for viewers in cafes.

Scopitone: a three-minute film for a quarter.



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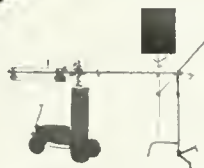
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**In Memoriam: a Brief Tribute
to the Late Frank Arlinghaus**

THE INDUSTRY HE SERVED with great distinction and to which he brought so many progressive innovations in the vital field of sponsored film distribution, will long remember Frank H. Arlinghaus, president of Modern Talking Picture Service, Inc., who succumbed to a heart attack at 62 on Sunday, August 23rd.

The publisher of *BUSINESS SCREEN*, to whom he was friend and counselor since this magazine was born within months of Modern's founding, will always cherish that unanticipated tribute he paid to us at his company's informal dinner party held at Chicago's Hotel Sherman during NAVA's recent 25th anniversary convention last July. Cold type cannot express the warmth which Frank Arlinghaus will forever leave in our heart, as in the hearts of all with whom he worked and served.

We will remember him for his pioneering of both equipment and practices which are now the accepted "standards" among his contemporaries in sponsored film distribution. We will remember him as he brought together that first modest staff with whom he founded his company on its separation from the Western Electric Company in 1937 — and for building the vast network of Modern film libraries which now covers 32 cities of the United States and Canada. It is typical of his thoroughness and belief in maximum quality of service, that all



The late Frank H. Arlinghaus

Pioneer leader in sponsored film distribution

of these Modern libraries follow the same high standards as those laid down for the constantly-expanding New York headquarters operation.

Through his foresight, Modern Teleservice was established as a subsidiary in 1956 to distribute film television programs and commercials. The realization of the needs of the nation's schools for greater use of science films, led to the establishment in 1960 of the Modern

Learning Aids Division. And the vision of this man encompassed the growing international use of the factual film medium. Frank Arlinghaus helped to establish Inforfilm, the first *international* association of sponsored film distributors, in which Modern is the U. S. and Canadian representative.

A graduate of Stevens Institute of Technology in 1924, he joined the Western Electric Company in 1929. In this pioneer phase of sound-on-film (in which the Bell Laboratories and Western helped develop and install sound systems), the ERPI Classroom Film program in which he was one of the executives, he began what was to become his life's work. When the Western Electric separated this activity in 1937, the department he headed became an independent concern under his leadership: Modern Talking Picture Service, Inc.

A devoted father and husband, he found inspiration and guidance in Christian service and was honored by his church. A resident of Rumson, New Jersey, he is survived by his wife, Rosalie; a daughter, Alix-Ann; sons Frank Jr. and John Clemens; brothers Clemens and Rohs; and a sister, Ann. A requiem Mass was given at Holy Cross Church in Rumson on Friday, August 28.

But his monument is the esteem held by all who knew him; the gratitude of an industry to which he brought one of its most vital service organizations and the respect of those who know the high standards with which Frank Arlinghaus has endowed the field of sponsored film distribution. — OHC

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Graphic art captures the colorful history of the printing press from its beginning through modern-day advances in technology. The first movable type is shown as well as examples of the first newspapers. Highlight of the filmstrip is the case against John Peter Zenger and its contribution to the establishment of the freedom of the press. (Showing time: 6 minutes)

"The World At Your Fingertips"

The exciting world of the newspaper is told in this animated sound filmstrip. The newspaper is shown offering something for every family member — the importance of the editorials, the guidance of the index box, the home section, the sports, and the wide variety of entertainment. Key terms are also explained and the benefits gained by the reader are discussed. (Showing time: 6 minutes)

"Newspapers In The Classroom"

A documentation with color pictures of a classroom study plan as it is conducted in San Diego, California. Suitable as a teacher briefing tool, or a student orientation program, the filmstrip points out the wide selection of information available through the local newspaper. Coordination with geography, history, reports, and current events programs is explained and the standards of a classroom newspaper are discussed briefly. (Showing time: 11 minutes)

"Newspaper Tour"

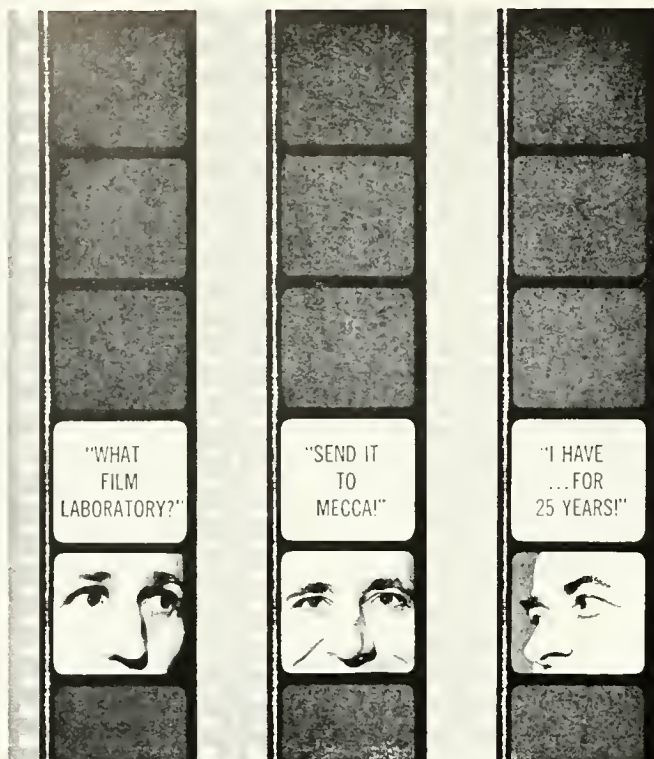
A comprehensive look at the many departments and functions utilized in producing a metropolitan daily newspaper. The newspaper library, the business office, the city room, the composing room, makeup, wire services, editorial conference, advertising departments, cold type, photoengraving, stereotype, press room, mail room, and delivery are all exposed to the camera's recording eye. (Showing time: 15 minutes)

Write to your nearest Copley Productions distribution center for information and prices:

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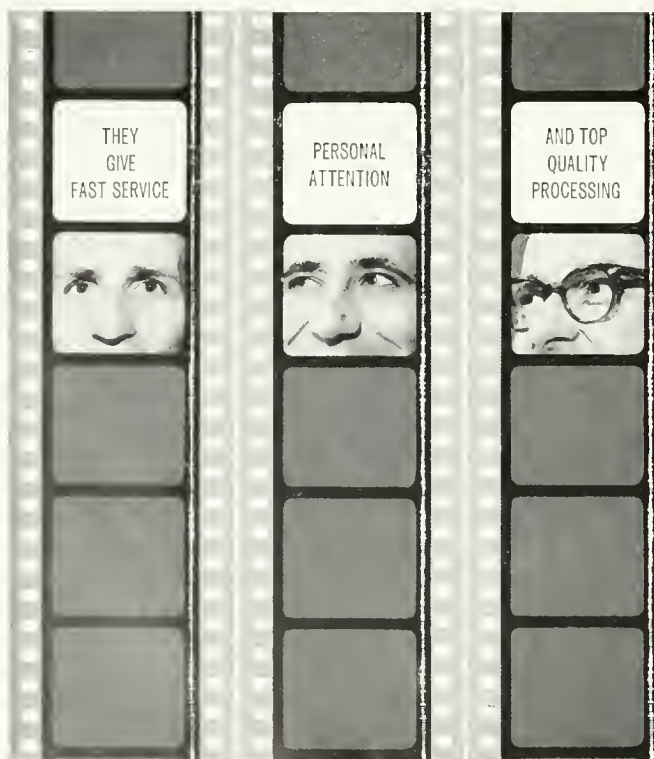
For over a quarter-century, leading film producers have turned to Mecca for the finest 35 mm and 16 mm black and white laboratory services. How about you? Drop in, write, wire or phone for information.

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Affiliated with Byron Motion Pictures, Washington 7, D. C.

FILM CENTER BUILDING, 630 NINTH AVENUE, NEW YORK 36, NEW YORK • CO 5-7676



Scene in the Audio film "Before It's Too Late" featuring Dick Van Dyke.

SAFETY EDUCATION FILM OF THE MONTH

Buckle Up Those Seat Belts

S EAT BELTS SAVE LIVES, the Bell Telephone System believes, and within the near future all of its vehicles will be equipped with them.

But just installing the belts is not worth much in the way of preventing injuries and death if they are not used. The Bell System is instituting a campaign amongst all of its people, and the general public as well, to get them to always snap the belt buckle before turning on the ignition switch.

A new film, *Before It's Too Late*, will play an important part in this program. Starring popular TV entertainer Dick Van Dyke, the picture shows that seat belts are not "sissy" propositions, as some drivers unfortunately still think of them, but good all-around common sense.

Dick Van Dyke tells about a collision he had with a concrete wall. His car was completely demolished, but he escaped without a scratch — because he was wearing a seat belt.

The 13½-minute film, produced in Technicolor by Audio Productions, Inc., has an exciting, modern score and impressionistic photography. It stresses the many positive pleasures of driving, and shows how seat belts are not a nuisance but entirely compatible with family fun on the open highways.

To get down to the specifics of how seat belts work, and what can happen without them, the audience is taken to collision tests conducted by the University of California at Los Angeles. Vehicles, traveling at only 40 miles an hour, collide at a predetermined impact point. Inside are specially instrumented life-

like mannequins of adults and children. Not protected by seat belts, they are shown being tossed about inside the cars as they collide and thrown through the windshield and out of sprung-open doors. All these scenes, shown in startling slow motion, took but the wink of an eye to happen at normal speed.

Robert Yung directed the film for Audio; original music is by Al Gorgoni; and editing by John Barnard.

All business offices of Bell System Companies will make the film available to interested public groups. Theatrical showings and TV distribution are also planned.

SCRIPT WRITERS (FILMSTRIPS)

A leader in the educational field needs experienced film-strip writers. This long established firm, located in Chicago, has openings on their permanent staff and freelance contract.

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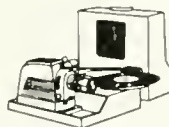
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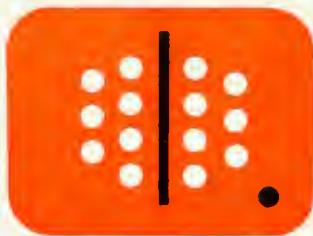
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NATIONAL SURVEY PROBES THE TEEN-AGE MARKET

Teen-Agers Are Film Viewers

A NATIONWIDE SURVEY recently conducted by Gilbert Youth Research, Inc., a leading firm in the youth marketing field, for Modern Talking Picture Service, Inc., has proved conclusively that sponsored films are seen, liked and remembered by teen-agers, and they deliver a strong sponsor identification.

This survey is part of Modern's long-ranging program of probing the viewing, remembering and buying habits of the big American audience. Modern delivers film messages to millions of teen-agers every week and feels that it is important to regularly take the pulse of this market and see what makes it tick.

In the survey, a selected national sample of 1,116 teens — the same group used for Gilbert's weekly Associated Press poll — were asked about sponsored films.

... Almost one-third of the teen-agers have seen a sponsored film within the past three months. (This is considered a high index for free recall.)

... All remembered the name of one or more companies sponsoring a motion picture.

... Nine out of ten teens saw this film at school.

... Over 70 per cent had a highly

favorable opinion of the motion picture viewed.

Other information in the new survey points up the extent of the teen-age market and the tremen-



dous purchasing power it represents. Items:

... Teen-agers are now 22,000,000 strong, 12½ per cent of the population and this proportion is increasing annually.

... They spend \$12 billion a year.

... They play an important role in influencing the direction of the family budget — are strongly affected by advertising.

... Over half of all brides are teen-agers — 500,000 teens marry each year — and start buying.

... And then come the babies!

Modern's *The Teen Age Market*

booklet goes on to tick off many other interesting facts about teens, their wants, their ability to buy, and what sorts of films are best suited to meet this market.

The survey is available on letterhead request only from Modern Talking Picture Service, Inc., 3 East 54th Street, New York 22.

* * *

Film Producers Assn. Asks Agencies to Step Up Payments

☆ A joint committee of the American Association of Advertising Agencies and the Association of National Advertisers met on July 10 to discuss a proposal of the Film Producers Association of New York that agencies pay two-thirds of the bid price for TV commercials production within two days after completion of final photography.

Although no official action was taken at the meeting, general opinion seemed to be favorable to the proposal.

Currently many producers do not receive payments for some time after completion of production. This has led to a situation of some producers having to stall off payments to labs, optical houses and other services, and to require frequent financing through bank loans.

Also discussed at the meeting was the FPA's recent decision to guarantee completion of all TV spots produced by FPA members.



Pilot Productions camera crew on location in Las Vegas, Nevada

MOVIE TELLS 210 DISTRIBUTORS HOW TO DEMONSTRATE NEW PRODUCT

Clark Equipment Company uses a newly produced movie to show 210 domestic and foreign distributors how to put on local demonstrations for prospective buyers of tractor dozers, scrapers and tractor shovels. The 12-minute sound, color movie shows how to stage a full hour demonstration of dozing, push-loading and truck loading with Clark equipment. It also explains the careful ad-

vance planning necessary to put on a successful demonstration. The film, entitled, "How to Demonstrate Construction Equipment" was filmed in Las Vegas by Pilot Productions, Inc., 1819 Ridge Ave., Evanston, Ill. Write for information on how movies can help train your distributors to do a better job of demonstrating and selling. Or, call us collect at DAvis 8-3700, Evanston, Ill.

BUSINESS SCREEN INTERNATIONAL

18 Nations Get Ready for Festival in London

— as reported by European Editor Robinson P. Rigg

Information by former U.P.A. Director, George Dunning.

Nineteen Diplomas and 13 Certificates of Merit were awarded to other outstanding industrial films.

The 15 entries from Britain, their sponsors and producers:

BRITAIN

"Muloorina"

Sponsor: British Petroleum Co. **Producer:** RHR Productions (Film Producers Guild). 35mm, Technicolor, 27½ min.

- The story of Donald Campbell's 1963 attempts on the world land speed record seen through the eyes of an Australian farmer.

"The Bronze Horses"

Sponsor: Ministry of Housing & Local Government. **Producer:** World Wide Pictures for Central Office of Information. 35mm, Eastmancolor, 22 min.

- As part of a drive to encourage the public to accept modernization of urban districts, the film outlines the facilities and grants available for converting substandard domestic property.

"Discovery — Penicillin"

Sponsor: Foreign Office, Commonwealth Relations Office and Colonial Office. **Producer:** T.V. Cartoons Ltd. for Central Office of Information. 35mm, Technicolor, 12 min.

- Sir Alexander Fleming's discovery of penicillin and the subsequent developments in the field of antibiotics.

"Powder and Shot"

Sponsor and Producer: Imperial Metal Industries (I.C.I. Film Unit), 35mm, Eastmancolor, 35 min.

- A reconstruction of the rook shoot from "Pickwick Papers" is shown in contrast with modern sporting shooting practice, using Eley Kynoch cartridges.

"All That Mighty Heart"

Sponsor: London Transport Board. **Producer:** British Transport Films, 35mm, Eastmancolor, 24 min.

- A day in the life of London, seen by London transport.

"The Launching"

Sponsor: The Stock Exchange. **Producer:** James Archibald Augusta Productions. 35mm, Eastmancolor, 29 min.

- The part the Stock Exchange plays in the launching of a public company.

"Mekong"

Sponsor & Producer: Shell International Petroleum Co., Ltd. 35mm, Eastmancolor, 30 min.

- One of the biggest irrigation schemes in the world — 16 nations cooperate to help Cambodia, Laos, Thailand and Vietnam.

"Snow"

Sponsor: British Railways Board. **Producer:** British Transport Films. 35mm, Eastmancolor, 8 min.

- Scenes of trains, people and snow are composed in a kind of choreography and jazz composition.

"Critical Path"

Sponsor: Richard Costain. **Producer:** Richard Costain Film Unit. 35mm, Eastmancolor, 16 min.

- An account of the network analysis system of production programming and planning. Intended for management.

"Polyolefins"

Sponsor: Shell Chemical Co., Ltd. **Producer:** Shell International Petroleum Co., Ltd. 35mm, Eastmancolor, 20 min.

- The decision, research and testing of products manufactured from plastics. Intended for industrial audiences.

"Shutdown"

Sponsor: British Petroleum. **Producer:** Verity Films Film Producers Guild. 35mm, Eastmancolor, 29 min.

- A method to reduce the oil refinery "shut down" times necessary for plant overhaul. Intended for engineers and technicians.

"Frontiers of Friction"

Sponsor & Producer: Shell International Petroleum Ltd. 35mm, Eastmancolor, 20 min.

- An examination of the basic effects of friction and new methods of lubrication. Intended for specialists, students and laymen.

"Introduction to Control"

Sponsor & Producer: Associated Electric Industries. 35mm, Technicolor, 17 min.

- The film defines and illustrates industrial process control principles. Intended for university and sixth form science and engineering students.

"Business Connections"

Sponsor: General Post Office. **Producer:** Ronald H. Riley for Central Office of Information. 35mm, Technicolor, 25½ min.

- Swift and efficient lines of communication are now essential to success in commerce and industry, but all too often there are serious defects in the use of the telephone in organizations of all sizes. Intended for management to improve the internal PBX operation.

"The Team on 204's"

Sponsor & Producer: National Coal Board. 16 and 35mm, black & white, 17 min.

- Successful mechanization of coal-face work depends on good planning and teamwork. The factors involved are discussed on a visit underground. Intended for a mechanization training course for underground workers.

France Chooses Entries at Festival in Rouen

First nation to announce its selection of 15 films to compete is France; George Baigneres reports from Paris:—

"For the seventh year in succession industrial sponsors, producers, observers and journalists gathered in historic Rouen for the French National Industrial Film Festival to present the nation's Golden Leopard awards to the 15 films chosen to represent France in London this November.

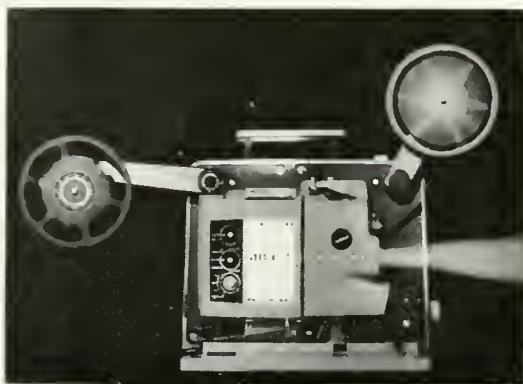
"The annual event provides students of the industrial film movement a chance to compare facts and figures on trends in industrial film utilization and style. Fifty films competed — 24 entered by private enterprise, 26 by France's nationalized industries.

Facts About the French Films

"France's competitive films were made by 42 commercial film producers and 8 in-plant units; 45 were in colour and 44 were shot in 35mm. The average running time for films for general audiences was 19 minutes, for specialist films, 23 minutes. A noteworthy feature about this year's entry was the ex-



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EUROPE'S BEST INDUSTRIAL FILMS OF THE YEAR

(CONTINUED FROM PAGE 17)
tensive use of animation techniques — in 17 of the 50 films."

France is the current holder of the Grand Prix of the International Industrial Film Festivals, won at Madrid last year, and the fifteen films chosen to defend the title are fine examples of imaginative sponsorship and production. In addition to the films listed in these pages, two others deserve special mention; *Veronique and her Cat*, produced for Sud Aviation by Objectifs — and *L'a couleur et la forme* (*Colour and Shape*) a training film for hairdressers, produced by Cineastes Associates for l'Oreal.

France Suggests Product Films

One significant comment emerged from the Festival — many delegates criticised the rules which at present discourage entry of films dealing with consumer products — is that a sign that regulations may be relaxed to include sales promotion films in the International event?

Here are the titles, sponsors and producers of French entries:

FRANCE

"Faust 63"

Sponsor: Commissariat a l'Energie Atomique. Producer: Cinetest. 35mm, color, 14 min. (French).

• Dr. Faust, unable to discover the secret of the structure of matter, calls on Mephistopheles, who reveals it and brings to life a pocket-sized atomic pile.

* * *

"Les Experts Des Annees Quatre" (The Leap Year Experts)

Sponsor: Gaz de France. Producer: Son & Lumiere. 35mm, color, 23 min. (French).

• The story of gas, interrupted every four years by the prophesies of industry experts, but each prophesy is overtaken by progress.

* * *

"Le Nouvel Age De Pierre" (The New Stone Age)

Sponsor: Syndicat National des Maitres Carriers de France/Groupement Technique des Entreprises de Taille & Pose de Pierre Centre d'Action Pour la Proprete de Paris. Producer: Les Analyses Cinematographiques. 35mm, color, 12 min. (French).

• Stones are getting young again, thanks to the resurfacing of monuments. Due to modern techniques, stone is no longer the luxury material of yore, but a competitive material in modern architecture.

* * *

"Le Petrole Et La Mer" (Oil and Sea)

Sponsor: Cie Francaise des Petroles.

Producer: Cinetest. 35mm, color, 20 min. (French).

• A picture of the Compagnie Navale des Petroles and the part it plays in the total oil operation. Life aboard one of the most up to date units operated by the company.

"Revolutions"

Sponsor: Compagnie de Pont a Mouson. Producer: Films Albert Champeaux. 35mm, color, 25 min. (French).

• Modern materials formed by the casting process are the subject of constant scientific research to make their specifications suitable for each new industrial requirement as it occurs.

* * *

"Le Plus Grand Tableau du Monde"

(Biggest Painting in the World)

Sponsor: Electricite de France. Producer: Omnium Francais Du Film. 35mm, color, 13 min. (French).

• In 1937 Raoul Dufy painted a vast picture outlining the history of electricity, for the Paris exhibition. The picture is brought to life through film.

* * *

"Le Verrau de la Vallee" (The Bolt in the Valley)

Sponsor: Electricite de France. Producer: Les Film Du Soleil. 35mm, color, 15 min. (French).

• In order to build the dam at Serre-Poncon, the village of Savines was demolished and rebuilt outside the flood area. The dam brought tourists and new economic development to the district.

* * *

"Face a la Mer" (Facing the Sea)

Sponsor: Sofresid. Producer: Gaumont Industries.

• The planning and construction of the Dunkirk iron and steel plant.

* * *

"Kilowatts Heures et Calories" (Kilowatt Hours and Calories)

Sponsor: Electricite de France. Producer: L'Information Par Le Film.

• The various applications of electricity in the problems of industrial heating.

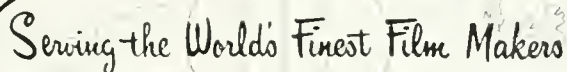
* * *

"Le Char de Bataille AMX 30" (The Tank AMX 30)

Sponsor: Delegation Ministerielle pour l'Armement — Section Expansion exportation (terre) et Ministere des Armees. Producer: Etablissement Cinematographique des Armees. Direction: Ministerielle pour l'Armement.

• Putting the AMX 30 tank through its paces. (Continued on page 20)

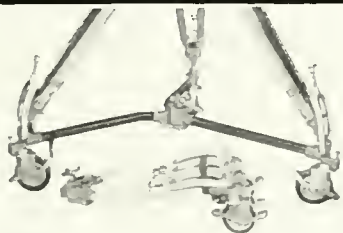




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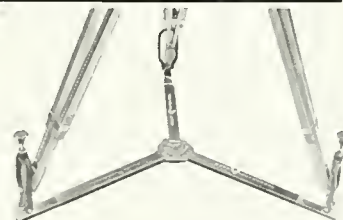
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other, and you're off and running.

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Personalities Who Made News

PSA Awards Progress Medal to Dr. Deane Rowland White

The Photographic Society of America presented its 1964 Progress Medal award, the Society's highest honor, to Dr. Deane Rowland White, associate director of the Research Division, Photo Products Department, E. I. du Pont de Nemours & Company. The award was made at concluding ceremonies of the PSA's international convention at Montreal on August 20th.

The citation accompanying Dr. White's award stressed "his contributions to photography over many years as a physicist in both fundamental and applied research . . . his unique service to the development and advancement of photographic standards and his exceptional leadership in photographic organizations."

Dr. White is the longtime chairman of the American Standard Association's Committee on Standards for Motion Pictures (ASA-PH22) and has served as engineering vice-president of the Society of Motion Picture and Television Engineers.

SMPTE Awards Kalmus Medal to Earl L. Arnold of Kodak

Earl L. Arnold, manager of the Film Emulsion and Plate Manufacturing divisions of Eastman Kodak Co. has won the 1964 Herbert T. Kalmus Gold Medal Award of the Society of Motion Picture and Television Engineers.

The medal will be presented to Mr. Arnold in ceremonies during the Society's 96th Technical Conference, Sept. 27 - Oct. 2 at the Commodore Hotel in New York.

Established in 1955 in honor

Medal Winner: Earl Arnold



of the developer of the Technicolor process, the award recognizes outstanding technical achievement in color motion pictures for theatre or television use. This year's award was announced by SMPTE President Reid H. Ray. Chairman of the award committee was Edward H. Reichard, chief engineer of Consolidated Film Industries.

I.C.'s John Hawkinson Named Administrator of A-V Services

On the 20th anniversary of its department of audio-visual services, the Illinois Central Railroad has named its veteran a-v organizer, John T. Hawkinson, as administrator, audio-visual services. Hawkinson organized the department in 1944 and has been its manager since 1955.

Consulted by All Departments

Principal function of the IC department is down-the-line consultation with the railroad's many departments in planning and production of audio-visuals to assist in their work or to pictorially analyze their problems. In addition to production of media, the department also acquires ready-made motion pictures and slide programs which it adapts to the needs of the company. It also maintains the Illinois Central library of hundreds of motion pictures, sound slidefilms, disc and tape recordings as well as operating the presentation service which arranges for the showing of these materials.

Among the motion pictures produced by Hawkinson are *Suggestions Unlimited* (telling the story of the railroad's suggestion system); *Spiking Down a Dream* (a record of the ceremonies attendant to the road's 100th anniversary); and *Never Argue With a Train* (on highway-rail crossing safety). He also produced a series of five films on outmoded railroad work practices which were used as testimony in the national railroad work rules hearings which led to the elimination of firemen in freight and switching operations and changes in train crews.

A Past President of IAVA

A native Chicagoan who joined the IC's Engineering Department in 1919 as an office boy, Hawkinson attended Armour Institute and Northwestern University. He is a past president and treasurer of the Industrial Audio-Visual Association, national business society.



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Filming the effects of a dynamite-cap explosion inside a tire traveling at 55 miles per hour was the unusual assignment given the Arriflex 16 motion picture camera. The blowout was staged by Firestone engineers exploring ideas for motorists' safety, in the development of a special test safety tire. The Arriflex, powered by a dry cell battery mounted on a specially-designed wooden frame bolted to the car chassis, was focused on the loaded tire. Set on continuous-run at 24 frames per second, Arriflex maintained perfect image registration despite the car's

traveling at high speed and the shattering effect of the driver-controlled tire blast. Recorded on film—and in closeup—was the precise effect on the tire as it blew, and the manner

in which the inner safety tire permitted the driver to bring the car to a safe stop without sudden swerves. Once again, the rugged, compact and extremely lightweight Arriflex has served scientific inquiry. In studio or on location, hand-held, on tripod or bolted to a blast-shocked platform, you can rely upon the dependable Arriflex to execute your assignments without a hitch.



From the microscope to the missile range... from spot locations to sound stages Arriflex professional motion picture cameras are the dominant choice of filmmakers in science, industry, and entertainment. They're lightweight, rugged, tremendously versatile—uniquely suited to a range of applications virtually without limits. Here are some of the features that give Arriflex cameras their remarkable capabilities:

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PRODUCING FILMS ABROAD?

a veteran traveler shares some hard-earned experience

by Fred A. Niles, *President*

Fred A. Niles Communications Centers, Inc.

THE BEST ADVICE for anyone contemplating a shooting schedule abroad is to dress well, act convincingly and look like a tourist!

If you dress well in most overseas countries, everyone seems to believe that you have the proper authority and, camera in hand, you can go just about everywhere. The appearance of a tourist helps to quickly clear customs.

This advice might seem humorous, in view of a multitude of technical problems to be overcome, but we have had camera crews overseas on a number of occasions and these three tips can really help avoid trouble. There are some other "lessons" we've learned from experience, to wit:

- **TALENT:** The basic problem with talent abroad is, of course, language. While true among professionals, it's especially significant in the production of documentaries where we've filmed many groups of ordinary people. For example, we recently filmed sequences in Kuala Lipis in the jungles of Malaya. The script took us to a school which taught aborigine children to be mid-wives and there were about 40 youngsters in uniform involved in one scene.

Local Translators Are Helpful

We employed a local translator (rule no. 1 in working abroad) but it was still difficult to get our meanings across. The children had never seen a camera and could not understand why we wanted them to do the same thing over and over again. I managed to learn one word of the local dialect which meant "one more time." I can still pronounce it and say it, but haven't the faintest notion of how it's spelled.

The children greeted my tongue-twisted pronunciation of the word with shrieks of laughter but then obediently repeated the scene! We bring up rule no. 2: *retain a sense of humor!* It can help lower any language barrier.

Don't Forget Equipment "Spares"

- **EQUIPMENT:** Plan to bring everything you might conceivably need with you, especially in working off the beaten paths. Bring "spares" for on-the-spot repair of vital gear, especially cameras. Re-

member that *voltages* differ, country to country.

On our last trip, we carried quartz lamps and devised a method of using 220-volt bulbs so that we could use them anywhere. The normal 110-or-120-volt bulb will burn out immediately in most countries.

Also make sure that the *lenses* you carry are interchangeable between cameras, just in case one of these breaks down.

Most Governments Make Films

When you do get into a bind for equipment, especially in the Far East, a good suggestion is to contact the film department of the local government. Most countries, including Malaya and Thailand, have such agencies. Usually, when you explain your problem, they'll let you borrow equipment, some of it American-made. In South Viet Nam one of our tripods broke down and we quickly got one from a government source. But there's little standardization of gear, so be prepared to use your ingenuity and to improvise.

In the countries of Europe, however, equipment is available at low rental cost. We rented some essentials in Hamburg, Germany, which included a generator, lights and two men to operate them for the price of one man's labor in the U. S. Prices in Rome, Paris and London, however, seem comparable to those in the United States and sometimes higher.

Studio Facilities Will Vary

- **STUDIOS:** Should you require the use of a studio, you'll find



Setting up to film a sequence at CARE headquarters in Saigon. Fred Niles is in center above (wearing shorts); his wife, Mary, is at the far right.



On location in Moscow, with producer Fred Niles on the job.

them in most lands abroad. However, with the exception of those in Europe and Japan, for example, these facilities are not what you expect to find at home. But they'll do in a pinch.

The story is far different in Rome, London and Paris and you'll find good facilities in other large European cities. For instance, we recently did a film for the U. S. Department of Agriculture which required studio shooting in Holland. One of the scenes was quite complicated. We used a fine studio in Amsterdam where technicians were highly competent and the result more than satisfactory!

Overseas studio people, in general, are also quite helpful in rounding up professional talent.

Special Cans Safeguard Film

- **FILM:** To protect raw stock overseas, we have developed special film cans to safeguard against extremes of blistering heat and freezing cold. They were developed some years ago when we did a film on Sir Edmund Hillary in the Himalayas. During that expedition we had to carry film through jungles averaging 120 degrees in the shade and up into mountains where temperatures dropped to 25 degrees below zero at night.

The film cans are air-tight and contain packets of silica-gel. The gel goes to work after the can is re-closed to absorb moisture which may have entered during operations.

- **SHOOTING:** We've found it best to wait for our return home before processing footage. Thus the trick in shooting overseas is to "over-shoot" everything. Change exposure consistently and have at least two men cover each segment, each operating independently of the other. And watch for political exigencies!

A couple of years ago in Af-
(CONTINUED ON PAGE 63)



This is a Polaroid Land Transparency
It was made in 10 seconds.
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It is one of two transparency films (the other is for continuous tone work) which work in standard-size Polaroid Land Cameras.
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POLAROID*

UPDATING MEDICAL HISTORY

"Modern Obstetrics" Replaces an Historic Teaching Film

THE HISTORIC MEDICAL teaching film, *Physiology and Conduct of Normal Labor*, made in 1928 by a distinguished teacher in obstetrics — the late Dr. Joseph B. DeLee — has been replaced by a new color motion picture, *Modern Obstetrics: Normal Delivery*. A pre-premiere showing of the new film, produced by Sturgis-Grant Productions, Inc. of New York City, was a significant event at the recent annual convention of the American Medical Association in San Francisco.

Dr. Edward Annis, President of the AMA, introduced the new film to AMA preview guests at the Civic Auditorium on Tuesday afternoon, June 23rd. Heralding it as a "major step in the progress and advancement of obstetrics and gynecology," Dr. Annis noted:

"A great deal of work and money went into the making of this film. It was about three years ago that the idea first flashed into the mind of Ralph Creer, longtime director of medical motion pictures for the American Medical Association. He saw the need for a new, modern film to replace the

old masterpiece by Dr. DeLee, which has been in circulation since 1928.

"Subsequently the idea advanced through various stages of dreams, enthusiasm and efforts to reality on the screen, thanks to a smooth, cooperative relationship between the AMA and the American College of Obstetricians and Gynecologists."

The two groups are co-sponsoring the picture with the Ortho Pharmaceutical Corporation. It is designed as a teaching aid for medical audiences, including practicing physicians, medical students and nurses. Limited to normal obstetrics, actual cases are shown. Animation is used to illustrate physiology, descent of the fetus, rupture of membranes, delivery of the placenta, and inspection of the uterus.

Production of *Modern Obstetrics: Normal Delivery* was under the supervision of a committee of five authorities on the subject, headed by Dr. Robert A. Kimbrough, medical director of the American College of Obstetricians and Gynecologists, Warren Sturgis



Ortho Pharmaceutical vice-president W. Vincent Abrahamson (third from right) hands print of "Modern Obstetrics" to Dr. Edward Annis, president of American Medical Assn. (third from left). Others (l to r) are: Ralph Creer, AMA, Dr. George E. Judd, immediate past-president, American College of Obstetricians and Gynecologists; Dr. Robert Kimbrough, medical director of the ACOG; and Dr. Ronald V. Chapple, medical director of the Ortho Pharmaceutical Corporation, one of the film's co-sponsors.

was the producer. Ex-officio members of the committee included Dr. Ronald V. Chapple, medical director of Ortho and Mr. Creer. A standing-room-only audience witnessed the premiere.



Combined with the 8th INDUSTRIAL FILM & A-V EXHIBITION

THE FESTIVAL: from a small beginning, the festival has grown and developed to an outstanding annual event for the entire industry. It has received continuous acclaim from the industry, the trade press, as well as from Mayor Robert F. Wagner, who praised this event from the start and has given it repeated support in his appearance at the Awards Presentation Luncheon to present the trophies for the winning films.

The categories are based on the idea behind a film and the message which it offers, regardless of product content. The judging is done according to the individual quality and the effect of the production as a whole.

SPECIAL PRESENTATIONS: Roundtable Sessions, Discussions,

as well as continuous film showings of the outstanding Industrial Films, Public Service TV Programs and Commercials will be held during this three-day event. Full details to be available at later date.

SOCIAL FUNCTIONS: An Awards Presentation Luncheon will be held at 12:00 Noon on Friday, October 23rd, at which time all trophies will be presented for the prize-winning films entered in the Festival. This Luncheon is now so popular it has become the meeting place for all the top people in the film industry, as well as City and State officials, representatives from foreign governments, the press, etc.

for complete details contact

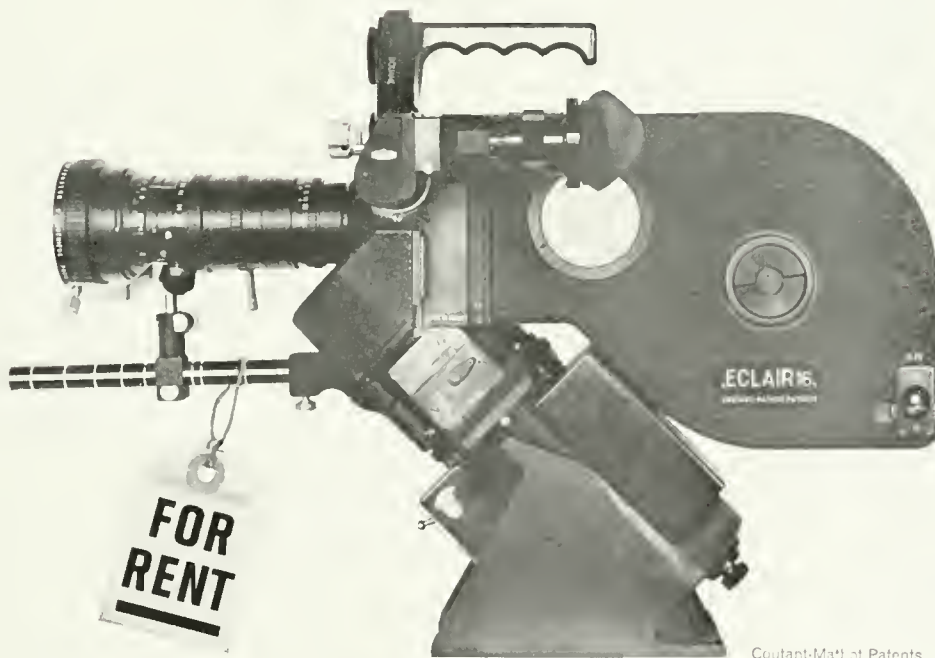
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Communicating ideas on film and the full range of programmed audio-visual media.

this Bell public affairs film shows the making of a citizen

THE QUESTION of the individual's importance in influencing public affairs has always been a controversial one; the challenge of how to attack the topic in honest and believable terms has baffled politicians, corporations and other deeply interested parties — among them, film producers. It is, therefore, gratifying to report that the Bell Telephone System's new color motion picture, called *Beyond Three Doors*, a lively and provocative treatment of the "single small voice" theme, may well serve as a model for future explorations of this problem.

Bell Offices Have Prints

The film, now being released through System offices nationwide, dramatizes the surprising number of ways in which one person can truly influence the direction of his government at local, state and even national levels. Henry Strauss Productions was selected by the Bell System to work with them on the research, development and production of the project.

The course of the film's 26 minutes follows the actions of three different citizens, each in a totally different geographical and political section, unknown to one another, who are motivated in various ways to be involved in amateur political situations.

Helping Viewer to Identify

Thus the story has three interlocking, though seemingly unrelated plots, and the viewer thereby has a choice of identifying with one or all three protagonists. The

jobs they undertake are neither uniformly easy nor, in all instances, completely successful. But the point is clearly made that the opportunity for effective political action exists in unexpected quarters.

Owing to the unusual storytelling method employed by Jane and Ira Avery, and the reality of casting and direction, the film dramatically stimulates interest and participation in the day-to-day workings of Government, as well as achieves its objectives: (1) to arouse an attitude of individual responsibility, (2) to clarify the basic principles of realistic citizen action, and (3) to show in simple but dramatic form some of the practical machinery that is necessary for the functioning of local, state and national communities.

Why Citizens Aren't Active

Basic research was an important factor in the project and was conducted among several widespread communities and universities as well as in official Washington. It was found that six general factors acted as deterrents to personal participation in public affairs: ignorance, indifference, skepticism as to the value of individual effort, fear of censure in business or neighborhood, fear of losing identity in the group effort, and plain cynicism.

Since the Bell System and Henry Strauss Productions felt that one film couldn't cover all these points, especially ignorance and cynicism, *Beyond Three Doors*



Marion Long gets a great deal of satisfaction from working to better her community. She also discovers how effective it is when citizens are all working together.

concentrated instead on dealing with the other four deterrents through three plots in the story.

The plots are developed in alternating sequences, so that the emotional appeal of each carries over to the next and results in a form of cumulative empathy. One concerns a commuter who is angry about water pollution in a local swimming spot.

Another tells of a woman reluctantly recruited in a citizens' drive to preserve property values in the face of a new and necessary highway program.

The third has to do with a workman who learns that he can find rewards in local precinct work. The three protagonists, who never meet, learn valuable lessons about their relationship to Government.

Good Corporate Citizenship

The film represents the Bell System's deep-rooted conviction that politically responsible individuals contribute importantly to



Meet Charlie Trumbull. Everybody likes him, an outgoing type and good pal, salt of the earth and a real solid citizen. "But what is a solid citizen?" asks the film.

good Corporate citizenship. But *Beyond Three Doors* has a significant additional value in its painstaking realism, its timeliness in view of this year's pending election campaign, and its broad appeal on an entertainment, as well as informational, basis.

Although it was primarily devised for telephone company employees, it has already aroused the interest of public groups and television stations, to whom it is available through local Bell Telephone Company offices. The League of Women Voters has recommended its showing to all of its chapters throughout the nation.

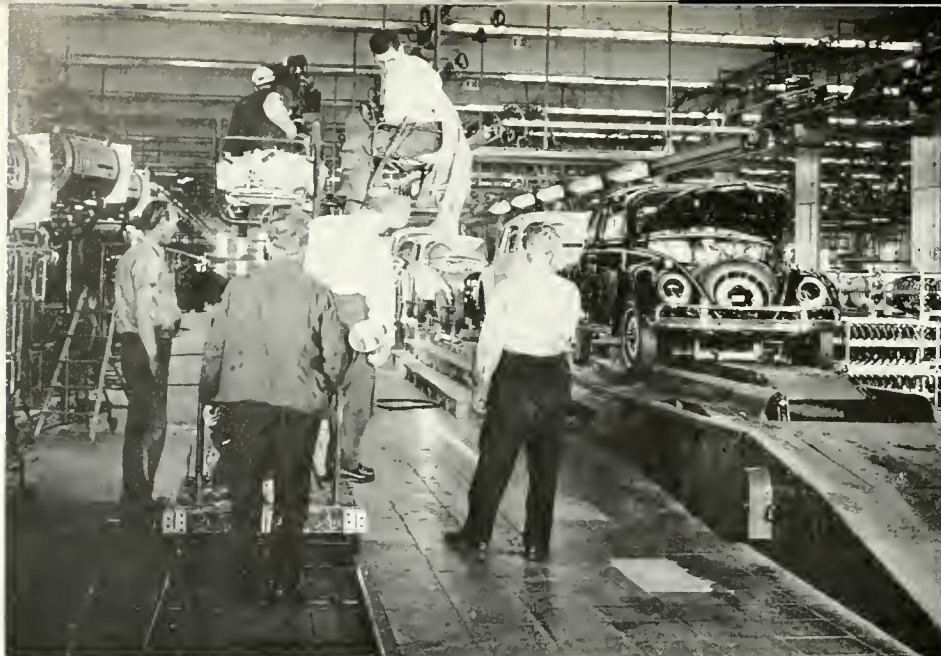
Also Has Utilization Kit

This original motion picture stands on its own two feet so that it can be an integral part in existing Bell System Companies' Public Affairs courses. However, it is also accompanied by a utilization package which includes comprehensive Leader's Guides and suggested program usage, thereby making the best application of the motion picture as a communications tool.

It is to the credit of the Bell System that an important frontier has been crossed in the field of public affairs communication. •

In one of featured roles in "Beyond Three Doors," viewers meet Charlie, who has an idea he feels will help elect his favorite candidate for mayor, Paul Redway. Precinct captain Jim Robinson explains why his idea won't work; on headquarters' tour tells him how he can help.





"Wolfsburg 221" takes viewers along the modern production lines of the Volkswagen factory.

the profit-minded film program of Volkswagen

WHAT IS A PROFITABLE film for Volkswagen? Before Volkswagen went into its film program we looked at many available titles and screened many films in an attempt to learn something from the experience of others.

We were especially interested in films made for automobile companies. We were surprised at the kind of films they were using. We found films on Little League baseball. We found films on golf matches and films on the thrills of big game hunting and sport fishing.

Not a bad idea, we decided. After all, each of these subjects is of interest to people who buy automobiles. Maybe this was the way to guarantee your film will be looked at and that, after all, is the first step toward profitable use of a film. Even the greatest film in the world is no good in a can.

Pictures Must Have Worldwide Appeal

But Volkswagen has a more complicated situation than some auto companies. It is an international company and its films must be of interest wherever we sell cars — in as many as

130 countries. Little League baseball is fine in Pennsylvania but it would be strictly a no-hit, no-run game in Zanzibar. Golf might be great in Atlanta, Georgia, or in Edinburgh, Scotland but it might not tee-off in Arabia, the world's largest sand trap. Sport fishing is fine for a Maine audience but I doubt if it would draw crowds in a small village in Ceylon.

Not only did the subject matter have to be entertaining in many diverse societies but it had to be pertinent as well. We were not anxious merely to entertain, we had a message to tell at the same time. And a message that must make good sense in eight languages.

We Asked Ourselves These Two Questions

Our research into what others had done with films was enlightening and entertaining, but it didn't give us very much material on which to base our own program. So we decided to start from the very beginning and we asked ourselves two questions:

What did we want to say?

To whom did we want to say it?

And this was the beginning of the Volks-

by Arthur R. Railton

Public Relations Manager

Volkswagen of America, Inc.

wagen film program. It was the same way hundreds of film programs had started, I am sure.

"Five Miles West" of the Iron Curtain

We began in 1957 with the production of the film *Five Miles West*. This is a story much bigger than Volkswagen, much bigger than the automobile industry, much bigger even than all industry. It is a story about free men and men who are not so free. And the differences between them.

Volkswagen was interested in such a film because its factory is as close to the edge of freedom as any major company in the world. Our factory is separated from the Iron Curtain of East Germany by five miles of open farmland. So Volkswagen wanted to make a film to show the people of the world who are free how good it is to be free. After all, the automobile is the very embodiment of freedom. In it you can go where you wish and see and hear for yourself — so there are few automobiles in a closed society. They have more trucks than cars — our ratio is the opposite.

Five Miles West dramatizes the story of the two Germanys — the free and the non-free. Incidentally, every time Khrushchev talks tough about Berlin — we get 100 bookings automatically. We can almost chart the cold war by watching our booking slips.

29,158 Group Showings Up to June 30th

That was the first film we made and it has been extremely successful, having had 29,158 group showings through the first half of 1964 in the United States. In it and in all our movies, Volkswagen has an integral part in the story but the Volkswagen is not the story.

We also try to make certain that each picture we make will be current for a long time. It must not be such a film that it would become obsolete in a year or two. Just as in our product we believe in non-obsolescence, so in our films. *Five Miles West*, though made seven or eight years ago, is as up-to-date, as pertinent, today as it was then. And this motion picture has universal appeal — at least in the Free World. It is as international as our automobile.

A Film on Value of International Trade

Our second film had as its theme an idea as basic to Volkswagen as air-cooling — the value of international trade. Volkswagen, as I

Scenes below and at right are from "Wolfsburg 221" which shows how Volkswagens are built and their performance proven on the test track.



have noted, sells in 130 countries to all kinds of people in all kinds of occupations from rich men to poor men, white men, black men, brown men, yellow men — all kinds of men — and our whole life depends on the exchange of goods and money.

Nearly 60% of our production leaves Germany to be sold around the world. Our prosperity and, indeed, our survival, depend on keeping these avenues of trade open. Therefore, we made a film to emphasize the value of trade among nations. The title: *The Give and Take*.

In this picture we emphasize the value to society of each bringing to the market place



that which he does best. We explain that every seller must be a buyer and every buyer must be a seller and nations must communicate and trade freely.

Here again, the Volkswagen plays a key role but it is not a product movie. I doubt if anybody walked away from a showing of *The Give and Take* saying that Volkswagen is a great car. But he might walk away saying that Volkswagen is a great company, a good citizen of the world.

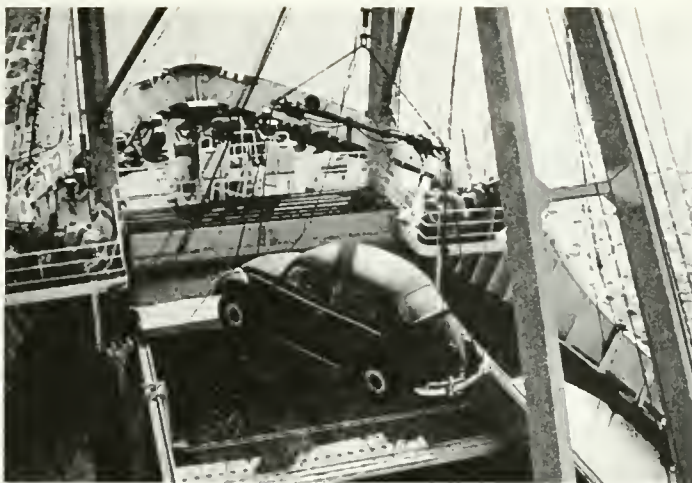
That is really all we are trying to say because we can sell cars by advertising, by demonstrations, by sales promotions, but we sell basic concepts by our film program. We are trying to keep a good climate for Volkswagen — not trying to sell cars.

The Give and Take has become one of America's most popular television films with 1,278 showings so far (through June 30, 1964) in its three-year run through that same period. It has had 23,610 showings to groups and has been endorsed by the White House for use in explaining the need for an enlightened trade policy.

By Helping Countries, We Help Ourselves

Our next film also sold a *concept* and not an automobile. We wanted to show that when international companies like Volkswagen, General Motors and Ford go into a country and build a factory or set up a business, they don't ravage the land but they cultivate it, fertilize it and help it prosper. We wanted to show those countries of the world where we were investing our money that we were helping them, as well as helping ourselves.

The film is called *A Time Like This*. It's the story of teaching and learning, of the way men have learned to make the world better but that not all learned equally. So today some nations, those we call the developing nations, have to make up for lost time and companies and countries like ours are helping them. This film, too,



These scenes are from "*The Give and Take*," a film on the value of trade between countries.

Report on Film Viewership

As of June 30th, Modern Talking Picture Service reported 3,751,426 viewers for Volkswagen's films in 16mm self-equipped audiences (all six titles). An additional 45 million were in the estimated audience seeing two of these films on 1,449 nationwide telecasts.

16MM GROUP AUDIENCES

Title	Showings	Viewers
"Five Miles West"	29,158	1,285,414
"The Give & Take"	23,610	1,002,079
"Wolfsburg 221"	12,277	478,138
"Four Seasons of Austria"	8,092	397,206
"The Right Hand of Plenty"	8,553	361,535
"A Time Like This"	5,115	227,054

SHOWINGS ON TELEVISION

Title	Telecasts	Est. Viewers
"The Give & Take"	1,278	10,088,700
"A Time Like This"	171	5,759,600

has been in great demand with 5,115 showings through June 30 in the United States.

By 1961 we had three films in our library — all dealing with subjects of importance to us but of equal importance to nearly all international companies, except, of course, perhaps those who manufacture machine guns and tanks.

We feel strongly, as an international company, that the automobile is the most inter-



national product, not only in production but in use — it takes people across borders to see and learn for themselves. We feel even more strongly that Volkswagen is the most international automobile. Therefore, with our films and with our dealerships, garages, mechanics schools, assembly plants, our fleet of ships or whatever it is, we are helping in our small way to make the world a better place.

Picture of the Volkswagen in Production

So we made a picture to show everybody that our car is not built by slave labor, not by elves, not by underpaid and overworked people, but by men working under the finest conditions, producing a car as fine as can possibly be produced for its price.

It is the story of our inspection procedures, our workmanship and our attention to detail — yet it emphasizes the modern facilities, the excellent machinery. This film is called *Wolfsburg 221*, the telephone number of our factory in Wolfsburg, only five miles west of the Iron (CONTINUED ON FOLLOWING PAGE SIXTY-SIX)

Filming a scene for "*A Time Like This*," a picture of helping hands for developing nations.





Truck specialist Pat Cicco makes his big pitch out at the Owl Rock pit office — to owner Henry Dorfman and to his manager Matt Moran.

Motivating the Salesman to Sell on Performance

PRODUCT PERFORMANCE rather than price; ultimate profit to the buyer rather than initial cost are dominant factors which guide important purchasing decisions throughout all phases of business and industry today.

But not all salesmen have learned these obvious axioms. The easy road is through price advantage; the tendency to lean on generalities of reputation and well-promoted goods and services has lost many a sale in the critical period of "heavy going" when facts and figures were vital to success.

Links Problem and Product

To motivate its salesmen at the firm's Marketing Institutes, the Ford Motor Company continues its thoroughly-visualized approach into the heart of this situation with a new 32-minute motion picture on heavy truck selling that links both problem and product under the appropriate title, *Heavy Going*. In just five years, Ford has acquired some 13% of the heavy truck business and in-depth motivation such as this picture provides is an evident part of the company's success story.

Dealer-salesmen viewers out around the country will recognize a familiar face in *Heavy Going*. This Parthenon Pictures' subject again features the star of another Parthenon film for Ford, *The Hardesty Case*. It is again salesman Ed Hardesty who learns the facts-

of-selling and this time he's concerned with really big game: the huge haulers (more than 26,000 pound gross weight) which serve construction and highway transport users.

Taking Customer's Viewpoint

Hardesty and his fellows in the dealerships learn they must work up proposals from the customer's



"So there are options to think about," says dealer Earl Willoughby to salesman Ed Hardesty. "Well, it's all in the book."



Matt Moran, hard-bitten manager at Rock Products, is not impressed by Hardesty's pitch. Owner Henry Dorfman is dubious, too.

Down-to-Facts Picture Is Aimed to Help Ford in Heavy Truck Sales

point-of-view. Relevant facts must be assembled and organized into a solid presentation. Thousands of salesmen of "performance" products will identify themselves, can learn *what* to do, *why* they should do it and *how* to make this kind of sale.

Films like these typify the tremendous value of "role-playing" achieved only through the medium of the screen. The approach is traditional "photoplay" format — but identification by salesmen-viewers is no easy task. The challenge is met by Parthenon in *Heavy Going*.

Identification is Strong

The events which take place and the characters involved are utterly believable reflections of the salesmen and dealers in the audience. Humor is indigenous to the subject, used to make necessary points.

Recognizing the need for deep identification, Ford has had the courage not to sweep negative attitudes under the rug, but brings them out fair and square. Even to the extent of recognizing that dealer-owners don't always have the right answers.

There are two positive factors worth noting on *Heavy Going*.



Ed Hardesty takes some lessons from truck specialist Pat Cicco as he begins working up a proposal for those heavy trucks.



"You out of your cotton-pickin' mind?" asks Matt Moran. "We're running diesels and you pitch gasoline-fueled trucks to us!"

Worth re-emphasis are the natural, convincing roles played by a near-perfect cast. The sharp, fast Ed Hardesty is the "archetype" of all hot-shot car salesmen who ever sold a drop-in from a used Falcon to a new T-Bird with air. He advances from the light truck situa-



Ed Hardesty, played by Don Haggerty, plays lead role in the film.

tions in *The Hardesty Case* to the formidable problems of the big monsters.

Dealer Ed Willoughby, successful and urbane, is a hard competitor but wise enough to let his men do the heavy-lifting. Truck specialist Pat Cicco is the epitome of today's new type of high-ticket salesman — personable and friend-maker but basing his selling on the facts . . . "I'm not much of a spellbinder but I'm a heck of a good explainer."

And hard-bitten customer Matt Moran looks like he got his start driving one of the heavies he now bosses; he knows exactly what he wants and is damn well going to get it.

Together these characters and the situation bring together a film which is both suspenseful and strong.

The second memorable factor is the lack of "commercialism" in a picture concerned throughout with the good points of the Ford heavy truck lines. We accept these points as valid because of sheer transference to the mood of the internal audience for whom the film was intended.

Give deserved "assists" to cast, the writer and to the lens work of Ralph Woolsey, ASC, whose black and white cinematography is crisp and dramatic, as is the fast-paced editing which helps make this 32-minute production. It converted this reviewer into a hard-hitting salesman long before the end title.

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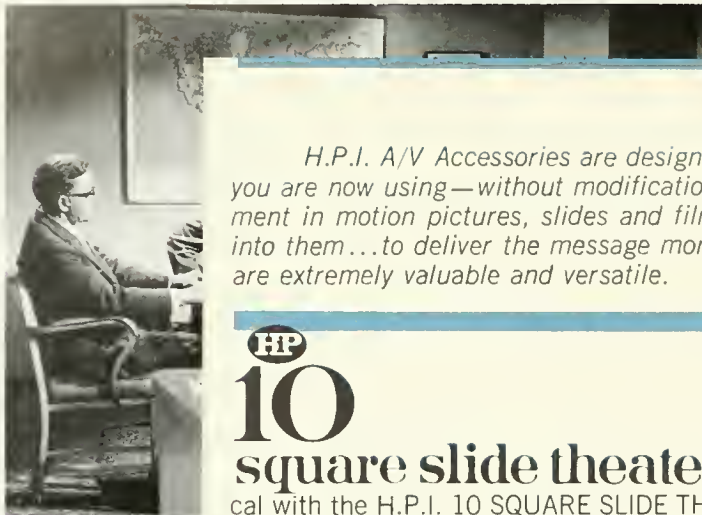
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pit office — to owner

Motive to Sell

PRODUCT PERFORMANCE is more than price; ultimately the buyer rather than the seller is the dominant factor in important purchases throughout all phases of industry today.

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**Down-to-Facts Picture
Is Aimed to Help Ford**

Worth re-emphasis are the natural, convincing roles played by a near-perfect cast. The sharp, fast Ed

H.P.I. A/V Accessories are designed to operate with any type of projector or materials program you are now using—without modification or additional expense. To capitalize fully on your big investment in motion pictures, slides and film strips...to enhance the professional "know-how" that went into them...to deliver the message more effectively and more economically...these H.P.I. Visual Aids are extremely valuable and versatile.

**HP
10**

square slide theater™

Unforgettable visual presentations are easy and economical with the H.P.I. 10 SQUARE SLIDE THEATER. This handsome chrome and hand-rubbed walnut desk top projector accepts 35mm slides in any type of mount—metal, glass, plastic or cardboard. It folds flat for carrying and has a smart accessory case to retain clean, crisp appearance for years to come. Ideal for sales analysis, study or for anyone requiring equipment that is designed to stand up under constant and hard usage. No motors, no transformers, no relays to frustrate the user at critical times. Uses standard plastic trays. Operates on 110-120 volts, AC or DC. Available for 220 or 12V on special order. Includes 10" x 10" 'black' screen, slide changer and miniaturized projector—all in one compact unit.

#370	10 SQUARE SLIDE THEATER—Tray Load*	\$99.50
#371	10 SQUARE SLIDE THEATER—Trayless Load	99.50
#372	10 SQUARE APERTURE CARD READER	99.50
#370K	Case for #370, #371 or #372	24.50

*#370 Also available adapted for Standard Microfilm Cards

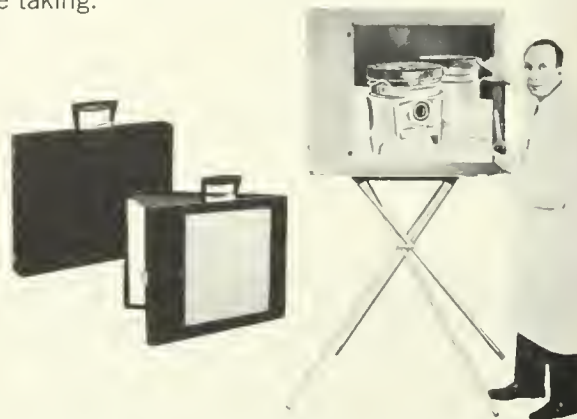


HP

GROUPSHOW™

Now you can project films in lighted rooms—anywhere. Take your present projector and any one of the three different size "GROUPSHOWS" and you'll show brilliant, detailed pictures with rich blacks under any lighting conditions. You can take them anywhere—by hand, by car or by plane because GROUPSHOW rear projection screens fold flat for easier and safer travel or storage. H.P.I. GROUPSHOWS are the only rear projection screens with all of these advantages: folds flat into its own handsome, rugged case... 'black' screen... available in three sizes for audiences up to 75... operates with any projector you own—movie, slide, filmstrip... "lights-on" operation assures wide awake audience and permits note taking.

#630	GROUPSHOW—18" x 24" SCREEN	\$95.00
#631	GROUPSHOW, JR.—12" x 12" SCREEN	49.00
#632	GROUPSHOW, SR.—25" x 25" SCREEN	119.00
#633	QUADRAPOD FOLDING STAND for #630 & #632—42" high, 4 lbs.	29.50



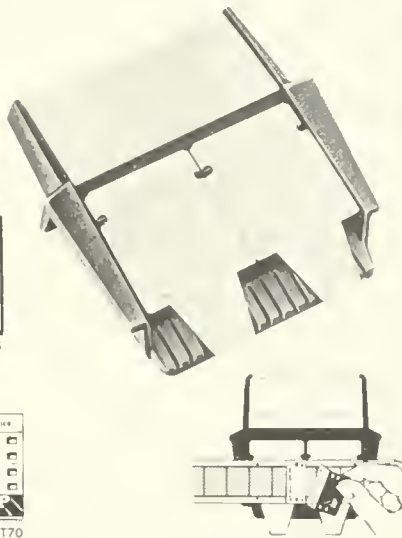
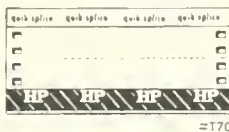
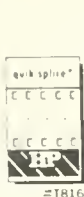
HP

quik splice

SPLICER & TAPES Do you know you can repair a torn film strip without losing a single frame...or that you can make splices on sound films that won't pop, hiss or squeal when projected? These are only two of the advantages you get with the QUIK SPLICE splicing system. You also get the fastest and simplest system of making positive splices on films that can be stronger than the film itself—and that won't let go. QUIK SPLICE patented splice tapes have a removable backing so that the adhesive is exposed only AFTER the splice is in exact position on the film. QUIK SPLICE will bond any film base to any film base—present or future—without scraping, cement, heat or special skills.

#230 SPLICER — for 8 or 16mm, Sound or Silent	\$19.50
#253 SPLICER — for 35mm and Filmstrips	19.50
#70 SPLICER — for 70mm (Type 2 Perf.)	169.50
#T816-DP Tapes — for 8 or 16mm Silent, 250 pcs.	5.00
#T816M-DP TAPES — for 8 or 16mm Magnetic Sound, 250 pcs.	5.00
#T16S-DP TAPES — for 16mm Optical Sound, 250 pcs.	5.00
#T35-DP TAPES — for 35mm and Filmstrips, 125 pcs.	5.00
#T70 TAPES — for 70mm, Type 2 Perforations, 100 pcs.	10.00

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e to the full.

HP

MICROSCOPE SCREEN

Converts any microscope into a microprojector without modification. Eliminates "do you see what I see?" problems in group viewing. Operates in undarkened room at all magnifications, including oil immersion objectives—on monocular, binocular and trinocular scopes, student or research types. Grainless, built-in screen with no loss of definition or color contrast. OPERATES WITH A TRANSFORMER ILLUMINATOR OR SIMILAR FOCUSED LIGHT SOURCE (i.e., slide or film strip projector) FOR SUBSTAGE ILLUMINATION.

#325 MICROSCOPE SCREEN with Case	\$42.00
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HP

TELESCREEN®

A compact rear projection screen for use with audiences up to 12 people. Operates with any projector and shows unusually brilliant images viewable in sunlight! Available with chrome stand which allows height adjusting for use with all projectors... or with rubber feet for use with Technicolor or similar projectors.

#605 TELESCREEN	\$16.95
#605T TELESCREEN for Technicolor Projectors	14.50



Quality" executives at
ed atomic power plant.





Truck specialist Pat
pit office — to owner

Motive to Sell

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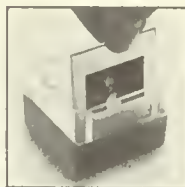
Down-to-Facts Picture
Is Aimed to Help Ford

Worth re-emphasis are the natural, convincing roles played by a near-perfect cast. The charm, fact, Ed

HP CombiQUICK™

An automatic 2x2 slide binding system that furnishes professional, edge bound, all-glass mounts in just 5 seconds. Edge bindings are pre-cut and pressure-sensitive backed. A simple jig applies bindings accurately — without lumps, bumps or the necessity for cutting or trimming. Ultra-thin glass is pre-washed and sealed in plastic against dust, grease, etc. COMBI-QUICK mounts fit Carousel and standard plastic trays.

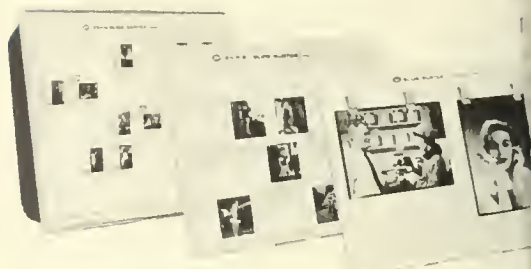
≡380	COMBI-QUICK — 24 x 36 masks, 50 sets	\$ 5.95
≡381	COMBI-QUICK — Super Slide masks, 50 sets	5.95
≡382	COMBI-QUICK — 18 x 24mm masks, 50 sets	5.95
≡383	COMBI-QUICK — 26 x 26mm masks, 50 sets	5.95
≡384	COMBI-QUICK — Autobinder Jig	2.49
≡386	COMBI-QUICK — 24 x 36mm masks, 1,000 sets plus jig	100.00



HP TRANSPARENCY COMPARATOR

A triple-duty viewer that also operates as a light desk. Includes 3 interchangeable faces for 2 x 2, 2 1/4 x 2 or up to 11 x 14 inch transparencies. Light weight all-plastic construction makes it ideal for portable use as well as a second unit in office, lab or shop. Serves as a light desk for preparation of overhead visual and similar material. Uses 60-watt household bulb.

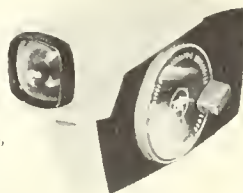
≡317 H.P.I. TRANSPARENCY COMPARATOR with 3 faces \$1



pre viewer 8*

Pocket-size, battery-illuminated viewer that presents a movie display at the turn of a crank. Uses any 50-foot reel of 8mm film as it comes from the processor. Peepshow viewing guarantees undivided attention. Operates forward, reverse and still. Complete optical system, shutter and sprocket drive handles film as carefully as the finest projector. Cost? You can equip 50 people with a movie presentation for less than the price of a single projector!

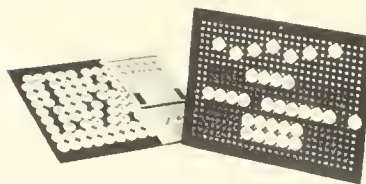
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H.P.I.
PREVIEWER 8,
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\$9.95



VIEWER PRODUCTS, INC.
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TITLE SPOTS™

A titling set for use with still or motion pictures. Unique system of registration holes permits anyone to produce animated titles at unusually low cost. A cost-cutting titling system for films, television, educational use or identification photography. Includes 448 letters and number combinations plus 5 pre-punched background boards. Other languages, chemical or electrical symbols, etc. available on special order.

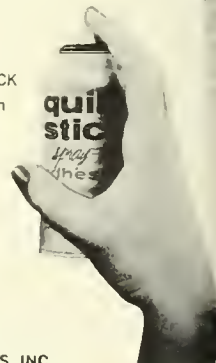


≡307P H.P.I. PROFESSIONAL
TITLE SPOTS \$20.00

quik-stick™

A spray-on adhesive with unique advantages: pressure sensitive, variable tack non-flammable, non-toxic, dries transparent, cannot dry out in the can. Ideal for art, display, school and production line use. Limitless use possibilities... work can be removed and replaced like tape on smooth surfaces... non-clogging nozzle.

≡910 QUIK STICK
12 oz. Spray Can
\$2.00



MAKER PRODUCTS, INC.
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HUDSON PHOTOGRAPHIC INDUSTRIES, INC. • A/V INDUSTRIAL PRODUCTS DIVISION IRVINGTON-ON-HUDSON, NEW YORK

For further information and detailed data sheets or demonstrations on these or any H.P.I. products, write or call...

Pittsburgh Glass Film Gets Results

THAT CURRENT RETAIL sales training film, *Something for Mrs. Gibbs*, which was released to department stores and other retailers throughout the U. S. by the Pittsburgh Plate Glass Company earlier this year (BUSINESS SCREEN, No. 3, 1964), has already produced such excellent initial results for the company's Fiber Glass Division that a new series of advertisements has been prepared to herald the story in several merchandising trade papers.

The "drapery drama," as PPG calls the film, features Rudy Vallee and John Carradine. It was produced by Van Praag Productions, of New York. In test markets (Buffalo and Pittsburgh) the film produced these responses:

Buyer, downtown store, Buffalo — "It is not very often that a company will offer such a quality training film; clever characterization impresses on the viewer the unique qualities of fiber glass in a colorful and interesting fashion. While sales people are viewing this film, they are relaxed and will retain the material longer than if subjected to the usual flip chart training session."

Sales Training Director, downtown store, Buffalo — "It is good to get a training film which emphasizes the improvements of a product that has been on the market for some time. This updates the employees' sales technique. This is important, because the new homemaker reads about these things and then seeks the counsel of the sales person."

Group Manager, branch store, Pittsburgh — "This is one of the best I've seen. The soft-sell approach is excellent. It reaches the sales people and keeps them enthused."

Display Director, downtown store, Buffalo — "I think this film is a riot and its humor very forcefully brings out how to treat fiber glass; don't abuse it and it will last a long time."

PPG representatives are making the rounds throughout the country to arrange sales briefing sessions in stores for all sales people in drapery departments. When the film is shown a PPG representative is on hand to answer questions about any of the points brought up in the film and to also distribute a new sales training book, "If Your Customer Asks."



Positive Public Relations is
Keynote of A Second Picture
on This Thriving Region From
Rochester Gas & Electric Co.

Revitalizing Forces Are at Work in the Beautiful Genesee Valley

ROCHESTER, NEW YORK has a proud heritage, undiminished by its recent share of racial disturbance in the long, hot summer now passing. Its historic antecedents as America's first "boom town" date back beyond the digging of the Erie Canal, into the traditions of Indian lore which named the region "Genesee," meaning "beautiful valley."

That beauty has not been lost in the transformation of a frontier town into a metropolis. And "Genesee Fever," the itch for getting things done well, has helped to build the thriving economic area of nine counties in the Finger Lake country. To tell the story of the real Rochester and its region, renewing the faith and inspiration of its inhabitants, the Rochester Gas & Electric Company has sponsored a colorful, factual testament titled *Rochester, A City of Quality*.

Second Jam Handy Picture

The 27½-minute motion picture is the company's second recent venture. Like its predecessor, *City on the Horizon*, it was produced with technical skill by The Jam Handy Organization.

The occasion was the company's 15th anniversary of independence from holding company control.

City on the Horizon, released in 1956, observed the 10th anniversary of this wholly independent utility. That film told about the company, its employees and operations. The 1964 production is dedicated to the community and the region which RG&E serves.

Changing Face of the City

"Genesee Fever" has long been evident in the world-famed precision manufacturing industries, especially in electronics and optical goods, of Rochester. The names of George Eastman, Edward Bausch and Henry Lomb are part of that phase. And the city has not been idle in the transformation of its commercial and residential areas.

Midtown Plaza is a revitalizing force in the core of the city, has brought further downtown development into closer focus. Industry has been expanding into the suburbs; shopping centers have multiplied in all sections of the metropolitan area.

The community has also been living in the midst of an unparal-

leled road construction program. When eventually completed, every part of the county will be only minutes apart.

A City of Quality has unexpectedly become a very important community relations film. It reminds citizens of Rochester, of all races and creeds, of the positive assets they share; it reminds the young people of the region that they can build a future near at home, with opportunities offered nowhere else. And it is helping spread the word, refuting the doubters, that industry has found this area healthy and prosperous. One of the film's missions will include showings to prospective builders of new plants in the region.

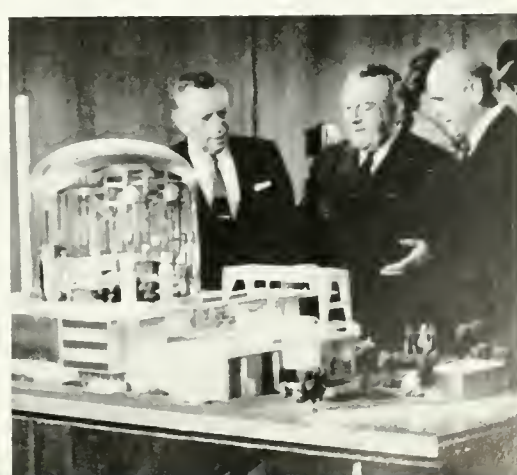
Good Place to Work and Live

For communities everywhere, where people fear that growth means the passing of the comforts and amenities of good living, Rochester can proudly show the positive evidence that it is a wonderful place in which to live, work and enjoy life to the full.

Modern power facilities like these have helped spur growth of the economic area served by this company.



In this scene from "A City of Quality" executives at RG&E examine model of proposed atomic power plant.



GOLF CHAMPIONS

Buick's on Way to New Sports Audience Records With Annual Pictures of its Open Golf Tournament

THE SPORTS FILM has manifested its tremendous audience potential for adroit sponsors in such annual releases as professional baseball's *World Series* pictures, pro football "classics" and, within the past three years, in factual viewing figures which have brought the Buick Motor Division's films of its Buick Open golf tournaments to the top among sponsors of sports subjects.

Since the lensing of *The 1961 Buick Open*, this sponsor has provided its nationwide distributor, Modern Talking Picture Service, Inc., with four successive audience champions. The first three pictures are today the most widely-screened golf subjects in the country with a record of 19,536 showings to a cumulative reported audience of 41,865,402 viewers.

Get Calls Day After Win

Jim Davis, Chicago executive of Modern (circulating the Buick films from its 31 offices), adds this footnote:

"It's almost unbelievable, but we began to receive requests for the film of the 1964 Buick Open on the first day after Tony Lema's sensational victory at Warwick Hills last June. In this business, you have to call that spontaneous popularity."

Program Launched in 1961

Buick's golf film library came into being only 36 months ago. Created by Gerald H. Rideout, the company's director of public relations, this film success story was launched when he asked Jim Bostwick, manager of audio-visual services at General Motors Photo-

graphic, to produce a picture of the 1961 Open, the fourth such event sponsored by Buick.

This professional tournament ended in a dramatic finish when Jack Burke, Jr. defeated fellow pro's Johnny Pott and Billy Casper in a playoff. Rideout had his 28-minute color film, a crisp commentary by CBS' Bob Maxwell and he covered his bet with a modest allocation of prints to Modern.

That first picture had 2,441 group showings in golf and service clubs, churches and fraternal organizations, etc. and began to move with 578 local television station bookings which scored an additional 20 million viewers, following its September 1, 1961 release for telecasting.

200 Prints of the '62 Film

Stepping up the print allocation to 200 reels for *The 1962 Buick Open*, Rideout got 10,477 group audience reports from Modern (reaching 567,859 viewers) and 364 television bookings tallied an additional 12,794,300. Bill Collins' driving finish broke a three-way tie as he beat Dave Ragan by one stroke in that tournament. GM Photographic added an appreciated touch with instructional sequences of Collins' technique in slow motion.

No man to hedge with a good show going stronger all the time, Rideout read his mail. Thousands of written comments from appreciative viewers throughout the country (to date, there are 18,000 such messages in his office) were matched by widespread use of the films among Buick dealers. Nearly

all General Motors Divisions have borrowed prints for their own showings.

The 1963 Buick Open picture came up with a double winner! Julius Boros won the tournament just after a victory in the Colonial classic; soon after his triumph at Warwick Hills he also won the U. S. Open. Boros set a new Buick Open record last year with his 274 total score.

Camera Gets a Hole-in-One

But the 1963 film also includes the only motion pictures ever made of a hole-in-one from clubhouse to cup in bigtime professional (PGA) golf. Jerry Barber did it on the 222-yard 17th hole and through Jim Bostwick's foresight and great luck, he had Al Corona of GM Photographic's crew on Tower 2, 30 feet high over the 17th tee with a clear sweep over fairway and green.

As Barber swung away with his two iron, the camera never wavered as it followed the flight of the ball, caught the bounce, the long



Sensational putting by Tony Lema helped bring him triumph in the 1964 Buick Open Golf tournament.

a Wilcat!" And there was a Buick Wilcat waiting for him as a prize at the 18th green.

240 prints raised the ante on the 1963 Open film. As a result, this past year's distribution records at Modern tallied 5,464 group showings (a mounting total, reflecting only a single year). The audience of 317,685 was supplemented by 212 television station showings to an additional eight million viewers.

'64 Film a Lema Story

Now Buick has a 1964 addition to its golf library. Tony Lema was

JERRY BARBER SCORES A HOLE-IN-ONE



Above: four quick clips out of only film of a hole-in-one from clubhouse to cup in PGA competition. Right: Al Corona, of GM Photographic, shot this sequence.

and slowing uphill roll and its silent disappearance into the cup. It wavered ever so little then, a bit more with the mighty roar from the gallery. Then Corona panned the cheering throng and went back to dog the triumphant antics from the tee to the green.

Barber did a jig, turned his cap backward and shouted, "Hey, I'm



Tournament winner Tony Lema sandblasts out of a trap at the Warwick Hills Golf and Country Club; scene from the 1964 Buick Open picture.



ought in the middle of his hot break on the 1964 PGA tour. The winner of the Crosby tourney and of the Las Vegas' Thunderbird, he was the first pro of the year to win four U. S. Championships. There are now 260 reels of *The 1964 Buick Open* moving to enthusiastic viewers in clubs, edges, and waiting television program directors throughout the land.

Instructional sequences are now standard-fare. The current 28-minute picture features Lema in slow-motion. Commentary is by ABC-TV sports announcer Bill Lemming.

Buick Has the Combination

The Buick Motor Division has the winning combination in this growing library of thoroughly professional golf films: the greatest stars in the game, complete coverage of their action by GM Photographic crews, and a network of film libraries delivering near-perfect prints to every requesting group. GM Photographic has answered the challenging sports assignment in an entirely different field: the Buick Division's first venture into another popular sports area: the art of skiing. That Part Two of this Buick sports story.

Brief Reviews of Sports Series

Here are brief resumes of the Buick sports films. All are available for group showings via offices of Modern Talking Picture Service; free; and all are 28 minute 16mm color, sound films.

1964 Buick Open, starring winner Tony Lema; featuring Ken Venturi; slow-motion instructional sequence by Lema.

1963 Buick Open, starring winner Julius Boros (also in slow-motion instructional sequence); hole-in-one by Jerry Barber.

1962 Buick Open, starring Bill Collins in playoff win over Dave Ragen.

1961 Buick Open, starring Jack Burke, Jr. in playoff win over Sammy Pott and Billy Casper. Slow-motion instruction by Burke.

Ski With Buick, starring the world-famed skier, Stein Eriksen, with 16-minutes of excellent basic instruction. Filmed on location on Aspen slopes.

"SKI With Buick"

A New and comprehensive ski instruction film is the latest in a series of sports motion pictures sponsored by the Buick Motor Division of General Motors.

The picture's star, Stein Eriksen, is generally acknowledged as the greatest skier in the world. He is a four-time Gold Medal winner in Olympic and world championships. But the film features, as well, thousands of enthusiastic skiers in some of the most beautiful ski areas in the country.

Ski With Buick, produced by the GM Photographic Department under the supervision of James W. Bostwick, conforms to the letter



World-famed skier Stein Eriksen in 16-minute instructional sequence for the film, "Ski With Buick."

with the new, national standards for instruction established by the United States Ski Association, and in that sense is a part of the project to coordinate and standardize ski-teaching courses all over the country. Thus it is unique, for it is the only ski-instruction film available today presenting the new American system of teaching.

Skiing is a Family Sport

There are strong narrative values, too, in a perceptive script by Eddie O'Brien. The picture opens with the great Friday night exodus from American cities to the ski slopes, gets quickly to the story of how a family never on skis before comes under Eriksen's tutelage.

The family is a mother, father, boy of nine and girl of 12, and at the end they had become well-

advanced beginners, in Eriksen's words in the film: "Now you can ski any area; go on out to Colorado and I'll see you there."

It is the preponderant family-instruction sequences which develop strongly that skiing, pressing golf for popularity as the outdoor participant sport for the millions, is family recreation. Eriksen himself closes this theme in the last dissolve of the film with: "Remember, anyone can ski — and it's a great life."

Good Lessons on "How to Ski"

The instructional sequences, Eriksen on camera almost constantly, and in live sound, run more than 16 minutes and in themselves are a compact and authoritative course on how to ski.

Then, near the film's end, Eriksen provides a sequence of some of the most thrilling ski pictures ever filmed — his four-minute run

from 14,00 feet down to about 7,500 feet at Aspen.

Of all the shooting locales used, Aspen is the only one fully identifiable, but the side shots pacing the narrative do give the flavor of the trail skiing of the east, the lower-hill skiing in the midwest areas and the high-mountain skiing of the Rockies.

Today Stein Eriksen, a Norwegian by birth, is an American ski professional, a man who has dedicated his life to skiing. In the last few years he has been one of the leaders in the development of U.S. techniques and the American system of instruction.

Ski With Buick, 28½ minutes, color, is now available for free showings at ski clubs, resort areas, service clubs, schools and colleges, or for any group. It may be reserved at any one of 32 U.S. and Canadian offices of Modern Talking Picture Service, Inc.

Crew headed by Producer Jim Bostwick, director Don Norborn and the script's writer, Eddie O'Brien, at work with Eriksen on ski slope of Aspen Highlands. Note rifle mike used for lip sync in the film.



GM Photographic crew lensed action for "Ski With Buick" from this camera tower perched high on Aspen mountain.



"One immediate advantage of shipping by air is greatly-reduced exposure to damage and pilferage inherent in slow surface transportation."

AIR CARGO CONCEPT

Filmed Case Histories of Shippers Show Advantage of Air Transport in This United Aircraft Picture

THE JET-SPEED DISTRIBUTION of freight and express is the basic theme of a new 29-minute film, *Air Cargo — A Modern Marketing Tool*, sponsored by the United Aircraft Corporation for nationwide showing to business firms and traffic-oriented groups. The picture, produced by Coleman Productions, Inc., and distributed by Association Films, Inc., emphasizes the total distribution concept.

In a shipper-to-shipper story, a dozen actual case histories of beneficial uses of air cargo are presented. Time consumed in transit, the value of inventories, service to the customer and other cost factors are weighed in with actual transportation costs for the ultimate decision on moving goods from producer to consumer. The situations presented in the picture range from the experiences of large corporations in this country and abroad to those of small manu-

facturers and even a single New York delicacy shipper. Narration in several cases is presented by shippers actually involved.

United Aircraft's interest in air freight lies in its service to its customers and to these customers' clientele. The company is a principal maker of engines, propellers, helicopters and aircraft accessories.

Sequences for *Air Cargo* were lensed by Coleman crews throughout the United States, Europe, Australia and the Far East. The picture complements a United Aircraft national advertising campaign pointing out the advantages of shipping by air.

Prints are available for free loan use by corporations, business and traffic groups in the U. S. and Canada by Association Films. Address requests for showing dates to AF headquarters at 347 Madison Avenue, New York, N.Y. 10017.

Scene from "Air Cargo" shows a Canadair "Swingtail-44" aircraft which exposes a complete cross-section of fuselage for easy bulk loading.



Continental Airlines' stewardess turns on one of Ampex receivers used in that company's "Travelvision" system for video sight and sound.

Airlines Install TV Tape Systems to Entertain the Jet Passengers

JET PLANES of at least three passenger airlines are being equipped with closed-circuit television systems for in-flight showings of motion pictures, off-the-air television programs and for the reproduction of stereo music. American Airlines has introduced Astrovision on its Boeings and Pan American Airways has been flight testing a similar system, also designed and built by the Sony Corporation of America, for "Theater in the Air" programming on its trans-Atlantic runs.

Continental Airlines will introduce "Golden Marquee Theater" entertainment on selected non-stop Golden Jet flights between Los Angeles and Chicago in September. The company has contracted with the Ampex Corporation for a compact magnetic Videotape playback system "Travelvision" which will allow showings of first-run films and high-fidelity stereo music.

Three years ago, Trans World Airlines began pioneering airborne entertainment with conventionally-projected films. The system was designed and installed by the Reevesound Company for Inflight Motion Pictures, Inc. Apparently, the airlines have found passenger response gratifying, hence the rapid adoption of the idea by other carriers.

A KLM passenger service executive notes that the systems not only provide a-v entertainment but also a new means of communicating with passengers. For example, the life-vest drill and oxygen mask instructions may be pre-recorded and presented by merely pushing a button.

American Airlines' advertising



American Airlines' Astrovision system has Sony TV receivers between each pair of first-class seats.

of Astrovision sums up the program advantages: first run film entertainment, local television (when planes orbit over a city prior to landing), "live" camera shots of take-offs with telephoto close-ups of the scenery below, and stereophonic programs.

Astrovision sets are mounted in the seats in first class sections with one receiver for every two passengers; they're on the overhead shelf in Royal Coachman and Economy sections, with one set for every nine passengers.

Individual headsets provide a ready "off" switch for passengers who don't want to share the programs.

The Ampex Videotape reproduction unit being installed by Continental Airlines is a 96-pound portable setup which can store up to five hours of continuous visual programming plus an equal amount of stereophonic music.

The TWA film programs are beamed to the front of the first-

FLYING CARPET

Three Alitalia Airlines' Pictures Take Viewers into Europe, East



INTERPRETING THE WORLD scene in memorable color documentaries which have won numerous citations as well as millions of viewers in theaters and community audiences, is the special forte of Wilding, Inc. producer Mel London. His films of Thailand, of the Middle East and other fascinating areas of the world have been reviewed in these pages.

And they have brought this producer the important assignment of 11 color films, being released in five languages, for Italy's international air transport company, Alitalia Airlines. The first three of these subjects, to be distributed in the U. S. by Association Films and to audiences both here and abroad by offices of the sponsoring carrier, have now been released.

Show "Portraits of the East"

Though each is wholly different in content, the most fascinating of the trilogy is a 26-minute visit through five countries titled *Portraits of the East*. Focus is on specific individuals and events which combine to capture the essence of the Far Eastern lands they typify.

In India, a young girl prepares herself for a religious holiday, seeks the gift she will present the goddess of her temple. In Japan, a businessman takes part in an ancient ritual. In Australia, a man and his wife leave the routines of their "down-under" ranch to enjoy the festivities of "racing day." A young Chinese boy shares the excitement of Hong Kong on a first journey there with his grandmother. In Thailand, a monk performs traditional Buddhist rituals.

Scenes are beautifully-lensed;

the desire of viewers to visit these lands will be aroused by their honesty and the off-the-beaten path treatment.

The Colors of Italy lets the fidelity of today's superb color films take viewers along a terraced hillside, past the stillness of lakes and into the peaceful gardens of a monastery. Tempo shifts for the bustle of modern Rome and is slowed to the pace of romantic Venice.

The episode which contrasts the patience and skill of an old wood carver with the industrial vitality of urban Italy is the story of this land today.

"Europe from Dusk to Dawn"

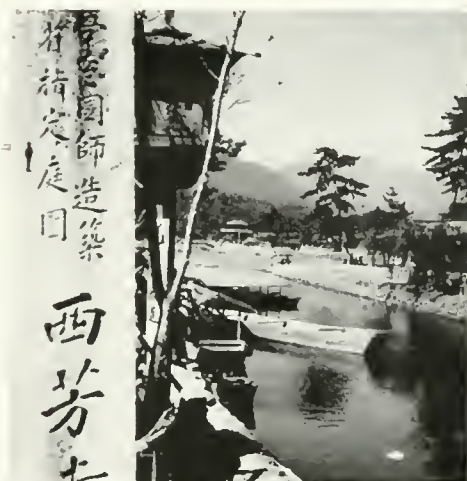
Vastly different from both of these pictures is the swiftly-moving kaleidoscope of *Europe From Dusk to Dawn*. The colors are vivid, exciting and all-encompassing as the camera tours seven countries within its brief 18½ minutes of screen time. A sunset glimpsed from the top of the Eiffel Tower is followed by a trip to the sea where nets bring in the day's catch. The lusty songs of a German beer-garden give way to the hearty cheer of an English pub and to the throbbing rhythms of the Spanish flamenco.

The moods of European night and their exciting hours blend into the peaceful beauty of dawn . . . the fishermen returning home and their women on the shore. Lovers in Paris part to start a new day . . . bowler-hatted Englishmen stride purposefully to their shops and offices.

Subsequent Alitalia films in this series will include *Israel, Desert and Flower*; a *Jet Safari* (to Africa); *South America Fiesta*, *Middle East Caravan* and two business-oriented subjects: *Jet Cargo* and *Thousands of Experts*. Their translation into Italian, English, Spanish, French and German versions underscores the international value of today's travel films.

How to Obtain These Films

Prints of these Alitalia films may be obtained for group showing from Association Films at 347 Madison Avenue, New York City, New York 10017.



The Alitalia film "Portraits of the East" has scenic beauty as well as character. A scene from Japan, one of five countries which are visited.



"The Colors of Italy" are vividly portrayed in scenes of urban beauty as well as the contrast of terraced hillsides and peaceful blue lakes.



Pageantry colors "Europe from Dusk to Dawn" as the Wilding camera team visits seven countries to show changing moods of people and places.



These Growth Factors Dictate
Key Role for the Distributor

FACTUAL FILM PRODUCTION and its vital counterpart, the *use* of the many thousands of new titles flowing out of the nation's studios each year, has been on a steady uphill climb since the close of World War II. To match the growing ranks of professionals in writing, direction and behind the cameras of some 357 specializing production organizations (BUSINESS SCREEN, No. 1, 1964), is the impetus of additional thousands of both 16mm and 8mm sound projectors acquired by industry, its dealers, schools, churches, hospitals and community-organized groups.

The nation's theaters, both "hard-top" and drive-in types, have also survived their doubters and a recent surge of new construction adjacent to neighborhood shopping centers has, in fact, increased the total seats available throughout the U. S. within the past year.

Its formidable competitor, television, now supplies American homes from some 600-plus commercial and educational stations. And rounding out this vast potential audience for films are distribution channels which serve rural America, the seasonal resort communities and "shut-in" viewers in homes for the aged and the chronically ill.

One generic "key" to the future of factual films certainly lies in the ever-widening dissemination of what the industry calls, "sponsored films." This is the fare which industry offers the broad *public* audience. Actually, that audience is a *number* of special-interest audiences: i.e. youth groups, adult groups, factory workers, church groups, women's groups and other dimensions of age, sex and occupation. They have several things in common however.

The sponsored film audience, like the average movie-goer, demands quality in content and presentation; the interest-quotient determines the fate of many a sponsored offering.

The sponsored film audience is also national and regional in scope. Facilities to bring these viewers a 16mm print must, perforce, be *strategically-located* to minimize costs through travel over long distances. Modern automated equipment is now part of the minimum standard for proper care of sponsor prints as well as for vital record-keeping and the reporting of audience results.

This series will examine the role of the commercial distributor of sponsored films, his antecedents, aims and physical resources. •

United World Strives to Broaden Audience Horizon

NETWORK EXPANDS AUTOMATED FACILITIES AND SERVICES

United World Films, Inc., a subsidiary of Universal Pictures, Inc., draws upon the obvious strengths of its theatrical parent. An important phase of its *non-theatrical* operations brings a nationwide network of UWF film libraries into daily contact with thousands of groups who rent 16mm sound versions of theatrical entertainment subjects, both features and shorts.

Following its organization in 1946 by Universal, UWF purchased the Bell & Howell Filmosound library, up to then the largest rental library in the U.S. In the same year, UWF purchased outright the famed Castle Film operation, also a formidable factor in 8mm and 16mm sound and silent motion picture production and sales to the "home movie" user. Castle had also been active in the distribution of sponsored motion pictures; was for many years the principal contractor to the U. S. Government for the sale of its thousands of motion pictures and filmstrips.

Continuing Factor in Film Distribution

UWF continued its lively interest in sponsored distribution, serving such longtime clients as The National Livestock and Meat Board and The Natural Rubber Bureau. Adapting many of its theatrical film distribution techniques to the sponsored field and, equally important, using these established contacts to open new doors to greater audience areas, UWF has been a continuing factor in national sponsored film distribution.

With district offices in New York, Chicago, Los Angeles, Dallas, Atlanta and Portland, UWF operates through a network of 43 distribution libraries. Through the Universal affiliation, the company has both theatrical and television background as well.

New Headquarters Has Latest in Equipment

An important step forward occurred early in '64. Expanding production and use of sponsored films led UWF to equip its new headquarters facility at 221 Park Avenue South in New York City with the latest in electronic, automated film handling and record control equipment. It also expanded its policy of



UWF distribution facilities are housed at New York headquarters at 221 Park Avenue, South.

"Custom Service" to clients in the sponsored film field.

UWF people at headquarters believe that "the gross investment of time, talent and capital on the part of sponsors, merit more penetrating distribution and more definitive accounting of distribution results."

Through their distribution contacts in the 16mm field (an educational film division distributes teaching films to classrooms and the entertainment film division handles the feature productions of Universal), UWF believes that it can provide either mass circulation or selected groupings based on region, age, interests and buying power.

Building Audiences Thru Related Services

According to UWF vice-president John Desmond, in charge of the firm's distribution services, the broad and specific audiences continually contacted for other types of 16mm film requirements are automatically contacted for availability as viewers of sponsored films.



Staff artist prepares promotional brochure on an RCA film. UWF uses concentrated promotional techniques to develop sponsored film audiences.





UWF vice-president John Desmond (ctr) consults cumulative record of sponsored film activity with staff members at New York headquarters.

Here, in brief, are some of the steps taken by the company to expand the viewer horizon:

Expanded services in '64 include weekly news bulletins directed at more than 1,000 key people in television station operations. Prepared by UWF's public relations staff in New York, these bulletins suggest program ideas relevant to available titles.

The p.r. staff also interprets public relations stories for news use and obtains releases on regular t.v. news programs. Commenting on this idea, Desmond notes:

"We instituted this special service for sponsors because, we believe it is essential to UWF's complete fulfillment of client requirements."

Theater Contacts Offer Mass Audiences

Increased concentration on theatrical distribution of sponsored films, especially those designed to reach maximum saturation areas, is another factor in UWF's "new plan of operation." Working through contacts with theaters throughout the country (established through Universal's feature distribution), the company will place sponsored films before mass audiences.

Although the firm is enlarging its scope of sponsored film promotion and distribution, it continues to provide a "sponsor-generated" service through which organizations may do their own promotions and booking solicitation. In this event, UWF ships prints only upon the direct request of the client. Handling, servicing, inspection and shipment are its sole responsibilities.

IBM-controlled monthly reporting methods have been "stepped up" with monthly reports now expanded to show cumulative analysis of bookings and showings since the inception of a distribution program. Original signed cards from viewing groups provide audience reaction material. Advance booking notices are an accepted standard so that sponsors may tie in promotional planning.

Research to Study Effect of the Film

Since the launching of its expansion program, UWF has engaged the services of Continental Research Co., Inc., a national research organization. On request and at no additional charge to the client, the distributor will "conduct a survey to determine the actual effectiveness of a sponsor's motion pic-

ture program, providing long sought answers to vital questions arising during a public relations campaign."

"We offer this service," Desmond says, "to clients who need and want a careful analysis of their film programs. It is a service we recommend for we believe in the importance of its role in the successful use of public relations-oriented films. Too often sponsors invest time, money and talent in programs which do not produce desired results. It is our aim to aid our clients in getting the most mileage from sponsored films."

UWF's current list of clients is diverse, in-

cluding such sponsors as the American Stock Exchange, the National Aeronautics and Space Administration, the American Petroleum Institute, Quebec's Tourist Bureau, the Radio Corporation of America and the International Silver Company.

For these and other clients it has laid down a solid foundation for "service and satisfaction" through its sizeable new investments in film handling and record-keeping equipment and some 18 years of relevant experience which it believes are also capital assets to be used in the advancement of the sponsored film medium.

AUDIENCE RECORDS & REPORTS



UWF hooker in a district office checks print reference book for availability of a desired print before preparing 10-part record form.



Signed cards from exhibitors are sorted at New York headquarters. Cards showing reaction to film program are forwarded to the sponsor.



Expanded facilities have automated equipment for faster, more detailed reporting of audiences and for more efficient print handling.

FILM INSPECTION AND SHIPPING



Electronic film inspection by experienced personnel at all libraries is important feature of UWF's "Custom Service" to its clientele.



Editing team inserts replacement footage on a damaged reel to insure perfect presentation. All print damage is promptly repaired.



Film shipments enroute to viewing audiences; this scene is duplicated daily across the land as UWF libraries fill their booking orders.



Opening sequence for Matson film was shot aboard square-rigged barkentine off Honolulu. Frank Robinson is on bowsprit.

Container Fleet Sails "Highway to Hawaii"

THE ISLANDS OF HAWAII were condemned to an uncertain future by sailing masters of the past century. To the captains who lost crews deserting to the paradise of the Pacific, the islands' problem of supply seemed insurmountable. Mounting populations in more recent times, needing nearly all basic staples from the U. S. mainland, might well have shared their pessimism as living costs soared and goods remained scarce.

90 years ago a shipmaster scoffed that "the only hope for Hawaii is to build its own fleet." The Matson Navigation Company, principal sea carrier serving the

islands, has done just that and something more. That "something more" is the subject of a new 29½-minute color film, *Highway to Hawaii*, produced by Fraser Productions of San Francisco.

Research Led to First Cargo

Meeting Hawaii's most critical problem is the most efficient and economical handling of vast quantities of cargo. It was solved by a modern transportation miracle, the containerization process. Matson launched this approach in 1956 with an economic feasibility study by its then newly-launched research department.

Two years later, the first experimental Matson container was

Fraser Productions' camera crew (Frank Robinson, director; Hugh Salisbury, cameraman; Bill Maley, assistant) prepares for dramatic shot beneath moving straddle truck at Matson's Honolulu freight terminal.



New Color Film Shows a Modern Transport Miracle: Matson Navigation's Containerized Freight Program

placed aboard the freighter Hawaiian Merchant and with 19 other identical freight-laden containers headed out of the Golden Gate to Hawaii. These 24-foot Matson containers are steel-framed and of aluminum construction.

Consolidate Freight at Plant

They permit the consolidation of freight to and from Hawaii at the shipper's plant, plantation or assembly line. From that point on, the cargo is literally untouched by human hands until unpacked at its destination. The full scope of modern handling equipment swings containers aboard truck or rail platforms, off and on the docks and into the holds of freighters.

ing of the freight containerization operation all down the line — with undeviating thoroughness and clarity. It establishes the mood of the wide Pacific and the men who sail from islands to mainland in a seaworthy sequence filmed aboard the square-rigged barkentine "California" on the seas off Oahu.

Shot on ECO 16mm film with Arriflex cameras, the Fraser crew employed the Nagra recorder for excellent sound effects, used Color-Tran Quartz equipment to light yards, holds and many other location shots. The film was released on Eastman Color.

Tom Fraser, who served as creative director and Frank Rob-



Bill Maley checks a light reading for "Highway to Hawaii" sequence filmed in Honolulu control room of Matson's Diamond Head terminal.

Today's Matson container ship looks like a huge floating platform of boxes, mounting high above its decks.

The company's container program now represents a \$47 million dollar investment, comprising more than 3,500 containers of various types — special-purpose vessels, shoreside gantry cranes, over-the-road skeleton truck chassis, an inter-Hawaiian Island container barge system and related facilities.

But this revolution in cargo handling has brought millions of dollars in annual savings for the people of the islands as well as to Matson's freight customers. Other benefits include reduced cargo transit time and the virtual elimination of freight damage.

Highway to Hawaii presents its basic story — a detailed account-

inon, production manager, worked with chief cinematographer Hugh Salisbury to bring through an orderly exposition. Shooting had to be nearly pure "documentary" in style with the clamor of straddle-trucks, cranes and other freight-handling equipment. This made schedules practically unpredictable. The use of walkie-talkie transceivers helped considerably in cueing.

The Matson Navigation Company had its own beginnings in 1882 when Capt. William Matson sailed a three-master from San Francisco to Hilo. Today, the freight division is continuing to expand its vital containerization network to provide the state of Hawaii with the most advanced transportation operation serving any island-community in the world.

NEWS-EVENTS OF THE SEASON TOLD IN PICTURES



A memorable scene pictures the late Frank H. Arlinghaus, President of Modern Talking Picture Service, Inc., as he made what was to be his last public appearance on August 12th to present trophy for the "1964 Modern Viewership Award" to William H. Parshall (at right), Manager of Consumer Services, H. J. Heinz Company. Presentation ceremony took place in the Heinz Theater at the Festival of Gas Pavilion of the New York World's Fair and honored Heinz for the company's longtime favorite picture, *Ever Since Eden*. Released to general circulation through Modern in October of 1943, it has been shown more than 113,000 times in classrooms and community gatherings to nearly 8 million people.

National Audio-Visual Association's Exhibitors' Committee was lensed during recent 25th Anniversary Convention in Chicago. Pictured below (seated, left to right): William DeVore, Wichita, Kansas; Robert Newman, Jamaica, L. I.; Don Warner, North Hollywood, Calif. Standing (left to right): D. W. Metzdorf, Rochester, N.Y.; Seymour Jacob, Morton Grove, Ill.; Howard Turner, St. Charles, Ill.; and Cliff Squibb, Dallas, Texas.



At General Film Laboratories' plant in Hollywood, President William E. Gephart, Jr. greeted members of a Soviet Union film industry delegation, returning the visit he paid that country last year (member of SMPTE delegation). Pictured above (l to r) are: Vladimir Rudakov, USSR; Gephart; John Washburn, U.S. State Department; Nina Trofinova, USSR; Stacey O'Brien, GFL lab superintendent; John Aitkens, GFL v.p.; Solomon Bongard, USSR; and J. English Smith, GFL sales executive.



The Soviet Union film industry delegation had earlier visited the George W. Colburn Laboratory in Chicago. President George Colburn, at right above, is holding sign prepared in honor of group's visit. It read (translated) "We welcome you cordially." The visitors (l to r): Vladamir G. Rudakov, Head Administrator on Techniques for Cinema, USSR; Nina Trofinova, Chief Specialist of the Section of Film Processing, at the Institute for Techniques and Production, USSR; Solomon Bongard, Deputy Director, Scientific Research, Cine Photographic Institute; and John Washburn, U. S. State Department.

Meet the newly-elected officers and directors of the National Audio-Visual Association installed during the 25th Anniversary Convention. Seated, left to right: Robert P. Abrams, Philadelphia, Pa., Chairman of the Board. Harold Newman, Kalamazoo, Mich., president-elect; Eloise F. Keefe, Dallas, Texas, installed as first vice-president. Standing, left to right: Max H. Rarig, Seattle, Wash., second vice-president; and John C. Ellingson, Spokane, Wash., treasurer. Secretary Frank Bangs missed sitting.



EUROPE'S BEST INDUSTRIAL FILMS OF THE YEAR

(CONTINUED FROM PAGE 20)

"Ese Geht um die Sicherheit"

Sponsor: Daimler-Benz AG. Producer: Real-und Triebfilmstudie Armin Lang.

"Fruchtbare Boden"

Sponsor: Daimler-Benz AG. Producer: Universum Film AG, Berlin.

"In neun Minuten"

Sponsor: AEG. Producer: Deutsche Industrie-und Dokumentarfilm, Duesseldorf.

"Mit Farben begann es"

Sponsor & Producer: Farbwerke Hoechst AG.

"Menschen im Glaswerk"

Sponsor: Bundesanstalt fuer Arbeitsvermittlung und Arbeitslosenversicherung. Producer: Rhewes Filmproduktion GmbH, Duesseldorf.

"Neuer Turm fuer alte Weser"

Sponsor: Hubinsel GmbH. Producer: UFA-Werbefilm.

"Oel fuer Generationen"

Sponsor: Esso AG. Producer: Rudolf W. Kipp, Hamburg.

"Oelphabet B"

Sponsor: Esso AG. Producer: Roto-Film GmbH, Hamburg.

"Theatrum Machinorum"

—Die neue Maschinenkunst"

Sponsor: Volkswagenwerk AG, Wolfsburg. Producer: Franz Schroedter Studio KG, Hamburg.

"Unter Garantie"

—Reagenz und Methode"

Sponsor: E. Merck A.G. Producer: Leonaris-Film, Stuttgart.

"Ultramid"

Sponsor: BASF. Producer: Sasse Film KG, Muenchen.

"Von Punkt zu Punkt"

Sponsor: Arbeitsgemeinschaft der Bauberufsgenossenschaften. Producer: Panfilm.

Entries of Other Lands

The titles, sponsors and producers of other entries to London:

AUSTRIA

"Austria — Hallow Glass Ware"

Sponsor: Bundesmakler der gewerblichen Wirtschaft, Wirtschaftsforschungsinstitut. Producer: Dr. Erich Regler. 35mm, color, 13 min. (English).

- Design and finish have a double function: they serve purpose of everyday use and also bear witness to Austrian way of life and culture.

"Behind the Image"

Sponsor: Bundesmakler der gewerblichen Wirtschaft, Wirtschaftsforschungsinstitut. Producer: Walther Stoltzher. 35mm, color, 25 min. (English).

- The "other image" of Austria shows

that it has contributed not only to the music and gaiety of the world but to the development of our modern technology, particularly in the field of electronic tubes.

"Molybdenmark" —

40 Years of Molybdenum

Sponsor: Metallwerk Plansee A.G. Producer: Hormann Film. 16mm, color, 25 min. (English).

- From 50 employees 40 years ago to 1200 today in a social welfare conscious plant and community; from its use mainly in electric bulbs to research and development in many fields, including cancer treatment: this is the story of molybdenum and Prof. Schwarzkopf, the plant's founder.

BELGIUM

"Black Spot"

Sponsor: Ministere des Communications. Producer: Belgique-Cine-Production 104. 35mm, color, 13 min. (French).

- Portrays traffic problem of large towns, showing public transport as a valid solution.

"From Soda to Plastics"

Sponsor: Solvay et Cie. Producer: Sofidoc. 16mm, color, 33 min. (English).

- Film outlines the various industrial activities of Societe Solvay et Cie from manufacture of soda (their original product) to manufacture of plastics, of which the company has become one of the principal European producers.

"Ink"

Sponsor: Encore DRESSE. Producer: Sofidoc. 35mm, color, 20 min. (No narration).

- The art of litho printing is pursued with old-time craftsmanship in this film showing creation of a color print at firm of Beaudot in Paris suburb.

"New Materials"

Sponsor: Solvay et Cie. Producer: Films Storck. 35mm, color, 17 min. (French).

- Gives layman insight into research and development of new plastic from search in laboratory to industrial production. (Centenary of sponsor).

DENMARK

"B. & W. Vikings"

Sponsor: Burmeister & Wain. Producer: Bent Barford Film. 35mm, color. (No narration).

- The animated film shows history of ships from the stone-age "dug-out" to today's turbo-engined leviathans.

"Niro Atomizer"

Sponsor: Niro Atomizer. Producer: Bent Barford Film. 16mm, color, 16 min. (English).

- A visitor on his way to visit Niro Atomizer with a special problem in spray drying passes famous tourist attractions in this film aimed to further a general knowledge of spray drying and its applications in modern industrial techniques.

"Safer Roads Ahead"

Sponsor: Karl Kroyer. Producer: IB Dam Film A S. 16mm, color, 15 min. (English).

- The importance of road surfacing in helping reduce accidents and the development and use of SYNOPAL, a synthetic white aggregate, in this connection.

FINLAND

"Finland Makes Textiles"

Sponsor: Association of Finnish Textile Industries. Producer: Pentti Lintonen Oy. 35mm, color, 12½ min. (No narration — music).

- Tells story of the Finnish textile industry from big manufacturers to special weavers: its importance as an employer and enthusiastic response to Finnish design abroad, particularly in Scandinavia, is emphasized.

"Neste Oy"

"(Finland's National Oil Company)"

Sponsor: Neste Oy. Producer: Suomi-Filmi Oy. 35mm, color, 18 min. (Finnish).

- The history of Neste Oy, largest oil refinery in the North, from its establishment in January, 1948.

"Wartsilo Ships"

Sponsor: Wartsila-konsernen A B. Producer: Pentti Lintonen Oy. 35mm, color, 27 min. (English).

- Skilled craftsmanship and pride of work, qualities handed down through the generations, still live in the highly skilled workers employed by Wartsila, Finland's biggest shipyard, contributing to Finland's position among leaders in new tonnage completed.

ITALY

"A Bigger Brindisi"

Sponsor and Producer: Montecatini. 35mm, color, 17 min. (English).

- The new Montecatini petrochemical works at Brindisi is four times the area of the town itself. Film describes phases in development of factory and how local population is affected by opportunities in direct and indirect employment.

"A New Source of Energy"

Sponsor and Producer: Istituto Luce. 35mm, color, 42 min. (English).

- Construction of the Nuclear Power Station on the Garigliano River is illustrated from the moment the site was chosen to the building of the huge containment sphere.

"Biography of an Aircraft"

Sponsor: F.I.A.T. Producer: Cinefiat. 35mm, color, 25 min. (English).

- Illustrates a day at the Fiat Aircraft Factory. Watching the men of the Aviation Division at work, we live the history of a jet plane.

"Checking the Quality of Galvanized Plate"

Sponsor: Italsider. Producer: Emilio Marsili. 35mm, color, 10 min. (English).

- Technical film of the manufacture of tin plate by the electrolytic procedure at the Iron and Steel Center Oscar Sinigaglia of Italsider at Genoa.

"Defence of the Poplar Tree"

Sponsor and Producer: Montecatini. 35mm, color, 13 min. (English).

- Industrial demand has led to increased cultivation of the poplar tree. Experts in various fields, through research and experimentation, have enabled cultivators to obtain healthy timber of high commercial value.

"Fiat 850"

(Designing, Experimenting, Testing)

Sponsor: F.I.A.T. Producer: Cinefiat. 35mm, color, 20 min. (English).

- The new Fiat 850, from design to laboratory experiments and tests under all conditions, and its presentation to the technical press.

"Industrial Design"

Sponsor: Confederazione Generale dell'Industria Italiana. Producer: Gigi Martello. 35mm, color, 16 min. (Italian).

- Ideas and methods of industrial design as applied in industry. Made in consultation with A.D.I.

"Insects"

Sponsor and Producer: Montecatini. 35mm, color, 12 min. (English).

- How man protects himself from the costly damage insects wreak on plants through modern chemical weapons, used according to the biology of the insect.

"La Spezia's

Thermo-Electric Power Station"

Sponsor and Producer: E.N.E.L. (Ente Nazionale per l'Energia Elettrica). 35mm, color, 26 min. (Italian).

- Story of three years' work on building the La Spezia Thermo-Electric Power Station which when completed will be able to produce up to 12 billion kwh a year.

"Men and Closses"

Sponsor: Italsider. Producer: Corona Cinematografica. 35mm, color, 35 min. (Italian).

- This film illustrates the methods of evaluating labor introduced by Italsider.

"Old and New Gela"

Sponsor: Ente Nazionale Idrocarburi (ENI) Producer: Documento Film. 35mm, color, 35 min. (Italian).

What Kodak has done to get your messages listened to better

We're talking about listening to your sound movies—really attentive listening, the kind that leads to more learning, faster, better results. But if your projector's sound system cuts up, your audience won't listen, and you'll be wasting precious time and money.

Kodak has done something to prevent this.

Audiences will listen . . . and hear . . . when the sound is big enough and commanding enough to reach every pair of ears clearly, naturally, pleasingly. This is the kind of sound you get from a KODAK PAGEANT 16mm Sound Projector, Model AV-126-IR.

Its amplifier and speaker system are so matched that at high volume levels or at low ones, this projector sounds crisply good and understandable, even

in rooms or halls where you wouldn't expect it to.

Its 11 x 6-inch oval speaker is bigger than usual to give presence to the sound you hear. It takes the full 12 watts of power put out by the amplifier, without muffling the basses or thinning down the trebles. Since you can put the speaker as much as 40 feet away from the projector (the cord is that long), you can put the speaker up front where the sound is best. And this projector can also double as a P.A. system.

This projector's amplifier is capable of reproducing the ultimate sound that can be recorded on a film sound track. There's even an exclusive fine-tuning lever (fidelity control) that lets you focus the scanning beam exactly, so that it picks up sharply all the sound that's on the sound track.

This sound system is designed so it should never need fixing for the life of the projector.

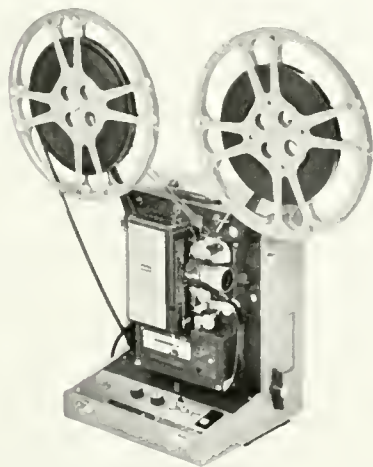
Kodak has learned from many space-age projects that transistors are more

dependable than vacuum tubes, that a solar cell makes cleaner sound than a photocell, and that good printed circuits are more reliable than wires and cold solder. So we use transistors, a solar cell and printed circuitry in this projector.

What's more, we use an exciter lamp which is rated at so much higher power than will be fed to it that it, too, should last the life of this projector.

KODAK PAGEANT Projectors are also quiet running because there are fewer moving parts and because nylon gears and bearings run quieter than other kinds. This silence lets more of the important movie sounds get through.

If you would like to read about this projector in complete detail, check the box below. Or, if you'd like to see a demonstration, check the other box. Then send us the coupon at the address below.



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☐ Please send me, without obligation, folder V3-65 describing KODAK PAGEANT 16mm Sound Projectors in detail.

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Kodak
TRADEMARK

INDUSTRIAL FILMS OF THE YEAR: EUROPE & AFRICA

(CONTINUED FROM PAGE 46)

- Describes the building stages of the ENI petrochemical plant at Gela and underlines the contrast between the new industrial civilization and the survival of Sicily's ancient customs.

"Order SIAC 82914"

Sponsor: Italsider. **Producer:** Slogan Film. 35mm, color, 15 min. (English).

- The manufacture of a special forged steel hat to be used for closing the boiler of a nuclear reactor has required solving of considerable technical problems.

"Order Spells Spoce"

Sponsor and Producer: Olivetti. 35mm, color, 20 min. (Italian).

- Animated cartoons combined with live-action show how new items of office equipment are planned and then put into mass production.

"The Planet 'Steel 2'"

Sponsor: Italsider. **Producer:** Alfa Cinematografica. 35mm, color, 18 min. (English).

- The Planet 'Steel' has its islands and its peninsulas as well as its continents (main plants) where many different kinds of steel products are made to serve many different purposes. Production at Trieste, Torre Annunziata, Campi, etc. is shown.

"380,000 Beyond the River"

Sponsor and Producer: E.N.E.L. (Ente Nazionale per l'Energia Elettrica). 35mm, black & white, 26 min. (Italian).

- At Pieve Albignola a 380,000 volt electric power cable is being thrown across the river Po. Though the line is one of the most important in Italy, few of the 1,000 inhabitants have become aware of the work going on.

LUXEMBOURG

"Structures"

Sponsor: Ste des Hauts Fourneaux et Acieries de Differdange. **Producer:** Ste des Fils A. Champeaux. 35mm, color, 18 min. (English).

- The film illustrates the activities of the HADIR Group Steelworks in Luxembourg and includes close up and diagram sequences.

NETHERLANDS

"Diozo"

Sponsor: Chemische Fabriek L. van der Grinten. **Producer:** Deltafilm. 16mm, color, 20 min. (English).

- The spectator is given a bird's eye view of the van der Grinten diazoprinting processes and potentialities.

"For and Wide"

Sponsor: Phs. van Ommeren. **Producer:** Forumfilms. 16mm, color, 20 min. (English).

- Aims at giving the general public a

picture of the many aspects of a services rendering company and the international field it serves on behalf of the Netherlands.

"From Seed to Sugar"

Sponsor: Friesch-Groningsche. **Producer:** Profilti. 35mm, color, 25 min. (English).

- Depicts the manufacture of sugar out of sugarbeets, from seed-selection, growing, transporting, processing, to application of sugar as well as its by-products.

"How The Radio Works"

Sponsor: Philips-Eindhoven. **Producer:** Cinecartoon Centre. 35mm, color, 8 min. (English).

- Non-technical, mostly humorous cartoons, make clear the basic principles involved in sound transmission and reception at a point far distant from its source.

"How to Solder"

Sponsor: Philips-Eindhoven. **Producer:** Philips TEO Filmservice. 16mm, color, 20 min. (English).

- The film deals with the soldering in radio and tv sets and extensively shows tools and materials and the way in which a correct joint is effected.

"Inert Gases"

Sponsor: Philips-Eindhoven. **Producer:** Netherlands Educational Film Foundation and Parcifal Films. 35mm, color, 22 min. (English).

- The exciting, step-by-step discovery of inert gas is taken from the dusty past into the present as the spectator watches the scientists Ramsay, Rayleigh and Traverse, portrayed as young, modern people, carry on their experiments.

"Spies Behind the Duphar Line"

Sponsor: Philips-Eindhoven. **Producer:** Joop Geesinks' Dollywood. 35mm, color, 16 min. (English).

- A grasshopper is sent by the other insects to spy on Duphar insecticide products. He sees how they are developed and tested. The insects are shown life-size and in all their horror.

NORWAY

"A Modern Adventure"

Sponsor: Esso Norway Ltd. **Producer:** Norsk Dokumentarfilm. 16mm, color, 28 min. (English).

- A picture of industrial progress in different spheres in Norway is seen through the eyes of an American visiting the country of his birth after 47 years.

"A World to Conquer"

Sponsor: Statens Filsentral. **Producer:** ABC-Film A S. 16mm, color, 22 min. (English).

- Shown in their historical setting, the experiments of Volta and Sir Humphry Davy in electrolysis high-

light this 150 year outline. The results and basic idea of the "Laws" are shown by animation techniques. Examples from Norwegian industry — aluminum, copper, magnesium, heavy-water plants — describe how electrolysis is the basic method for many modern industries.

"Art of Building in Concrete"

Sponsor: The Norwegian Cement Association. **Producer:** Tele Film Production. 16mm, color, 18 min. (English).

- Shows the esthetic and ornamental possibilities in the use of concrete, with outstanding examples of European technical and architectural solutions in concrete construction.

SOUTH AFRICA

"The Lion's Paw"

Sponsor: Prevention of Accidents Committee of the Transvaal & O.F.S. Chamber of Mines. **Producer:** Films of Africa (Pty) Ltd. 16mm, color, 36 min. (English).

- Authentic mining family and workers portray dangers of modern "jungle"; accidents for the unwary at work, at play, on the roads and at home.

SPAIN

"Cepsa 1964"

Sponsor: Compania Espanola de Petroleos. **Producer:** Mago-Film. 35mm, color, 40 min. (Spanish).

- A tour of the company's plant on the Tenerife Island, its fleet, scenes of the island, past and present, sequences on the company's social labor policy, etc.

"Installation in a Vertical Shaft of Pirelli Cables"

Sponsor and Producer: Telecine, S. A. — Movirama. 35mm, color, 22 min. (Spanish).

- The leading actor in this film is the Pirelli Of. Cable of 250,000 volts. Scenes of its manufacture, transportation and installation by highly specialized personnel are shown.

"Manufacture of Crankshaft M-5.337"

Sponsor and Producer: Telecine, S. A. — Movirama. 35mm, color, 10 min. (Spanish).

- Modern method of forging of crankshafts for 6 cylinder internal combustion engines for heavy-duty trucks, one of the many forging jobs carried out by La Farga Casanova.

"Men and Machines"

Sponsor: Sociedad Espanola de Cons. Babcock & Wilcox, S.A. **Producer:** Telecine, S. A. — Movirama. 35mm, color, 28 min. (Spanish).

- An artistic conception of the presentation of an industrial enterprise, taking into account human values and creativity as well as the actual processes of manufacturing, etc.

* the single entry from Africa.

SWEDEN

"Emergencies Don't Wait"

(Sponsor and Producer not given.)

- A husband and wife come in for a crop of accidents. After every type of accident, instruction is given on how to deal with the injury.

"Locomotive"

Sponsor and Producer: Nohab. 35mm, color, 15 min. (English).

- Shows the manufacture of Danish diesel electric locomotives and electrics such as the Swedish "Rapid," their delivery and use.

"Nohab Diesel Engine"

Sponsor and Producer: Nohab. 35mm, color, 17 min. (English).

- Research, development and manufacture of Nohab diesel engines; test runs, engines of all types in use, future possibilities are shown.

"Salestalk"

Sponsor: Svenska Saljledargruppen. **Producer:** Suecia-Film. 35mm, black & white, 15mm. (English).

- How a salesman, Ohlsson, improves through using five simple rules when selling by telephone.

"Shipyard of the Future"

Sponsor: Sveriges Radio. **Producer:** Thorild Anderberg. 16mm, black & white, 30 min. (English).

- The film shows building of the first ship in a new, revolutionary type of shipyard.

"Thousands of G."

Sponsor: Alfa-Laval AB. **Producer:** Lundgren. 35mm, color, 16 min. (English).

- Describes in the simplest and clearest possible way the idea and function of the centrifugal separator.

"Why Asea?"

Sponsor: Asea. **Producer:** Centralfilm. 35mm, color, 15.5 min. (English).

- The question, "Why have ASEA generators been chosen for this giant project?" is asked against the background of humming generators in the Tumut II power station of the Snowy Mountains Scheme.

"Wizards With Wood"

Sponsor: Foreningen Skogs — och Lantbruksfilm. **Producer:** Sol-film. 35mm, color, 25 min. (English).

- Scenes showing the beauty of wood and work in the forest lead into chemical treatment of the product and its indispensability to our existence.

SWITZERLAND

"Exciting Day at General Motors"

Sponsor: Gesellschaft zur Förderung der schweizerischen Wirtschaft. **Producer:** Condor Films Ltd. 16mm, color, 28 min. (German).

- The suspenseful and adventurous

(CONCLUDED ON PAGE 61)

DURING PERIODS OF GROWTH in organizations, there frequently is a time when problems multiply so rapidly that it seems nearly impossible to benefit from the opportunities presented. Such a time calls for far-sighted leadership and clear-thinking management.

It also offers an excellent opportunity for development of new techniques to give management a better view of operations, faster access to data and better communication with employees. Such was the case at North American Aviation's Space and Information Systems Division (S&ID) where, during the last two and one-half years, a new concept of closed-circuit television has evolved.

Late in 1961, S&ID was faced with a three-fold problem stemming directly from the award of Saturn S-II and Apollo development contracts: rapid growth in work force, dispersal of facilities and exacting technological requirements. The number of employees grew from 8,000 to 31,00 in a period of two years. To accommodate this expansion, entire departments had to be moved outside the Downey complex — to buildings in nearby cities, a new facility at Seal Beach and a recently-acquired facility at Tulsa, Oklahoma.

The technological developments required to perform under the contracts were extremely rigorous; highly-complex systems had to be designed to meet stringent environmental conditions for long periods of time and to perform with a reliability rarely demanded before.

The communications problem was enormous. Three-fourths of S&ID's employees were new to the Division and had to be indoctrinated. Departments in major programs were spread over several facilities, making management accountability difficult to maintain. Few people commanded the new technological tools that would make the S-II and Apollo possible; therefore many workers had to be trained.

As a partial solution to these problems, closed-circuit television was considered. In this report, we describe our present television operation at S&ID and the concept upon which it is based.

Operations Center Facilities

☆ The nerve center of S&ID's television system is the studio area, our Television Operations Center (see illustration). The Center has

two television production studios equipped with professional broadcast-type equipment.

In adjoining areas there are three Videotape recorders, a kinescope recorder (16mm video film) and a film chain for inserting motion pictures and slides into television programs. The signal distribution system has 55 miles of cable, extending from the Center to all major buildings in the Downey complex and terminating in approximately 500 outlets.

The system carries signals on four RF channels, readily expanded to seven. It can also feed the video signal directly (without carrier frequency) to monitors in nearby classrooms. The distribution system is supplemented by microwave and telephone company lines to all other facilities. Through the use of portable television receivers and a remote off-on control system now being installed, the Television Operations Center has absolute control over signal distribution.

The Center also has special television camera chains for use in testing operations. This equipment makes possible the observation of hazardous tests as well as those conducted in inaccessible locations. The visual results can be recorded on video tape. A record can also be made of the test engineer's narrative describing the test.

* * *

Staff Groups at the Center

The staff for the Television Operations Center is divided into three groups: Technical Operations, Programming and Systems Design. Technical Operations is responsible for maintaining all studio equipment and the distribution system. Programming is responsible for preparing scripts, collecting visual material (slides, film clips, artwork) and producing television programs.

Systems Design is a television consulting and engineering service which conducts engineering studies on request — for departments within S&ID as well as customers of North American — to determine the nature of their television requirements, the costs involved and the design of the system.

The normal flow of program development through the Operations Center begins in Systems Design. This group assists the requester in establishing objectives for t.v. programming, analyzes the tasks to be performed and determines the type of programming needed.

IFPA JOURNAL

INDUSTRY FILM PRODUCERS ASSOCIATION, INC.

CLOSED-CIRCUIT TELEVISION New Dimension in Management

by Fred K. Leary

Space & Information Systems Division, North American Aviation, Inc.

Costs are also estimated; they are usually compared with the existing methods of accomplishing the same communication task.

Cost Must Be Advantageous

If the request is a new requirement, the television costs are compared with the cost of other available methods. Cost reductions are frequently substantial. In some cases, the conventional method is precluded by its high cost: for example, the frequent presentation of motivational appeals to all employees.

When Systems Design has completed its report and the requester has approved the recommendations, the task of preparing script treatments, scripts and final production is turned over to the Programming Group. The Technical Operations group operates the electronic equipment during production, assists in video-tape editing and is responsible for transmission along company lines.

Programming at the Center

☆ Programming can be grouped into three general areas of service. The least complicated is instrumentation. Through this service, a test engineer can be provided with appropriate t.v. equipment to monitor tests and record results. He can also transmit this information to interested persons in his project, who need not leave their normal work areas to be fully informed of the test procedures. The test engineer can have full control of the camera views recorded or transmitted. He is provided with a monitoring console for each camera, an output switch and, when necessary, remote pan, tilt and zoom controls.

Direct management communications are the second type of programming. Division news reports and briefings are examples. Every day, at 4 p.m., a news report is transmitted to top management. (CONTINUED ON NEXT PAGE)

Here's Studio A of the Television Operations Center at the Space & Information Systems Division of North American Aviation, Inc.



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(CONT'D FROM PRECEDING PAGE)

Important developments on the major programs, new proposals and contracts and special events are reported along with charts, photos and film clips as necessary.

Briefings are normally held with two-way audio, making it possible for viewers to ask questions, to participate in the briefing. This application has proven so valuable that it is now being used to conduct real-time, problem-solving conferences between Downey and S&ID operations at White Sands Missile Range, the Tulsa plant and the Florida facility at Cocoa Beach.

Training of System Employees

Training of employees is the third type of programming. This area includes the development of skills, familiarization and motivation. Somewhat more complex

than the previous two, it may well be the most rewarding. Experiments conducted indicate that televised training can be highly effective, both in reducing costs and in accelerating employee development.

When employees from several areas must be trained, class locations can be more convenient, thus reducing off-the-job time. The single-medium presentation can be highly efficient and worker performance can be improved. The Division's training department now has approximately 15 television courses either in planning or in production.

Motivational programs are *special*. Their purpose is to shape the worker's attitude, to gain receptivity of company objectives such as conservation, cost reduction and *reliability*. To make this possible, an appeal is made to those basic employee needs associated with company objectives.

For this reason, motivational

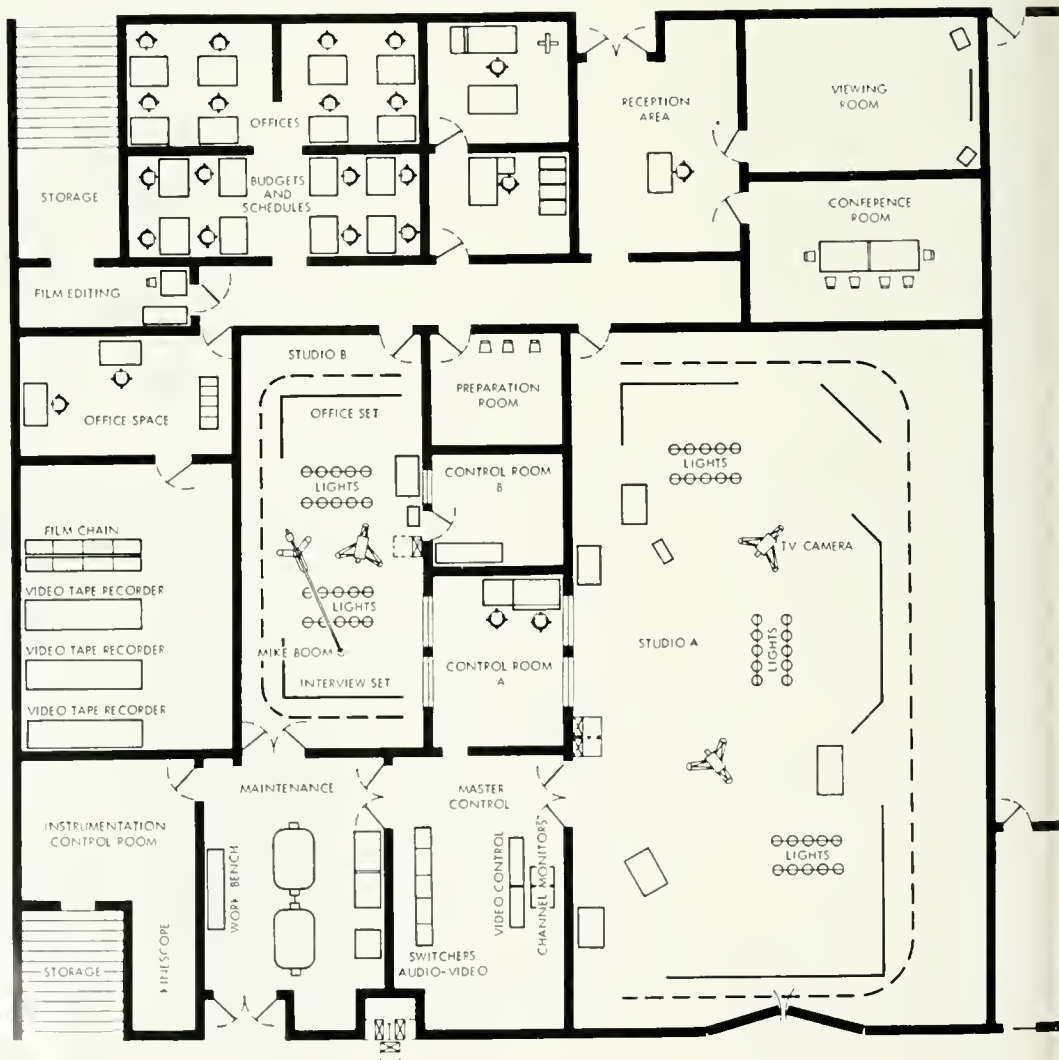
programs use a wide range of presentation techniques, a range typified by two recent programs: (1) a straight playback of the Apollo command module's first test flight using the escape rocket for propulsion and (2) a humorous skit on plant safety.

Company psychologists assist the script writer in channeling the content of motivational programs so that they provide well-recognized stimuli, such as the importance of each worker's job, pride in workmanship, feelings of loyalty and patriotism, and teamwork.

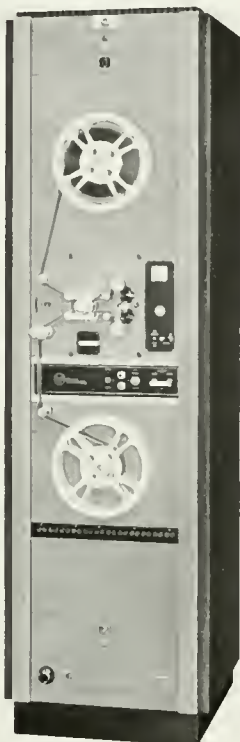
The importance of this type of program has been demonstrated at the Autonetics Division of North American, where a comparison of failure rates with dates on which motivational programs were shown revealed a marked improvement during the days immediately following.

Many training programs have been transferred to 16mm video (CONTINUED ON PAGE 52)

Floor plan of the Television Operations Center at the Space and Information Systems Division.

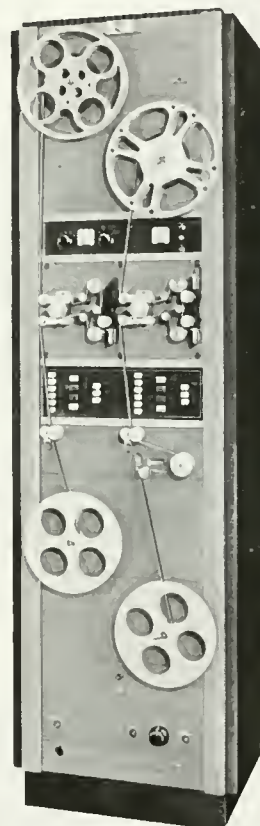


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film by the kinescope recording process to provide S&ID's suppliers with an effective, low-cost method of indoctrinating their employees in the requirements of S&ID projects. Approximately 100 suppliers are now receiving prints on a regular basis and their response has been excellent.

* * *

S&ID's Concept of Television

The complexity of the TOC becomes apparent when we consider the tasks it is accomplishing, the highly-specialized staff and the large investment made in professional equipment. Increasing demand for the Center's services would seem to justify that complexity, affirm that it is a successful operation.

The comprehensive study of communications requirements initiated nearly 12 months before the first purchase orders were placed for equipment is a basic factor in this success. The study began with a survey of existing non-broadcasting television installations. The basic problem was often found to be a marked mismatch between equipment and utilization — much equipment, little use.

S&ID's approach was then decided upon: first study the requirements for television, then design a system that could meet those requirements efficiently with a minimum investment. After a total of 18 months of study and installation, the Television Operations Center telecast its first program.

* * *

Evaluation of the Results

The study phase has not ceased. Although the first year of operation has been largely devoted to solving the administrative problems of start-up, evaluation of results in terms of cost effectiveness has continued on a sustaining level.

The results, so far, have exceeded expectations. Now, with the workload and operations becoming stabilized, the evaluation effort has been expanded to include areas additional to cost effectiveness.

Evaluation of television's application as an instructional medium is receiving particular attention. The effectiveness of televised training is determined directly by its proper use, which is not always easy to define. For instance, proper use of t.v. demands careful selection of subject matter, accurate definition of what the student is to learn and specification of the

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method and environmental conditions for presentation to the student, including the nature of any "live" instruction that may accompany the televised presentation.

Systems Design personnel conducted a survey of recent literature on instructional television and discovered neither conclusive results nor clear guidelines in these areas. A major reason for this is that much of the work in the field

shown without any special production devices to all three shifts of Apollo manufacturing personnel.

The response indicated nearly 100 percent positive attitudes. On the reverse side of their questionnaires, many employees expressed considerable appreciation for the opportunity to view the results of their own work. In a similar survey for a reliability program, the favorable response was approximately 85 percent.

In future evaluations, such surveys will be combined with data on shop performance to study the effect of the motivational stimuli on actual performance.

* * *

Conclusion: Summing It Up

☆ The development of the Television Operations Center, the study involved, installation and operation of the equipment and evaluation of the Center's effectiveness has brought together highly-qualified specialists. The industrial environment of North American Aviation has provided them with unique television experience.

For this reason, the Systems Design group, with the full backing of the other two television groups and the Corporation, is offering its services to other organizations with similar communications problems.

Modern problems must be solved by compatible techniques. Television has been in widespread use and abuse in America for about 16 years and it has been the subject of much controversy, from uncritical praise to undeserved derision. S&ID believes, however, that in the field of management communication, television has at last found a place where it can grow in dignity.

Control of Photography Key to TV Color Print Quality

☆ Optimum control of release print density in color films for television use can only be achieved by carefully controlled photography. This is the new recommendation of an engineering subcommittee working on the subject for the Society of Motion Picture and Television Engineers.

In the May issue of the Society's JOURNAL, Subcommittee Chairman John M. Wancor sum-

marized some of the findings of his group as follows:

. . . It is desirable to limit the density range of the color print, and to include a "reference white" and a "reference black" in the scene for the benefit of the video operator or automatic video control.

. . . The recommended maximum and minimum reflectances of fully illuminated materials that are to

be reproduced with good detail are 60 per cent for whites and 3 per cent for blacks, with existing film products and techniques.

. . . For a fully lighted day interior scene, a lighting ratio of 2 to 1 is recommended. Higher ratios may be used for special effects and night scenes.

. . . It is emphasized that the most important, practical and effective way to control the density range of the color print is in the staging and photography, rather than in the final printing.

Copies of the May Issue of the complete JOURNAL are available at \$2 from SMPTE, 9 East 41st. St., New York 10017.

* * *

Nationwide Sales and Service for the Eclair "npr" Camera

☆ Coast-to-coast rental, sales and service for the new Eclair "npr" 16mm motion picture camera is confirmed with the announcement that F&B Ceco, Inc. has been appointed exclusive sales agents and authorized service headquarters for the equipment in the Eastern U. S. Behrend, Inc., will handle the midwest territory. Gordon Enterprises, North Hollywood, is the recently-appointed Western U. S. distributor and authorized Eclair service facility.

Mark Armistead (rental only) in Hollywood and Camera Service Center, New York, are other participants.

A brochure on the camera is available on letterhead request from the Eclair Corporation of America, 7262 Melrose Avenue, Los Angeles, California 90046.

* * *

Closed-Circuit TV Network at Int'l Dental Convention

☆ For the third consecutive year, the American Dental Association will operate its own closed-circuit television network during the annual meeting of the ADA (the 105th) at San Francisco, Nov. 9-12. The network is being co-sponsored by the Colgate-Palmolive Company and the Association.

News of sessions, interviews with leading personalities, a report on the new ADA headquarters building in Chicago, and films on the latest techniques in dentistry are among program highlights. A full-time newsreel cameraman will film proceedings which will be taped by KOED and then televised directly into rooms of delegates at major convention hotels throughout the city. Programming will begin at 5 p.m. on the opening Sun-

day with subsequent telecasts arranged to avoid conflict with regular scientific and business events of the annual meeting.

The ADA tv network was originated at the 1962 annual sessions in Miami Beach

* * *

"Largest Sale in History" at S.O.S. Photo-Cine-Optics, Inc.
 ☆ The "largest sale in history" has been announced by S.O.S. Photo-Cine-Optics, Inc., New York and Hollywood, with "thousands of pieces of new and used equipment marked down for phenomenal savings, some as much as 84¾ percent," according to Alan C. Macauley, S.O.S. president.

A free 16-page Summer-Fall Photo News contains a complete listing of the many bargain items. It is available on letterhead request to: S. O. S. Photo-Cine-Optics, 387 Park Ave., South, New York, N. Y. 10016 or 6331 Hollywood Blvd., Hollywood Calif. 90028.

* * *

Form Dashiell Film Library in Hollywood for Stock Shots

☆ Partners Doris Dashiell and Mary Hawkins have announced the formation of the Dashiell Film Library at 725 N. Seward St., Hollywood, Calif. It has begun operations with nearly 250,000 feet of stock film for which it is exclusive representative.

In addition to offering stock library material, DFL will provide a custom film service to secure new film sequences anywhere in the world. Roving cameramen operating out of key cities will be given assignments for either 16mm or 35mm footage. Cataloging and handling of production negative for independent producers are other announced services.

* * *

The Camera Mart Announces New Equipment Franchises

☆ A number of new sales and rental franchises for film production equipment have been granted to The Camera Mart, Inc., New York City. Among the products now available are Bolex 16mm cameras and accessories (granted by the Paillard Company via an industrial audio-visual franchise); Stellavox battery-operated quarter-inch professional tape recorders; Siemens 16mm optical-magnetic interlock projectors; and Moviola crab dollies for location or studio use.

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Joint goal setting: a scene from "Evaluation: a New Integration of Management Theory" (story below).

Executive Development, Inc. Offers 1th Management Title

☆ Rounding out a first four-part series in the management orientation program being produced by Executive Development, Inc., Los Angeles, a new 100-frame color sound slidefilm, *New Frontiers in the Motivation of Others*, has been announced by the West Coast organization.

Titles of the three previous sessions are: *Evaluation, a New Integration of Management Theory*; *Self-Analysis for Executive Success*; and *Your Inner Dynamics as a Communicator*.

Each program session includes a color sound slidefilm and extensive collateral material (Leader's Guide, handouts, references, back-



The processing of inputs is pictured in slidefilm #3: "Your Inner Dynamics as a Communicator."

up material, etc.) to allow each work group member to immediately utilize the presented material. Collateral material for a "Review Session" permits the discussion leader or group trainer to evaluate practical results of prior sessions and to orient the group to future sessions now being prepared.

First subjects in the series have won both American Film Festival and NVPA awards. Further information may be obtained from Executive Development, Inc., 155 N. LaPeer Drive, Los Angeles, Calif. 90048.

Public Health Agency Has "Heart Research" Newsreel

☆ The Communicable Disease Center's Audiovisual Facility (U. S. Public Health Service) has

what's new in pictures

supplied the National Heart Institute with a 16mm b&w sound newsreel titled *Heart Research News*. The film is cleared for public service television showings and is being offered station program directors for immediate showings. Write the Center at Atlanta, Ga. 30333.

"Bicycle Rules of the Road" a New Cahill Safety Picture

☆ Continuing a production program in the field of safety education, Charles Cahill and Associates, Hollywood, has released an 11-minute 16mm color film, *Bicycle Rules of the Road*, to improve understanding among young riders of the elements which insure safe travel on their bikes.

Aimed at the elementary age

level audience, the film provides "rules" for safer, more pleasurable bicycle riding in three main areas. The film's message is highlighted by a Highway Patrol demonstration of driver reaction time and stopping distance, and by staged collisions.

Preview copies are available to potential sponsored print purchasers and school users, etc. through Charles Cahill and Associates, Inc., 5746 Sunset Boulevard, Hollywood, Calif. 90028.

TV, Employee Showings for Bay Area Crusade Picture

☆ Showings by all San Francisco Bay Area television stations and to some 300,000 plant workers in that region will help build a size-

able audience for *Somebody Knows*, a 10-minute color film just completed by Vista Productions for the United Bay Area Crusade.

The campaign will begin immediately after Labor Day. Goal of the Crusade is \$15 million, 30% higher than the 1963 goal for the 117 member agencies which are served. Script, written by Mary Wolcott and produced by Vista's Florence Fowler, centers on the Alaskan and Crescent City, Calif. earthquakes. 135 prints will be distributed to Bay Area industries.

11-Minute Kodak Film on "Pictoretaking at the Fair"

☆ Showing the prospective New York World's Fair visitor how to take good pictures at the show is a new 11-minute color film, *Pictoretaking at the Fair*, available from the Eastman Kodak Company, Rochester, N.Y.

Designed for showings by travel agents, industries and groups planning trips to the Fair, the film highlights a number of dramatic exhibits and pavilions, including the Swiss Sky Ride, prehistoric monsters in the Sinclair Oil exhibit, spectacular nighttime shots of the General Motors building plus the fountains and fireworks at the Pool of Industry.

Special advice is given on how to use the exposure information and picture possibilities listed at the 30 "Picture Spots" located throughout the fairgrounds.

"Driver's Choice" Captures Drama of Indianapolis "500"

☆ Dramatic events leading up to A. J. Foyt's victory in the recent Indianapolis "500" Mile Race are unfolded in *Driver's Choice*, a 30-minute color film released by Sportlite "500" Films, Chicago.

The film portrays Race Day activities with "live" sound and includes total coverage of the tragic second lap accident shot by eight cameramen from seven different track positions. It tells of the drivers' dilemma and how each decided the question of front or rear engines. Qualifying trials are covered in detail, including Jimmy Clark's record-breaking pole position run.

Previewed on August 5 at the Indianapolis Athletic Club, the film is now available from Sportlite "500" Films, 20 W. Wacker Drive, Chicago, Illinois 60606.

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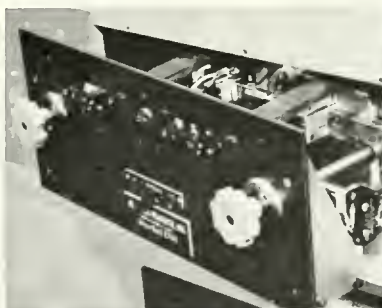
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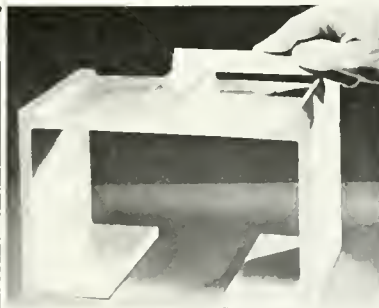
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The Research Products Optical Printer is based on 25 years experience in the design of specialized equipment for the production of optical effects. Feature for feature . . . there is no other printer available today with its unparalleled control, flexibility, and ease of operation. Exclusive features include modular drive unit, skip-frame programmer, centralized controls, interchangeable film movements, 7-speed motor, and more.

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▲ **MODULAR DRIVE UNIT** — The entire mechanical drive system is easily removed for maintenance or replacement with a duplicate unit during servicing. Down-time is reduced to a minimum. This Research Products exclusive feature means more production, lower maintenance cost, and faster repairs.



▲ **OPTICAL BENCH** — One-piece, precision machined aluminum extrusion, 4-feet long for extremes of zoom, enlargement, etc. 9-inches wide to accept oversize cameras.

◆ **ELECTRONIC PROGRAMMER** — Skip-frame and multiple frame printing is controlled by holes in loop of 35mm film in desired sequences. Can also actuate automatic fader mechanism. Installed in a minute and can serve more than one printer.

Every printer is thoroughly checked and tested by Research Products' associate, Cinema Research Corp., to guarantee accuracy and capability under actual production conditions. Through this association, we can also train your operator to assure proper operation. The Research Products Optical Printer is available for sale with deferred payment plans or under a number of leasing arrangements.



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Reliance Electric Turns to Humor to Make Sales Points

Hard-to-get purchasing agents and other industrial buyers of fractional horsepower electric motors are the target audience for a new sound film featuring a unique approach in product promotion.

The Reliance Electric and Engineering Co., Cleveland, Ohio, has Tim Conway (star of *McHale's Navy*, a video series) as the principal player in a film which aims to show that there are many differences in fractional motors and that purchasing agents must be highly selective in reviewing the relative merits of competitive makes.

A. G. Conway, who is not related to his star performer, supervised the production as Advertising Media Supervisor for Reliance. Fox Video Productions turned out the reel.

Tim Conway plays a harrassed young purchasing agent who is overpowered by the thousands of decisions he must make in his work. He dozes off amid a pile of brochures, catalogs and bulletins. The film dissolves to a nightmare sequence wherein he purchases an inferior motor, through carelessness or lack of concern. The motor burns out, causing the failure of an extremely complex machine.

The sequence of events which follow are "hilarious." But they serve as background for the selling points Reliance shows to its customers.

* * *

United Nations Signs Niles for Two Major Productions

☆ Production of two new major films for worldwide distribution has been announced by the United Nations. Scheduled for early 1965 release, the two projects have been assigned to Fred A. Niles Communications Centers, Inc. One will be shot in the U. S., the other will be filmed in Peru.

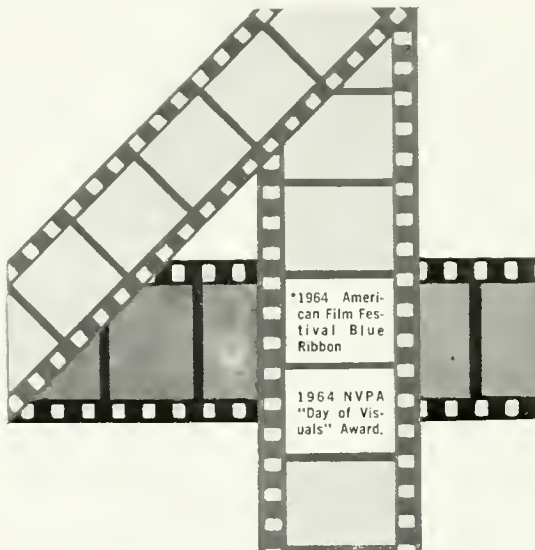
The U. S. film is being designed to persuade people the world over to support the UN aid program for children in underdeveloped lands. It will be shot in 35mm color without narration for international showings.

The second film, also in color, will encourage the advancement of native cultures in underdeveloped countries throughout the world. The idea for the film was brought to the UN by Katherine Dunham, famed dancer who is also well known for studies of native customs. She will accompany the Niles' crew on location in Peru. •

WIDE WORLD OF CURRENT SPONSORED PICTURES



Tim Conway, star of Reliance Electric's film, drifts off into one of those nightmare sequences in which he dreams he is awakened by persistent ringing of the phone, facing disaster caused by his purchasing negligence.



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EXECUTIVE DEVELOPMENT INC.

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There is no charge for an evaluation preview.

Bowling and Golf Hints in Two New Miller Sports Films

☆ Two new additions to the Miller Brewing Company's extensive sports film library provide widely-popular fare on bowling and golf.

A 20-minute color film, *The Wonderful World of Bowling*, features "bowler of the year" Dick Weber in sequences on basic techniques and rules of alley technique. It emphasizes the modern bowling center as a "community recreation" area.

Two of the world's foremost golfers, Sam Snead and Bill Casper, team up in *High Life Golf Hints*, a 21-minute color picture lensed at the Greenbrier Club in White Sulphur Springs, West Va. Snead and Casper explain and demonstrate the proper grip, stance, address of the ball, follow through, ways to get out of the rough, blasting out of a sand trap, pitch shots, chipping, driving, fairway and bunker shots. The "whys and hows" of hooks and slices are also reviewed, along with correctional hints.

The two films join more than 2,000 prints of 200 sports titles available on free loan (return postage only) to social, civic, charitable and fraternal groups from the Public Relations Department, Miller Brewing Company, 4000 W. State St., Milwaukee, Wisconsin 53208. •

* * *

Continental Insurance Co.'s Revise N. Y. Fair Pavilion

☆ The Continental Insurance Companies' pavilion at the New York World's Fair was revised early last month. The slide presentation, *Cinema '76*, has been moved from its outdoor location to a new spot inside the building.

The designers of the pavilion had hoped to throw enough light on the screen outdoors so that the show could be viewed even on bright days. It just didn't work out — in fact, the screen images were not even adequately bright for cloudy days.

The outdoor screen has been replaced by a diorama of four life-sized marching Continental soldiers with a Betsy Ross flag waving in the background.

Cinema '76, now in the central area of the building, is composed of the stories of seven heroes of the American Revolution related in folksong and colorful artwork. The 25-minute presentation employs cartoons and photo effects produced by Mazin-Wyckoff Company, songs by Charles' chorale. •

"DataColor" System, Using Black & White Television Camera for Multiple-Color Television Images, Announced by G P L

☆ A method of using standard black and white television cameras to provide multiple-color television pictures has been disclosed by the GPL Division of General Precision Inc.'s Aerospace Group. The new system, called DataColor, is expected to find important applications in defense command and control, aerospace mission control, medical electronics and for industrial applications where the use of color would enhance product promotion.

Instead of viewing objects as black or white, GPL's DataColor system "sees" objects as different shades of grey. An electronic color reservoir, called a color discriminator, assigns various colors to different shades of grey.

The colors are pre-selected and color assignment by the color reservoir is arbitrary. For instance, black can be assigned the color red; dark grey can be blue; light grey can be green. Or the system can be easily modified so that black is displayed on television as green; dark grey is red and light grey is blue. Any number of colors can be assigned by the electronic color reservoir but assigned colors are generally limited to six, the number that can be easily identified by the human eye without reference to a color code directory.

The DataColor system uses a low-cost black & white vidicon

camera instead of an image orthicon or three-vidicon color camera. GPL television engineers said initial technical efforts have been made on behalf of command and control requirements as outlined by Defense Department specialists. First operational uses of DataColor are expected to be in military situations where color can substantially improve presentations of strategic and tactical situations to commanders and their staffs. •

"Santa Maria's" Owner Seeks Sponsor for an Historic Film

Just as Columbus sought a benefactor to back his voyages of discovery, so Lawrence H. M. Vineburgh, owner of the modern day replica of the "Santa Maria", now seeks a sponsor to bring the filmed story of his famous little ship to the public. John Campbell Films has been assigned to develop the film treatment.

The color film will show the construction of the ship in Barcelona by a centuries-old yard using 15th Century tools. The care in authentic outfitting will be seen in the original artifacts reflecting life on board — the iron cook-stove, the navigational instruments, even the clothes worn by Columbus and his crew woven on 15th Century looms.

This story of the "Santa Maria" is being dramatized by writer-director Rolf Forsberg who is under contract to Campbell Films for the assignment.

The "Santa Maria" is currently at the New York World's Fair where the theme of the exhibit, Space Ship 1492, provides a clue to the type of company that might consider sponsoring the film. Any organization in the travel, transportation or space-oriented fields could use the contrasting story of the "Santa Maria" to bring their own message before widespread audiences. •

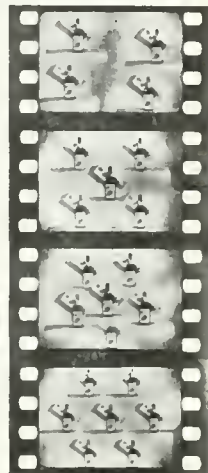
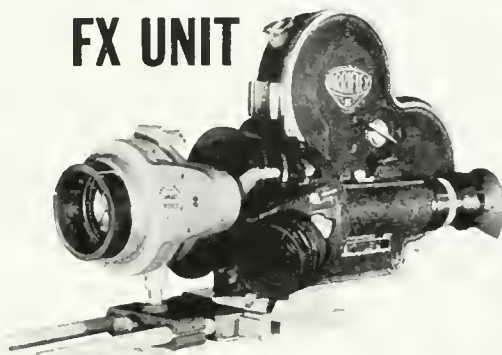
Methodist Women Give 25th Anniversary Film to Tilton

The 25th Anniversary film of the Women's Division of Christian Service, Board of Missions of the Methodist Church of America has been assigned to Roger Tilton Films, Inc., San Diego, Calif.

Major documentary portions of the film will be lensed in San Antonio, Texas, Greensboro, North Carolina and New York City. Philip Stapp will do a special animation sequence. •

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R. J. Gavin

R. J. Gavin to Head 3M's Revere-Wollensak Division

☆ R. J. Gavin is the new vice-president and general manager of the 3M Company's Revere-Wollensak division. He succeeds G. W. Sandell who has been appointed general sales and marketing manager of Videotape Productions of New York, Inc., a 3M subsidiary. Gavin will headquarter at St. Paul and report directly to G. J. Wachholz, vice-president of the firm's photographic products group. •

* * *

Pivovar Joins Camera Mart Staff as a Sales Specialist

☆ Irving Pivovar is now calling on television and motion picture producers as the recently-appointed government and commercial sales representative of The Camera Mart, Inc., New York City.

His services are available for equipment specification assistance to government and industrial purchasing agents and for procurement guidance to universities and other institutional buyers. Prior to joining the Mart staff, Pivovar served in a similar capacity for another New York equipment supplier. •

* * *

Coronet Films Promotes Six to Vice-Presidency Posts

☆ Six Coronet Instructional Films' executives have been promoted to newly-created divisional vice-presidencies. John M. Abraham, vice-president and general manager, and Ellsworth C. Dent, vice-president and distribution director, have been named senior vice-presidents.

Ervin N. Nelson, sales manager; Robert T. Kohl, production director; Hal Kopel, program director; and Thomas E. Riha, script director, are the other newly-appointed vice-presidents named by A. L. Blinder, president of the parent company, Esquire, Inc. •

BUSINESS SCREEN EXECUTIVE

NEWS OF STAFF APPOINTMENTS AND A-V INDUSTRY DEVELOPMENTS

Robinson to Mfg. Chemists as Community Relations Specialist

☆ Allin G. Robinson, former audiovisual specialist for the American Red Cross, has now joined the Manufacturing Chemists Association, Inc., whom he will serve as a community relations specialist.

His new assignment will aid activities of "Chemical Industry Councils," local groups of industry representatives organized in 14 states to conduct educational programs. While Robinson was chief of the Audio-Visual Section, the Red Cross won the Westinghouse Broadcasting Company's "Paul Revere Award" for the best use at the local level of nationally-produced materials. •

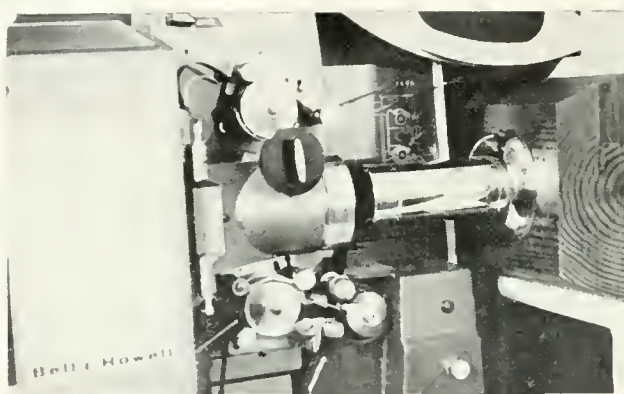
David Yates to S. O. S. as West Coast Sales Engineer

☆ David C. Yates is now a sales engineer operating out of the Western Office of S. O. S. Photo-Cine-Optics, Inc., in Hollywood. A graduate in chemical engineering, Yates has specialized in motion pictures after post graduate work at Brooks Institute of Photography in Santa Barbara. •

* * *

Kurtz to John Colburn Staff

☆ Oscar C. Kurtz will supervise educational material distribution at John Colburn Associates, Inc., Wilmette, Illinois producer. His appointment was announced in mid-July by studio president John Colburn. •



AV rear projection cabinets protect the investment you have in your projectors.

The AV rear projection cabinet lets you use any projectors you now own

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The standard AV cabinet sells for \$180.00 f.o.b. factory. It accommodates most all projectors commonly in use. For projectors with two-inch lenses and larger (including slide and filmstrip projectors) we provide an exclusive built-in Buhl lens to give full screen picture. The extra cost: \$50.00. Riser modification for certain projectors (Bell & Howell, etc.), \$6.00 extra per cabinet. Cabinet delivered with all modifications made. Just tell us what kind of projectors you use.

The AV rear projection cabinet gives you a distortion-free 22"x28" picture on a new Polacore non-glare screen. It ends the need for costly darkened rooms. The lights stay on, the blinds stay up. It is self-contained with your projector installed and a big speaker built in.

Send for free folder containing complete information and specifications. Order direct from factory or your AV supplier.

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Ellis, Richman Join Staff of Comprehensive Filmtreat, Inc.

☆ Ivan M. Ellis and Gerald Richman have joined Comprehensive Filmtreat, Inc., in New York and California, to coordinate the activities of that company's expanded service to business and educational film libraries.

Ellis will develop sales programs and activities in the New York area. He has had 18 years of sales and management experience. The California operation will be coordinated by Richman, a 10-year veteran in the film industry with experience in writing, editing, directing and production.

In announcing the appointments, vice-president Jules Leni noted, "for more than 30 years, Comprehensive Filmtreat has concentrated on extending the useful life of films for theatrical and television projection through its rejuvenation process. The company's enlarged department will enable us to meet the service needs of the rapidly-growing non-theatrical field in which audio-visual directors are most conscious of the need for maintaining print quality over long periods of usage." •

* * *

Names Makes News in Sales:

☆ Edward E. Engel has joined the expanding Industrial Sales Division of Birns & Sawyer Cine Equipment Co., Inc., Hollywood. •

* * *

☆ Eric C. Lee has been appointed eastern regional manager of audio-visual sales for the Bell & Howell Photo Sales Company. He will work with B&H representatives in the New England and Mid-Atlantic states. •

* * *

Manilla to Lecture on Films at New York Univ. This Fall

☆ James N. Manilla, vice-president of Filmex, Inc., has been appointed an instructor at New York University, Division of General Education, Washington Square North. His course, *Introduction to Film Production*, will be held on Friday evenings from 6:15 to 8:00, beginning Sept. 25.

Mr. Manilla recently produced, for Filmex, a 70mm film for the Eastman Chemical Exhibit at the World's Fair. •

* * *

Daughter Joins Ross Family

☆ American TV Commercials Festival Director Wally Ross and Mrs. Ross are the parents of a daughter, Valerie Ann, born Aug. 14. •

Niles Appoints Daniel Knight as Video Account Supervisor

☆ Daniel I. Knight, a former broadcast director at MacManus, John & Adams, Inc. and George H. Hartman Co., has joined Fred A. Niles Communications Centers, Inc., as an account supervisor. He



Niles' exec Daniel Knight

will cover both the Dayton and Cincinnati areas as well as serving major local accounts from the Chicago office.

His appointment was announced by Norm Lindquist, Niles' vice-president for sales, who noted that Knight's extensive experience in agency radio-TV work will help the Niles organization broaden its services in this area.

* * *

VC in New Manhattan Offices

The Institute of Visual Communications, Inc., New York film production and distribution firm headed by the veteran William J. Fianz has moved to new offices in that city at 420 Lexington Avenue.

* * *

Our Annual Buyer's Guide to Production Services will be published in mid-November.

TV ENTERTAINS ALOFT:

(CONTINUED FROM PAGE 40)

class cabin from a projector high above the aisle. Inflight Motion Pictures, which originated the filmed setups, has screens on 35 TWA jets; Astrovision is scheduled for installation on all 45 of American's Astrojets by the end of September.

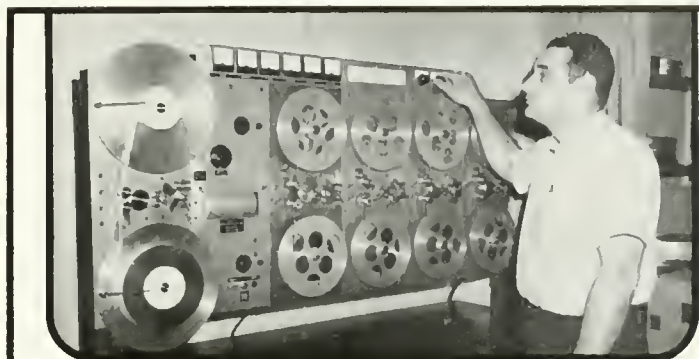
The broadening horizon of sight sound via films or video has basic *entertainment* overtones; but both systems would be watched



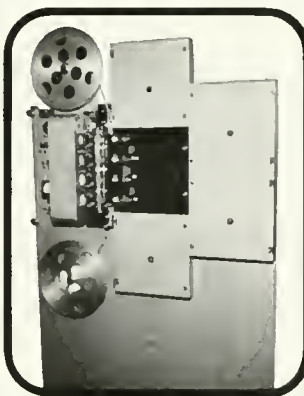
Another Ampex "Travelvision" setup for an airline installation.

with interest by industry for related but *non-entertainment* uses in plant communications, for exhibit areas, etc. Meanwhile the Inflight film system was also being used on four Pakistan International flights and negotiations were said to be in progress with other international and domestic air carriers.

Similar installations on shipboard and on inter-city bus lines were also considered likely if patron reaction continues to be as favorable at the ticket offices as it has been to date.



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Movietone's Jack Kuhne (l) shows plans to Fred B. Adair, Jr., president of Manhattan Sound Corp., now operating the sound studios.

Manhattan Sound to Operate N.Y. Movietone Sound Studios

☆ 20th Century-Fox Film Corp. has entered into a long-term agreement with Manhattan Sound Corp. to operate the sound studios of the Movietone production complex on West 54th Street, New York. Manhattan Sound will continue its original sound studios at 411 Fifth Avenue, as well.

A joint statement by Fred B. Adair, Jr., president of Manhattan Sound, and Jack Kuhne, executive producer of Movietone, revealed that more than \$300,000 has been earmarked to modernize the Movietone sound studios. It is expected that they will be ready by November 1, and will be called Manhattan Sound West.

By maintaining an integrated operation, including closed-circuit intercommunication, between its east and west side studios, Manhattan Sound will be able to offer flexibility to its customers and easy availability through its expanded facilities.

Adair pointed out that Manhattan Sound West becomes the only sound studio in New York which functions as part of a motion picture production complex. Manhattan Sound will continue to provide services for television and radio production, as well as motion picture making — recording, dubbing, mixing, transfer, including 50 to 60 cycle, 16mm and 35mm optical and all sizes of magnetic tape.

The president of Manhattan Sound stressed that while his company will handle all of the sound requirements in the East for Movietone and 20th Century-Fox, this will represent only a small percentage of its capacity. The company will actively seek to expand its services to producers. •

along production lines

Wilding and Fedderson Agree on Acquisition of TV Studio

☆ An agreement in principal to acquire an 80% interest in Don Fedderson Commercial Productions, Inc. of Los Angeles has been announced by Wilding, Inc. Fedderson is a leading producer of television commercials on the West Coast as is Wilding in the midwest.

Spokesman for the national communications' concern indicated that this will make Wilding operations in this growing field a coast-to-coast service. The Fedderson acquisition is the first made by Wilding, Inc. since the public offering of the company's stock in April. The company has acquired four other firms during the past nine years, all previous to the public offering. •

Technicolor Reports Higher Earnings, Sales to July 31st

☆ Earnings of Technicolor, Inc. for the first six months of 1964 were \$2,137,015 or 71¢ per share as compared to \$1,971,204 or 67¢ per share for the same period last year. Consolidated net sales for the 1964 period were \$47,061,964 as compared to \$41,874,016 in the same six months of 1963.

Board chairman and chief executive officer Patrick Frawley noted that "the major portion of the increase for the first six months of this year is due to a substantial increase in sales and earnings in the Consumer Photographic Division.

"The Technicolor 8mm Instant Movie Cartridge Projector has been so widely and enthusiastically received in the marketing, indus-

trial, educational and military areas that sales for this unique concept will reach an all-time high this year." •

* * *

Tiesler Retires; Assigns Film Productions to Charles Hans

☆ Hans Tiesler has announced the cessation of Tiesler Productions as of August by reason of retirement. He terminates a 40-year professional career which began in Hollywood in 1924. Production activities will be continued by Charles Hans of Charles Hans Film Productions, 305 East 46th Street, New York City.

Hans' professional career began with Paramount in 1927 and for the last 17 years he was head of the Photographic Department of Depicto Films Corporation and co-owner of that Company. Upon disposing of his interests in Depicto, he formed his own production organization, producing slidefilm and motion pictures. With the acquisition of Tiesler Productions he will now serve former Tiesler clients in addition to his own. •

* * *

Marathon Opens German Office

☆ Marathon International Productions, Inc., New York film production firm, has opened a new office in Frankfurt, Germany.

Werner C. Prellwitz has been named General Manager and will be in charge of operations in the Frankfurt office. Mr. Prellwitz was formerly associated with the Public Relations and Advertising Department of Farbwerke Hoechst A. G., one of Germany's large chemical concerns. •

* * *

New Custom Optical Printer Installed by Eskay in Chicago

☆ Purchase of a new custom optical printer, designed and built by Research Products, Inc., of Hollywood, will expand the laboratory services of Chicago-based Eskay Film Services, at 1325 S. Wabash Avenue. The printer provides specialized optical effects in both 16mm and 35mm formats.

It includes such innovations as an automatic skip-frame programmer and provision for aerial image photography. All mechanical drive parts are contained in a single modular unit, eliminating service problems at Chicago since the unit can simply be exchanged for a duplicate sent directly from Hollywood.

Ed Nielsen, experienced in animation and optical effects, will head Eskay's optical department. •

AN IMPORTANT ADVANCE IN GROUP COMMUNICATIONS



16 mm. Cine-Educator by Busch

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EUROPE'S BEST INDUSTRIAL FILMS OF THE YEAR

(CONTINUED FROM PAGE 48)
story of Jean-Pierre, a ten year old boy, frames the production process of a car at the General Motors Company of Switzerland.

"Beyond All Frontiers"

Sponsor: Universal Postal Union. Producer: Dr. H. Zickendraht. 35mm, color, 13.5 min. (English).

• Made for international use, especially in underdeveloped countries, this film shows development of Universal Postal Union from service to a limited privileged group to an international postal service for everybody.

"Bulach — Fur Glas Ein Begriff"

Sponsor: Gesellschaft zur Forderung der schweizerischen Wirtschaft. Producer: Pro Film Ag. 16mm, color, 20 min. (English).

"Industrial Planning"

Sponsor: Gesellschaft zur Forderung der schweizerischen Wirtschaft. Producer: Dr. Hans Zickendraht, Zollikon. 35mm, black & white, 35 min. (German).

• The film describes the planning required for the construction of a new factory to produce a series electric motor.

"Irga Pad"

Fully Continuous Wool Dyeing Process) Sponsor: Geigy A. G. Producer: Condor

Films Zurich 16mm, color, 15 min. (English).

• Difficulties in the dyeing process of wool due to increasing automation in the wool industry led to development of Irgapad. Simple moving diagrams help explain the working of the process, known as Irga-Pad, and some of the machinery which had to be developed in order to apply it.

"Le Centre Nucleaire de Wurenlingen"

Sponsor: L'institut federal de recherches en matieres de reacteurs. Producer: Documentarfilm S. A. 35mm, color, 27 min. (German).

"Signals"

Sponsor: Swiss Federal Postal Administration. Producer: Kern-Film Ag. 35mm, color, 38½ min. (French).

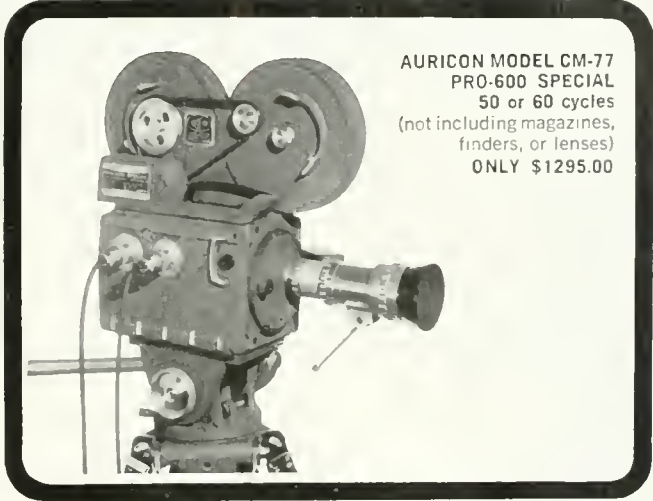
• Principals and development of telecommunication by telephone from the simple wire to wireless communication using a light ray (laser).

"Wood"

Sponsor: Gesellschaft zur Forderung der schweizerischen Wirtschaft. Producer: Standard Film SA. 35mm, color, 13 min. (Music only).

• Using specially composed background music only, film is intended to give viewer a general impression of wood in all its variety, practical usefulness and classic beauty, and to put on record Switzerland's modern woodworking machinery and tool industry.

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July 7, 1964

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Foreign Language & Cinema Service
7046 Hollywood Blvd
Hollywood 28

Dear Al:

You'll be glad to know that the answer print of CON PREOCCUPACION Y ESMERO was exceptionally well received by the Upjohn people in Kalamazoo. The group comprised the managers of the International Division -- the men who will be actively using this Spanish-language version of WITH CARE AND CONCERN.

It's been a real pleasure working with you on this one, Al, and I certainly hope we're able to do it again sometime in the future. At every stage of production -- from translation and casting, through shooting, editing, recording and dubbing, right down to viewing the answer print -- your professional thoroughness was exceeded only by your personal concern, your very real "preocupacion y esmero".

With warm personal regards,

Sincerely,

John E.R. McDougall
Vice President

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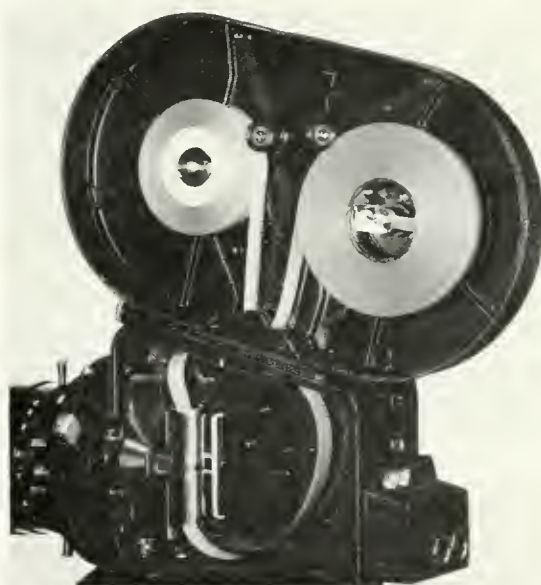
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Arriflex-16Q

New Light-Weight, Self-Blimped
Camera to Serve the Film Maker

USERS OF ARRIFLEX CAMERAS who have asked this leading maker of professional cine equipment for a light-weight, self-blimped camera will find their answer in the new Arriflex-16Q. It is an extremely *quiet* camera for synchronous sound recording so often required in industrial film production.

The 16Q, with its 400 ft. magazine loaded with film, produces only 31 db., measured with a General Radio Noise Level Meter at three feet. The quick-change magazine, similar to the Arriflex-16M, permits the camera to be loaded in mere seconds. Other key features: mirror-shutter, thru-the-lens viewing, combined tachometer and sync signal generator for synchronous sound recording, and precision registration film movement. The 16Q retains the rugged quality of this camera-maker's line.



Picture above shows simple film path of Arriflex-16Q. 400-ft. magazine is of the single compartment displacement type.

☆ In addition to its self-locking magnifying eyepiece, the 16Q has the same balanced, butterfly-type, mirror reflex shutter used in more than 10,000 other Arriflex cameras. 180-degree opening gives an exposure time of 1/48 sec at 24 fps.

In order to hold the long, front-heavy zoom lenses securely, a brand-new socket (patent applied) was designed. It is compatible to all existing Arri lenses of suitable focal length. Write Arriflex Corp. of America, 257 Park Ave. South, New York, N.Y. 10010 for a detailed descriptive folder.

Basic grouping of Arriflex-16Q (right) showing camera head, detached and blimped zoom lens; quick-change, pre-threaded 400 ft. 16Q magazine, at top.



Tripod-mounted, the Arriflex-16Q is no less "correct." Flat base has two tripod sockets; film gate is correctly located where it should be — in relation to tilting and panning axis of the tripod head.

Mechanism Upholds Arri Standards

☆ Film makers will also note that the 16Q uses the reliable standard Arriflex-16 film transport mechanism with its precision film gate and true registration pin movement. It was primarily designed for use with the zoom lenses, all of which have a long back focus.

Film drive mechanism (illustrated at left) is completely sound insulated from the magazine by means of rubber cushioning. Each magazine has its own feed and take-up sprockets and is preloaded in the darkroom, with a very simple threading path to follow. The magazine meshes automatically with the camera's drive gear and runs both forward and reverse.

Weight of the "Q" (complete with 400-ft magazine, governor-controlled motor and blimped Angenieux 12 to 120 zoom lens, is only 16 lbs. Approximate price of the Arriflex-16Q, complete with lens, is announced at \$4,500.



On Shooting Overseas:

(CONTINUED FROM PAGE 24)
ghanistan our chief cameraman, Jack Whitehead, was unable to get his visa cleared because of his English ancestry. If I hadn't been along, I doubt that we would have obtained any footage at all in that country. So you can see the wisdom of "team" effort, with one cameraman backing up the other. And each man should read his own exposure and not communicate with the other about it . . . at least, that's our experience.

* * *
• **SOUND RECORDING:** This can present problems abroad, since voltages differ so widely. Unless you're completely familiar with these changing current sources, it's best to use battery-operated recorders. That's what we carry, plus the gear to sync with the camera. Some of the more recent models of professional battery-driven tape machines have amazing fidelity so the quality of sound is no longer a critical problem.

Prepare a List for Customs

• **CUSTOMS:** Be sure to carry a mimeographed list which covers everything you carry. The fact that you have such a list seems to impress customs officers in most countries. But you'll still run up against unusual problems.

For instance, the 75 rolls of Ektachrome we brought into Calcutta, India at 1:40 a.m. on a very hot night. Customs thought that looked like too much film for our intended schedule. We explained that most of it was for use in countries to be visited later. Officials said they would keep the film in bond until our departure. We pleaded for air-conditioned storage and they agreed. We also paid \$250 to have the film guarded around the clock.

But on our departure date, we were informed that the film had been shipped to Bombay, where we could pick it up on our next stop out of India. When we got to Bombay, we were told that the film had been shipped to our next port of entry in Iran. To make a long story short, we have yet to find the film, although we did receive a \$180 invoice from the airline which presumably carried it.

A Crisis of Our Own in Iran

We reached Iran with only a few rolls we had concealed among our baggage and faced a final scene, involving the Shah of Iran, with only 100 feet of film on hand. It was barely adequate even if



Preparing to board a helicopter at Kuala Lipis for shooting in Malayan jungle on assignment for "Care" and "Medico" films.

things went just right. Fortunately they *did* go right and the Shah was very cooperative!

Remember what I noted about acting like a *tourist*? Local officials will then generally cut you loose in their country. You can take the film out in your suitcase, like thousands of camera fans do every day!

Nine trips to Europe, three journeys around-the-world and a complete shooting schedule in Latin-America have given us some really useful experience, most of it attained the hard way. But sometimes it's a rewarding adventure, too.

I recall shooting a film for Dow Chemical on the Riviera, in Monaco. We had nine cameramen shooting at one time, although we

brought only one of them from the U. S. We happened to know of these men and saved considerable transportation budget for the client. With all that shooting going

on, people in the area thought we were filming *Cleopatra*. But the cost of labor there isn't what it is at home and the whole thing was very big without a big overhead!

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Technicolor's Model C-106 for rear-projection of 8mm films.

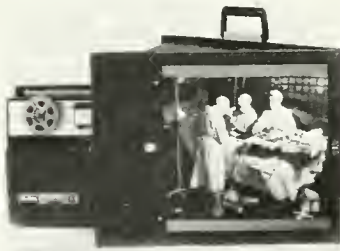
Technicolor C-106 Case Is Now Third Smaller, Lighter

Re-designed by one-third of its previous size, the Technicolor Model C-106 "flip-top" portable rear-projection unit retains an 8" x 10 1/2" screen but is lighter and easier to handle. It carries an 8mm Instant Movie Cartridge projector. The new model will be available for distribution in September. •

* * *

HPI's Wide-Angle Lens for Kodak Automatic-8 Projector

A fully-corrected wide-angle lens for use in the Kodak Automatic 8 projector (see illustration) has been announced by the Industrial A/V Division of Hudson Photographic Industries, Inc. New lens is available in a mount that



New HPI wide-angle lens serves the Kodak Automatic-8 projector.

replaces existing standard lens in the Automatic 8 without modification and is a complete lens system, not a supplement.

Focal length of the HPI lens is 7mm; maximum aperture is f2.5 and it has six elements, hard-coated or all air/glass surfaces. New lens is available at \$28.00 from all HPI-franchised industrial a/v dealers. •

* * *

Ampex Markets "145" Tape for Its Videotape Recorders

☆ Ampex Corporation is marketing its own 145 series television tape specifically designed for use with the company's portable

a-v equipment trade fair

NEW PRODUCTS & ACCESSORIES FOR PRODUCTION AND PROJECTION

Videotape recorders in broadcast and closed-circuit application. Using the Ferrosheen coating process, the 145 tape requires no run-in time or burnishing on the recorder before initial recording. Static charge build-up has been eliminated and dust particle attraction minimized by use of conductive coating.

Manufactured at the Ampex magnetic tape division, Opelika, Ala. plant, the new tape is available for immediate worldwide delivery. •

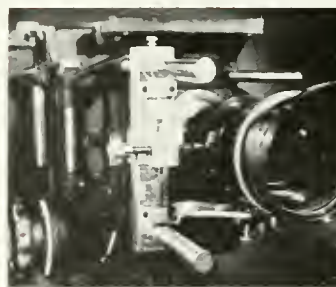
* * *

F&B Ceco Converts Mitchell BNC's to Reflex Cameras

Successful conversion of the Mitchell BNC to a reflex camera has been announced by F&B Ceco, Inc. While smaller professional reflex motion picture cameras are being marketed, this is said to be the first time that the BNC Mitchell, a basic studio camera, has been thus equipped. The conversion makes possible direct viewing through the camera lens while the scene is being photographed.

Although the reflex conversion was designed especially to accommodate the new Angenieux 25-250mm zoom lens, the unit is noted as "eminently practical for regular filming as well." None of the regular features have been eliminated in the new construction.

A beam-splitting prism in front of the shutter is the basic optical device. This permits viewing through the lens during shooting, with a light loss of only 1/4 lens-stop reaching the film. A correla-



Correlator on BNC Reflex conversion has four-directional adjustments, designed to maintain optical center of lens reticle directly in line with the camera ground glass cross hair.

tor has been attached to the matte box bracket which provides absolute cross-hair centering of both camera and lens reticles. A large zooming knob has been attached to the zoom lens while the regular BNC follow focus has been extended to mesh with a gear mounted on the lens front. All regular lenses from 35mm upward may be used in addition to the zoom lens.

The regular external viewfinder with cams remains useful so that the cameraman may use either direct reflex viewing or the outside viewfinder. The company expects to have at least 10 more BNC Reflexes in use before the end of the year. •

* * *

Filming on Plant Location?

Here's the Useful Acousti-Pad

A highly-useful portable sound-dampening blanket for location interior shooting is the Acousti-Pad which combines fiberglass, polyurethane and muslin to provide a

97% sound absorbency factor.

About two inches thick, the four-by-eight foot pad rolls up for easy carrying; weighs only three pounds. Tests indicate that three or four of the pads will drop the ambient sound level of a 20 x 20-foot room to sound stage deadness. The material is certified flameproof for studio use. Acousti-Pads are also useful for dampening liveness in tight stage shooting where action is boxed in by scenery.

Write Sonex Cinema Engineering Co., Box 1189, Glendale, Calif. for full details and prices. Mention BUSINESS SCREEN. •

* * *

Research Products' Printer Features Modular Drive Unit

☆ Research Products, Inc., Hollywood, has introduced a new optical printer incorporating a modular drive unit that can be removed for maintenance or replacement in less than 15 minutes. The entire mechanical drive system, in-

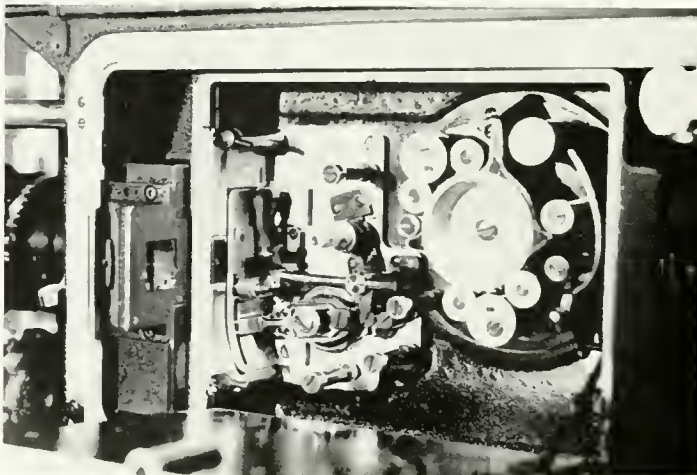


Modular drive unit on printer can be changed in 15 minutes.

cluding all gearing, solenoids, cams and clutches are contained in a single, compact module weighing less than 27 pounds.

Compact construction is realized through the use of a special timing belt connected to the main drive motor and the use of many standard, commercially-available parts.

According to Research Products' president Hal Scheib, printer down-time due to drive unit maintenance is reduced to a minimum. One stand-by module can serve several printers. A brochure describing the printer and its design innovations is available on letter-head request from Research Products, Inc., 716 N. LaBrea Ave., Hollywood, Calif. 90038. Mention BUSINESS SCREEN. •



Beam-splitter prism on BNC Mitchell Reflex conversion is positioned in front of shutter, permitting direct thru-the-lens viewing during filming.



Arriflex-35, Model HB-T

New Arriflex HB-T Camera

Serves the Techniscope Process

★ The advantages and economies of the Techniscope process are now served by a new Arriflex-35, model HB-T camera, with complete compatibility to all Arri-35 accessories.

The new HB-T camera features two-perforation pulldown, 9.5 x 22mm film aperture and 200-degree shutter. It was factory designed and factory built to Arriflex precision standards. Special attention was given to the magazine system — standard Arriflex 200 and 400 ft. magazines are used without modification.

The Techniscope process uses short focal length spherical lenses instead of heavier, expensive anamorphic lenses, is said to save 50% of cost of original camera stock and an equal savings in processing. The same original negative may serve to make all of the most wanted print formats.

The new Arri-35, HB-T maintains this economy with a low \$2,180 user net price and is available in limited quantities through the company's franchised dealers. Write Arriflex Corp. of America, 257 Park Ave., South, New York, N.Y. 10010 for complete data. •

* * *

Quik-Splice Repair Kit for Cartridge-Load Projection

★ Increased industrial use of the new cartridge-loaded 8mm films has required new, rapid methods of splicing and repairing such films. As with all motion pictures, damage, such as burn-holes when film jams, torn sprocket holes and breaks, does occur with cartridge film. Such damage always occurs during projection and is compounded by the cartridge enclosure.

Thus, any splicing system designed for cartridge use must fulfill these requirements: (1) it must operate with film in the

cartridge; (2) it must be operated by students, salesmen, etc.; and (3) it must operate at the projector.

To answer this problem, the Industrial A/V Division of Hudson Photographic Industries has announced the Quik-Splice Cartridge Repair Kit, Model 133, which will repair any silent or sound 8mm film while loaded in cartridges — Technicolor, Fairchild, etc.

When using the Quik-Splice system, a few inches of film are pulled out of the cartridge and the point to be spliced is placed over the registration pins in the splicer. The film is cut by a slight pressure on the handle provided. This same handle has a dial permitting the user to select a 90 degree cut which is made on the frame line, or a 40 degree diagonal cut. The

The HPI Quik-Splice Kit



Quik-Splice tape patch is then applied with the film left in position in the splicer.

Quik-Splice Cartridge Repair Kit Model 133, including adjustable butt splicer and dispenser pack of 250 Quik-Splice tapes is available through HPI Industrial A/V dealers for \$8.50 •

* * *

Beckman & Whitley Develops 12 lb. 16mm Sound Camera

A revolutionary portable 16mm sound motion picture camera weighing less than the lightest high-quality equipment in professional use has been developed for ABC News by Beckman & Whitley, Inc., San Carlos, Calif. The 12-lb. Beckman & Whitley CM16 was last used at the Democratic convention in Atlantic City. It is a single-system camera, has only an eight-ounce motor.

Magazines (200, 400 or 1200-ft. capacity) are in back of the camera so that the cameraman can sight a full horizon. Sound is said to be the equivalent of a first-rate tape recorder. The CM16 utilizes all existing lenses designed for newsfilm cameras. Write Beckman & Whitley, Inc., San Carlos, Calif. for full technical data. •

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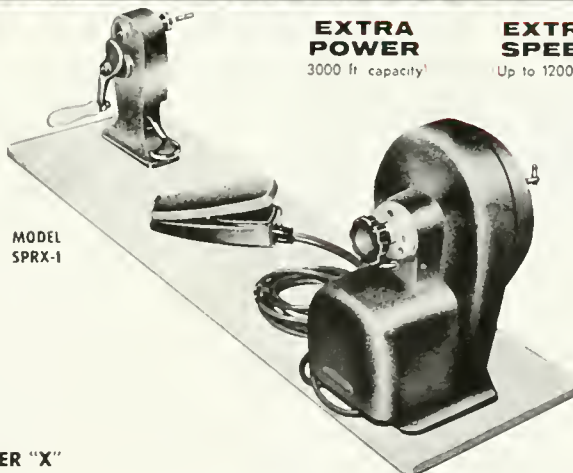
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Volkswagen's Film Program:

(CONTINUED FROM PRECEDING PAGE 31)

Curtain. Thanks to our non-obsolescence policy, this film, which is four years old, is still up-to-date. By the end of June this year *Wolfsburg* 221 had been shown to 12,227 groups. It is the closest thing we have to a product film.

Finally, our latest film, produced in 1962, tackles a problem of particular concern to Volkswagen. We wanted to show how up-to-date we are, how automated is our production and how advanced is our technology. A company like ours which makes the same product over a long period of time is often thought of as ultra-conservative and even anti-progressive.

1962 Picture Shows Advanced Technology

There develops a feeling that it can't keep up in a fast-moving world, that it may not be competitive. This hurts our reputation, not only among buyers, but among our dealers and distributors all over the world. We want to be sure that by keeping our car's appearance the same and not following the fads of the moment, we do not lose the confidence that people must have in us if we are to continue to grow. We do not want to be thought of as an old stick-in-the-mud company in a world of motion.

Tempo Keeps Pace With Spirit of Maker

So we made a film to show, in an exciting manner, how automated, how progressive, our company is, while it holds onto the old-world handiwork in those areas where that is essential to fine quality.

The film was made with a modern, fast-moving, jazz score, to emphasize the spirit of the car and the company. Dramatic lighting techniques were used along with all the razz-ma-tazz of in-and-out focusing and other tricks. We call it *The Right Hand of Plenty*, a film that played to 5,600 groups in its first year, and which has been released by Paramount as a theatrical short subject entitled *Melody for Machines*. Through the first half of 1964, this motion picture had been shown to 8,553 groups.

Films Well-Received in Many Countries

These are the five basic films on our company film library. What are the results? How well are they accepted outside the United States? After all, they were produced by an American company — Marathon International. Have they proved to be truly international? Did they translate well in places ranging from Pakistan to Peru, from Italy to Iceland and from Kenya to Kentucky?

There are 55 prints of each of these films in distribution in Germany with about 1700 showings a year. In Sweden there are 13 of each title in circulation with about 500 showings a year. In Italy there are 22 prints of these titles. And these are only three of the many countries all over the world where they are shown.

Prints Translated in Eight Languages

These pictures have translated well. They are available in eight languages. They are universal in their appeal and in the story that they tell. We think they are doing more than selling Volkswagens. They are selling ideas, ideas that we believe are even more important than our product: that men are inter-dependent; that countries must communicate and keep open

the channels of trade; that the developed are showing the way to the developing; that machinery is not the master but the servant of the worker; and that an honest product and an honest film bring results not only to the consumer but also bring satisfaction to the company that finances it and to the people who make it.

* * *

Volkswagen Signs Pact for Sixth Picture

☆ A contract to produce the sixth Volkswagen of America film, tentatively titled *The Way of a Ship*, has been awarded to Marathon International Films. This 35mm color production will tell the story of Volkswagen ships and shipping all over the world and has been scheduled for release early in 1965.

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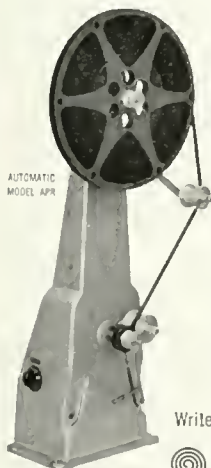
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Film Writers: Listing Addenda

☆ These listings of writers of motion pictures and slidefilms supplements the Guide to Film Writers which appeared in the 14th Annual Production Review:

ED KNOWLTON

Box 365, Charlton City, Massachusetts
Phone: 245-7456 A/C 617

Date of Organization: 1963
Ed Knowlton, Writer

RECENT SCRIPTS, PRODUCERS & SPONSORS

MOTION PICTURES: *The Panama Canal* (Bay State Films for Panama Canal Company); *The Big Payoff* (Bay State Films for Naval Air Safety Center); *Guideposts for Growth* (Bay State Films for Connecticut Stage Highway Commission); *Trial By Water* (Bay State Films for Vermont Water Commission); SLIDEFILM: *Out of the Shadows* (Bay State Films for Electric Council of New England).

HARRY PRESTON

1279 W. Forest Ave., Detroit, Michigan 48201
Phone: 831-1786 A/C 313

Date of Organization: 1952
Harry Preston, Writer, Director, Producer

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Phone: 754-0559

Date of Organization: 1962

Robert E. Somerfeld, Writer

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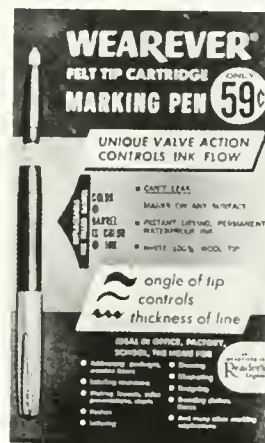
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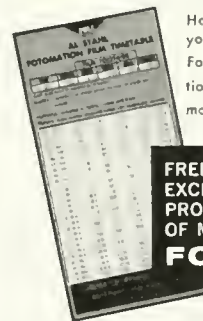
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☆ The first four of a network of factory-authorized stations to service and repair all models of the Technicolor 8mm Instant Movie Projector have been announced by Robert T. Kreiman, general manager of that company's Commercial and Educational Branch.

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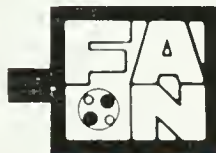
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Spruill Becomes President of Assn. of Cinema Laboratories

The new president-elect of the Association of Cinema Laboratories is Dudley Spruill, vice-president and general manager of Byron Motion Pictures, Inc., Washington, D. C.

Active in the film processing industry since 1939, except for three years in military service, Spruill was elected at the Fall meeting of the Association, held concurrently with the SMPTE meeting at the Commodore Hotel in New York City.

William D. Hedden, vice-president of Calvin Productions, Inc., Kansas City, Mo., is the Association's new vice-president; Neal Keehn, vice-president of General Film Laboratories, Hollywood, Calif. was named secretary.

Two other officers were re-elected: Arthur J. Miller, vice-president of Du Art Film Laboratories, Inc., of New York City, will again serve as treasurer of the ACL; and Preston B. Bergin, Washington, D.C., continues as the executive secretary.

Congress Passes Extension of Nat'l Defense Education Act

The National Defense Education Act was extended for a period of three years by the U. S. House of Representatives' vote on October 1st. The Senate passed the measure on October 2nd and the bill now awaits the President's signature, confidently expected since this legislation has had strong Administration support throughout recent months.

The extension expands Title III of the act to cover history, geography, English, civics and reading and establishes teacher institutes in the proper use of new media. It provides for continuation of NDEA through June 30, 1968. The Act was originally scheduled as a three-year program and was then renewed for a two and one-half year period.

Significance of the three-year extension is that school administrators may now engage in long-range planning with reference to NDEA programs.

Both a-v materials and audio-visual equipment, as well as funds for institute costs, are thus provided on a matching basis with states throughout the nation.

A total of \$61,600,000 in Federal grants was provided to states

and territories for the fiscal year ending June 30, 1965 with such states as Texas (\$4,180,025); New York (\$3,455,786); California (\$3,650,031); Pennsylvania (\$3,256,140); and Illinois (\$2,206,469), among the leading participants.

Association Films Enters Field of Instructional Materials

Association Films, which has specialized in the professional distribution of sponsored film for over 53 years, has inaugurated a new film service, Association Instructional Materials, specially designed for use by schools, colleges, universities and other interested institutions.

The new division is now in the process of distributing a unique group of 63 films for use in Senior High School and for College Freshman Chemistry courses. These films, developed at Yale University, many under a grant from the National Science Foundation, are intended entirely for visualization of concepts, or unified points. Teachers use the films at appropriate moments but all teaching control is left in their hands. Films are in 16mm format but a large proportion of the group will be released in 8mm as well.

Association Instructional Materials has also concluded an agreement with the Westinghouse Broadcasting Corporation for the distribution of two important film series to schools, organizations, and educational TV stations: *The Meaning of Communism*, a series of 30 half-hour shows conducted by Profs. Marshall Shulman of the Fletcher School of Law and Diplomacy and Henry L. Roberts of Columbia University; and *The Fair Adventure*, 58 half-hour programs on Shakespeare and his plays with Dr. Frank Baxter of the University of Southern California conducting.

19th Annual Calvin Workshop to be Held Feb. 8-10, 1965

☆ The 19th Annual Calvin Motion Picture Workshop will be held on February 8, 9 and 10, 1965 on the sound stages of Calvin Productions, Inc., 1105 Truman Road, Kansas City, Missouri.

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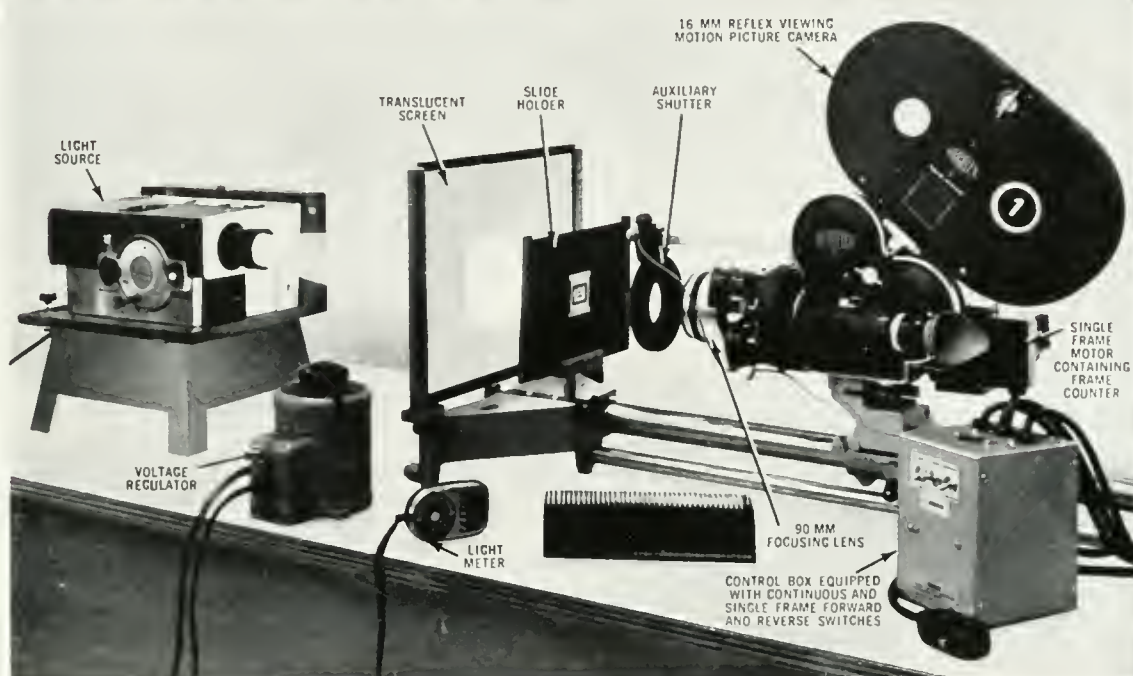
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Modern Talking Pictures Elects Lenz to Presidency

CARL H. LENZ has been elected president and chief executive officer of Modern Talking Picture Service, Inc., the company announced on September 2nd, in New York.

William H. MacCallum, one of the founders of the company, has been named executive vice-president and chairman of the executive committee. Milton F. Lewis, vice president of A. G. Becker and Company and a member of the Modern Talking Picture Service board, will serve on the company's executive committee with Mr. Lenz and Mr. MacCallum.

The elections follow the death in late August of Frank H. Arlinghaus, president of the company since its founding in 1937.

Modern Talking Picture Service specializes in the distribution of sponsored and educational motion pictures through a network of 32 film libraries in the United States and Canada. The thousands of sponsored films, mostly public relations in nature, represent hundreds of business concerns. The educational films, which are handled through the Modern Learning Aids division, are widely used in schools and colleges.

Mr. Lenz began his career in the film distribution business in 1940. Following graduation from the Wharton School of Business Administration at the University of Pennsylvania, he joined Lipincott Pictures, in Philadelphia, a licensee for projection services from Modern, in the equipment sales department. After service in the Training Aids Section of the U.S. Marine Corps from 1943 to 1946, he joined Modern as manager of its first company-owned branch in Philadelphia.

Mr. Lenz's experience has been well-rounded throughout all phases of Modern's operations. He became division manager of northeast and central offices in 1951, vice president in charge of sales in 1960, and executive vice president in 1962. He has been widely known as a spokesman for the business film industry for many years, making frequent appearances before business groups and advertising and public relations associations. He lives with his wife and daughter in Stamford, Connecticut.

In a recent interview with BUSINESS SCREEN, Mr. Lenz said Modern would continue with its same active and enthusiastic staff to be an expanding company in an ex-



Carl Lenz, President of Modern

panding medium. He stressed that the great strength of film for education and for molding ideas lies in its potential for communications in depth, which is matched by no other medium. These qualities of the film have been thoroughly substantiated by extensive tests among armed service personnel and recent surveys of user groups, he said.

New ways of using film, among audiences in resorts and airports, will continue to be a Modern benchmark, Mr. Lenz said. He sees wide new vistas for the future of the 8mm format. Modern is forging ahead in 8mm experiments, and Mr. Lenz feels it will be one of the most exciting developments to take place in the industry in decades, allowing business and education opportunities to do things that have never been practical in the past.

Modern's Learning Aids division, which has been a special responsibility of Mr. MacCallum since its inception in 1960, is broadening its service to schools and colleges with new series of film on physics, chemistry and economics.

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World-wide marketer of science films wishes sales rights to good quality recent productions on civics, English, history and geography at the elementary and high school levels. Full scale catalog and direct mail promotion is planned for this library, generating immediate sales through dealer and salesmen network.

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3. Now, I want you to come up with a brand new name for our color operations that will convey our new image. It's got to reflect the vitality of our young management and the soundness of our 40 years of experience. The new name must make clear that we have made a tremendous investment in new equipment in the last 10 years.



4. You're not getting the idea! It must have wham-o! Why with our new editing rooms for our customers our new fiber optics color printing, our tightened inspection and absolute quality control, we can beat anybody for service, quality and facilities! Let's try some more!



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MEMBERS OF THE Society of Motion Picture and Television Engineers, holding their 96th Technical Conference at the Commodore Hotel in New York City on September 29th through October 2nd, have elected Ethan M. Stifle, manager of engineering services for the Eastman Kodak Company's Motion Picture Products Sales Department's East Coast division, as their president.

Stifle, who will take office on January 1st, succeeds Reid H. Ray, president of Reid H. Ray Film Industries, St. Paul, Minn. in this post.

G. Carleton Hunt, president of DeLuxe Laboratories, Inc., New York, is the Society's executive vice-president-elect. Herbert E. Farmer, Department of Cinema, University of Southern California, Los Angeles, was re-elected editorial vice-president.

Conference vice-president-elect is Kenneth M. Mason, general manager of Midwest division, Kodak Motion Picture Products Sales in Chicago. Robert G. Huford, physicist for Kodak in Hollywood, was re-elected secretary of SMPTE.

The Society's new president-elect was graduated with high

ETHAN STIFLE IS SOCIETY'S PRESIDENT-ELECT

Wide Range of Technical Papers, Reports at 96th Meeting of Motion Picture & Television Engineers



Industry veteran Ethan M. Stifle will lead SMPTE during 1965.

honors in chemical engineering from the University of Illinois in 1931 and immediately joined Kodak in the Rochester, N. Y. research laboratories. He was named administrative supervisor in the Cine and Sheet Film Department in 1938 and came to the company's motion picture film department in New York as a motion picture engineer in 1945. He was

named to his present post on January 1, 1964.

* * *

Reevesound Hosts Program on Fair Film Techniques

Technical papers and demonstrations on instrumentation and high speed photography, space technology, laboratory practices, new equipment, television engineering and medical motion pictures were featured during the week-long sessions.

A special attraction was a demonstration of the techniques used in several of the complex film exhibits at the World's Fair.

Boyce Nemec, president of the Reevesound Company, was chairman of this session which opened with a panel discussion of the widely acclaimed multi-image motion picture, *To Be Alive*, which is showing at the Johnson's Wax pavilion.

NEW YORK TIMES film critic Bosley Crowther moderated the panel, which included William Szabo, vice-president of Reeve-

sound, Lewis S. Goodfriend of Lewis S. Goodfriend & Associates, and John J. Kowalak, vice-president of Movielab, Inc.

The panelists examined production, projection techniques and theatre design criteria involved in the presentation and analyzed the success of the film.

Following the panel discussion, Robert T. Vogel, vice-president of Wheel-Garon, Inc., described the technical problems encountered in the production of the Du Pont pavilion's show. Live performers are combined with life-size projected figures in the presentation, requiring exact coordination of projectors, movable projection screens, stage lighting and sound. Mr. Vogel explained the automated switching complex that permits the degree of coordination demanded by the unique nature of the show.

Sy Wexler, Wexler Film Productions and Larry Yust of Saul Bass & Associates described unusual production and projection techniques for *The Searching Eye*. Bass's multi-image motion picture at the Eastman Kodak pavilion is shown by a custom-designed system that includes two 35.70mm (CONTINUED ON PAGE TWELVE)

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S.M.P.T.E. CONFERENCE: (CONTINUED FROM PAGE 10)

projectors. The machines are electrically interlocked to permit one machine to show 35mm film while its mate shows 70mm, allowing the producer a flexible screen format for telling his story. The authors discussed both the production techniques and the projection system used for the presentation.

David A. Mintz, associate producer and director of the test center for the Bell pavilion's controlled 1,000 chair ride, described the 65-projector 16mm system used in the presentation and analyzed the technical problems encountered in the production of the show.

The three-hour session closed with an examination of the multi-screen show at the IBM pavilion. Arthur Fury, audio-visual consultant for the show, explained the complex technical system used to show the Charles Eames production on 15 motion-picture and slide screens.

* * *

President of MPA Says Movies Are Prospering

Speaking at the opening day luncheon, Ralph Hetzel, acting president of the Motion Picture Association of America, said that the motion picture business is on a strong upward surge. He pointed out that 320 new motion picture theatres were opened last year, and in addition, 670 older theatres were remodeled.

Among new equipment items demonstrated during the confer-

ence were several of unusual interest.

Arthur Florman, president of F & B Ceco, Inc., introduced a new Mitchell BNC Reflex Conversion which permits this great work-horse of a studio camera to be operated as a reflex.

Mr. Florman said that parallax problems had always plagued BNC operators, particularly in the TV commercial business, with its great demands for exactness in framing during movements.

Ray Emmerich, F & B/Ceco engineer, who designed the conversion, explained that the beam-splitter system chosen was most efficient for use in the BNC, and that only a quarter of a stop light loss could be expected when using color film—this much being negligible with b w film.

The conversion has resulted in practically no changes in exterior appearance. Cameramen will feel completely familiar with it.

James Shows "Arriflex Story"

Vic James, Arriflex sales manager, unveiled a new film, *The Arriflex Story*, which describes the precision and devotion which has gone into the making of this great camera. It shows how the 1,000 parts are made in over 9,000 manufacturing operations involving some of the most sophisticated machining techniques in the world.

Yet for all the complexities and super-finishing of each camera, more time is spent in testing than in manufacturing—there are 5,000 inspections on each camera.

The film winds up with examples of Arriflex photography
(CONTINUED ON PAGE 61)

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UNITED makes conversion from 16mm to 35mm simple and economical

With an ever-increasing volume of 16mm footage being converted to 35mm, United's vast processing and editing facilities (above), the most advanced in the industry are available at new, lower rates. An example of the excellent quality possible through conversion of existent 16mm, is the Coffee Brewing Institute's, "This Is Coffee."



Personally Speaking

John Desmond, Vice President, Distribution Services Division, United World Films, Inc.

Invariably, every prospective client asks what United offers that is "different." Our answer, just as invariably, begins with the phrase "custom service."

Custom distribution is a concept we introduced to the industry over three decades ago. Briefly, it means that you, as one of a limited number of select and distinguished clients would have at your command, the widest distribution network in the industry...the most knowledgeable staff...the most careful planning and research...the closest, most informative liaison with those you entrust with your message.

But above all, custom distribution would assure your films the *thoughtful, individualized* attention they deserve and consequently, *greater print turn-over and lower booking costs* than available through non-custom services.

This personalized approach marks United's efforts in every area of sponsored film distribution...16mm, television, theatrical...sponsor or distributor generated.

It is especially appropriate right now, with 35mm theatrical bookings on the rise, to underscore United's unique position in that field. As an affiliate of Hollywood's Universal Pictures, we have established a close and extremely positive relationship with theater owners.

We'd like the opportunity to put the whole "custom service" story on your desk...complete with case histories. It's sure to reward you with new insight into effective sponsored films distribution. Just phone or drop us a line today.

A.P.I.'s 35mm Entries Seen by 3,217,705 Theater-Goers in Six-Month Period

Theater Owners Enthusiastic With Audience Reception

Sponsored film offerings of the American Petroleum Institute reached a new high in theatrical exposure during the first half of 1964. Under exclusive United World distribution, they achieved a record 14,911 showings to an audience of approximately three and one quarter million.

United offered theater owners their choice of three films: "Born in Freedom," starring Vincent Price and telling the story of Edwin L. Drake who brought in America's first successful oil well; "Destination Earth," a clever cartoon expressing pride in the American way of open competition and freedom from oppressive controls; and "Man on the Land," also in cartoon format, telling the story of man's search for the power to produce in greater abundance. The films ranged from 10 to 28 minutes in length.

Theater managers joined their audiences in praising the A.P.I. films. Typifying their enthusiasm were the remarks expressed by Mr. Nat Warshaw, manager of the Orpheum Theater, Philadelphia, Pa. In a recent letter he said, "I have taken the liberty of holding over your 'Destination Earth' reel due to the fact that our audience not only found it very interesting and entertaining, but actually applauded when it was over. Even the children on Saturday and Sunday stayed glued to their seats while this subject was being run. Hope you will supply more of this type material."

In view of the great success enjoyed by their sponsored films this year, the American Petroleum Institute is now planning future efforts with a view toward even greater mass theatrical circulation.

New Clients:

- Atomic Energy Commission
- American Institute of Steel Construction
- New Zealand Government Travel Commission

The Atomic Energy Commission has selected United World for sponsor-generated 16mm distribution of more than 200 titles. Ranging in lengths up to 30 minutes, they include "Unlocking the Atom," a film produced in cooperation with the J. Arthur Rank Studios.

The American Institute of Steel Construction has turned over their library of 16mm titles to United for national sponsor-generated distribution.

New Zealand Government Travel Commission has appointed UWF for national distribution of its latest 16mm release "Destination South Pacific."

Theatrical Bookings Skyrocket; United Doubles 35mm Processing, Editing and Distribution Services

J. C. Penney, latest to go theatrical with 'Welcome Aboard' offering

Major American theatrical film distributors have been reporting a startling increase in business sponsored films.

Based on an average weekly audience potential of 40,000,000 theater-goers, this lucrative market presents an exceptional opportunity for the sponsored business film.

With this circulation prospect, many companies are rushing conversion of existing 16mm prints into 35mm formats or contracting for completely new 35mm vehicles. The current surge of interest in sponsored films for theatrical use can be traced to Hollywood's 1963 cutdown in short subject production. Rather than re-run previous "shorts," many theater owners are finding a happy (and profitable) solution in sponsored films of an entertaining or informative nature.

For sponsors, theatrical distribution offers many unique advantages: mass audiences with a high degree of economy in print and distribution costs; a superb showcase with excellent wide-screen reproduction; a built-in factor of controlled circulation.

United World Films, Inc., an affiliate of Universal Pictures Company, Inc., has been particularly sensitive to this trend. Close contact with theater operators, achieved through over three decades of satisfying their needs, indicates that a major opportunity for sponsored films is now available.

In view of this, United has completed a major expansion of its 35mm services. Based on an increased volume of processing footage, new low rates have been established for conversion of 16mm prints into 35mm formats.

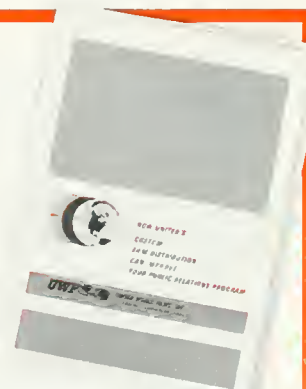
Many of United's clients are now enjoying key theatrical bookings. And to this roster, other distinguished companies are being added. J. C. Penney, whose "Welcome Aboard" film is now ready for theatrical distribution; based on an exciting Caribbean cruise, and serves as a colorful vehicle for exhibiting the company's smart women's fashions. "Ski Happy," their second new film describes the vacation of two female models from the United States on the scenic trails of the Chilean Andes Mountains. They land at Santiago Airport and travel to the Hotel Crillon in Portillo. We see them on the ski slopes for the first time and at the same time we see some great Olympic skiers that make skiing look so easy.

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FILMS FROM ABROAD will share screen attention with a National Aeronautics & Space Administration showing of *Lunar Bridgehead*, documenting the successful Ranger VII moon shot, at the 4th International Film & TV Festival of New York on October 21-23 at the New York Hilton Hotel.

International aspects of the three-day program are provided by two-hour screenings of selected industrial films from Sweden and West Germany on October 21st and 22nd. On Friday morning, October 23rd, international advertising consultant Harry Wayne McMahan will speak on "Breaking the Language Barrier in International TV Advertising" and show non-verbal films from abroad.

Films of Lunar Space Probe

Highlights of the program include the NASA presentation on Thursday, Oct. 22, when Walter E. Whitaker, director of the Office of Educational Programs and Services, NASA, will introduce a 7½-minute film of 200 shots taken by Ranger VII cameras (from a total of 4,300) and *Lunar Bridgehead*, a documentary film which traces the development of

AWARDS LUNCHEON A KEY EVENT ON OCTOBER 23

Seminars, Screenings on 3-Day Program at Hilton of International Film & TV Festival of New York



Walter E. Whitaker of NASA, who will introduce historic films of recent Ranger VII lunar probe.

this project and its complete mission from launch to the historic reception of close-ups of the lunar surface at the Goldstone Tracking Station. This film was produced by the Jet Propulsion Laboratory.

The Festival's annual awards presentation luncheon will be held

on Friday noon at the Hilton. Allen Swift, "The Man of a Thousand Voices" will m.c.

Useful Fare for Film Users

Three program events are of special value to business and television film makers and sponsors. On Thursday, Oct. 22, (11:00 a.m.) Leon Winik, creative director of Lance Studios, N. Y., will speak on "New Horizons in Film and Filmstrip Communication" and at 2:00 p.m. that afternoon, an orientation seminar will discuss "Selling Your A-V Program to Top Management" under the co-chairmanship of Charles Corn, Admaster Prints, Inc. and Hugh Robertson, Porter Henry & Co.

On Friday afternoon, at 4:00 p.m., Al Stahl, president of Animated Productions, N. Y. will present "Modern Fotomation Techniques" involving the use of photos, artwork and film sequences in his new approach to TV commercials and business films.

Program emphasis is also on



Robert E. Spinner, research company head, who will speak on "How to Measure TV Ad Effectiveness."

television on Friday as Robert E. Spinner, president, Marketscope Research Company, Inc., discusses "How to Measure TV Advertising Effectiveness" at 3:00 p.m. He will tell the results of a two-year study of the evaluation system and explain how a given commercial can affect consumers' attitudes toward a product.

The two-hour showing of industrial films from Sweden (3:00 to 5:00 p.m., October 21) was arranged by the Swedish Council for Personnel Administration, of (CONTINUED ON PAGE 61)

"THE MISSILE NAVY"

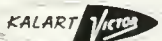
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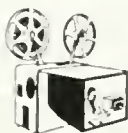


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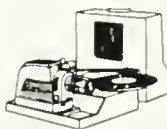
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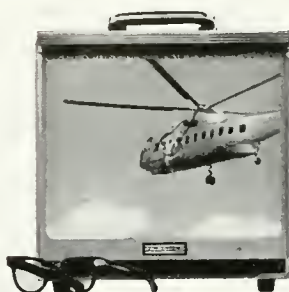
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SCREEN INTERNATIONAL

Films of 21 Nations to Compete at 5th International Industrial Film Festival

A Preview from London by Our European Editor Robinson P. Rigg

THE 5TH INTERNATIONAL Industrial Film Festival is all set to be the greatest industrial audio-visual event ever to take place.

That's a pretty bold statement, especially when it comes from Britain where the tendency is to play down on superlatives! But look at the evidence—twenty-one nations have shipped 133 motion pictures to demonstrate their industrial achievements—they are now held in the film vaults of the British Industrial Film Association, the Festival organisers.

Expect 500 to Share Five-Day Program

From the volume of advance reservations a record 600 delegates representing Britain's industry are confidently expected to attend for the full five days of screenings and convention events—plus 200 delegates from the industries of Australia, Austria, Belgium, Canada, Denmark, Finland, France, Germany, Holland, Israel, Italy, Luxembourg, Norway, Sierra Leone, Portugal, South Africa, Southern Rhodesia, Spain, Sweden, Switzerland and the United States of America.

Advance bookings from the U. S. A. already include Avalon Daggett of Baton Rouge, La. and Henry Strauss of New York, producers of two of the 15 films representing the United States and a large contingent from industry is understood to be negotiating with Pan Am and Thomas Cook's travel agency for a "packing deal" flight which will also take in a visit to Paris after the Festival.

Press coverage is unprecedented for an industrial a-v event, normally of interest to specialist publications only.

Wide Press Coverage in Britain, Abroad

"Old Thunderer" as the London Times is affectionately known to its 250,000 readers will publish a 9,000 word special survey on a-v communications in industry and the FINANCIAL TIMES, the first national daily ever to publish a regular industrial film column (initiated by B. S.'s European Editor, Robinson P. Rigg) will carry a special two page editorial broadsheet on the event.

The London Press Correspondents of the competing countries have indicated that they will interview their national delegates for press and radio coverage.

The British industrial, technical and educational press are standing by with space reserved for full reports of the Festival.

BUSINESS SCREEN will be represented by our European Editor and five of our special correspondents—Kerst Blaauw of the Netherlands, Dr. Hans Schaller of Western Germany, Giacomo Guiglia of Italy, George Baigneres of France and Jane Senior of Britain.

It is a sign of the times that the first international film festival ever to be held in Britain should be an Industrial event. Many regard the sponsored documentary film as Britain's

contribution to the cinema, for in the thirties the inspired work of John Grierson and others made people realise that industry has an exciting and interesting story to tell.

Prince Philip is Patron of the Festival

Not only has the Festival the support of industry but of royalty and the Government, for Prince Philip is the patron and each delegate and his wife will receive an invitation to attend a formal British Government reception at Lancaster House, historic site of many great international events.

The Federation of British Industries is host at a less formal cocktail party at the ancient Drapers Hall in the City of London. (The Drapers Hall was originally the house of the Earl of Essex and was bought by the Drapers Company from King Henry VIII 400 years ago—the full title of the Drapers Company, one of London's old Trade Guilds which traces its history back nearly 800 years to 1180 A.D. is "The Master and Warden and Bretheren and Sisters of the Guild and Fraternity of the Blessed Mary the Virgin of the Mystery of the Draper of the City of London"!)

Films to Represent 24 Industry Groups

The social events may be steeped in historic tradition, but the competing industries and their films are very much of the space age. In previous issues we have listed the national entries of the twenty-one competing countries and this presents a revealing picture of the use of film in industrial communication. Twenty-four main industry groups are represented and the number of films they have submitted are as follows:

Chemical - 16, Petroleum - 12, Iron and Steel - 9, Automotive, Electricity - 8, Light Engineering, Construction, Public Utilities - 7 each, Mining, Commerce - 6 each, Aircraft, Agriculture, Civil Engineering, Electronics, Food and Drink, Glass, Graphic Arts, Heavy Engineering, Nuclear Power, Office Equipment, Pharmaceuticals, Shipbuilding, Textiles. Transport, all are represented by 5 or fewer films.

The prime intention of 56 of the films is to

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offer sales information. 49 films were made to influence opinion and 28 are intended to provide technical information and assist industrial training.

Many of the 16 films representing the chemical industry feature new applications of plastics in Belgium, Canada, Germany and Great Britain and U. S. A.

Films on Oil Refining and Petrochemicals

The important role of oil refineries and petrochemical plants is emphasised in the petroleum industry's 12 films—those from Finland, Germany, Great Britain, Italy, Norway and Spain all feature refinery or petrochemical techniques and products.

Sources of power have inspired a number of films about hydroelectric developments in Australia, the Far East, France, Germany, Italy, Norway, Spain and Sweden. In contrast, there are only four films about nuclear power—from France, Italy and Switzerland.

Iron and Steelmaking Techniques Shown

Films on iron and steel manufacturing techniques show developments initiated by Bethlehem Steel (USA), Italsider (Italy), La Farga Casanova (Spain). A new form of cast iron is demonstrated by le Compagnie de Pont-



Here's the Shell Center in London, England where showings of outstanding industrial films from 22 lands will be featured in the Centre's theater during the 5th International Industrial Film Festival which opens on November 2nd.

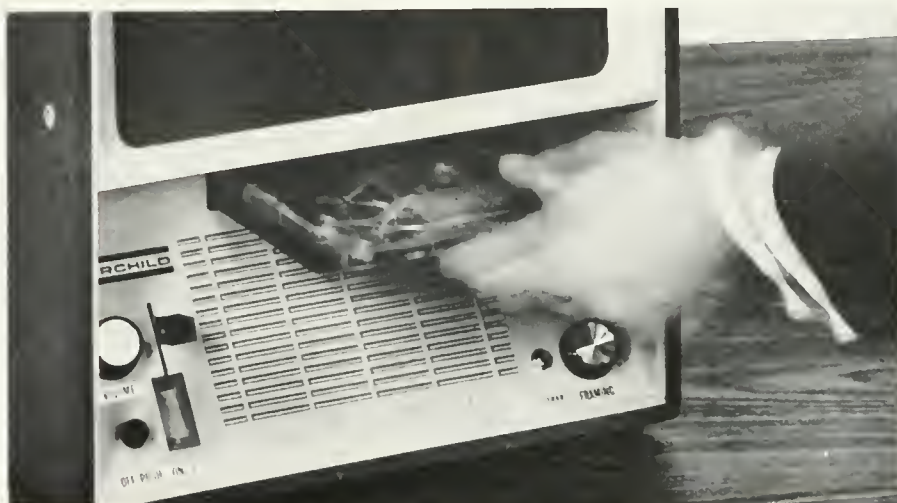
a-Mousson (France) - in Australia, the Broken Hill Company offers a film intended to attract immigrant workers to their steel mills.

The work of the Differdange plant in Luxembourg is to be seen in one film and in another we learn that a Babcock and Wilcox heavy engineering plant at Bilbao has been at work in Spain since 1918. Krupp of Germany in one film illustrates a new technique of removing ore dust from converter gasses and in another Sofresid of France shows how a new iron smelting plant was set up at Dunkirk.

Auto Makers Show Manufacturing Skills

In fact many new and revolutionary industrial processes will be on show—on film. To take the automobile industry for example, FIAT (Italy), General Motors in Switzerland, American Motors in Canada, Daimler-Benz and Volkswagen in Germany—all demonstrate new manufacturing, quality control and testing developments.

Some films will undoubtedly attract popular attention—particularly the two about the World Land Speed Record. British Petro-



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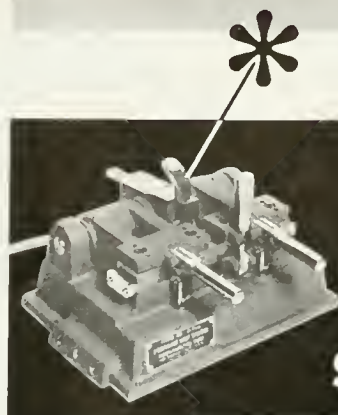
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FESTIVAL REPORT FROM LONDON:

(CONTINUED FROM THE PRECEDING PAGE 17)
leum's *Muloorina* (G. B.) sees Donald Campbell's 1963 attempt through the eyes of an Australian sheep farmer. In contrast *Spirit of America*, made for Shell Oil Company and Goodyear International, shows Craig Breedlove designing, building and racing the car which he is claimed to have driven faster than 407 mph. Another American entry of sporting interest is *America's Cup Races* sponsored by Thomas J. Lipton Inc.

The range of industries is wide, from graphic arts and printing—represented by Belgium's *Encre* showing the printing of a litho print and America's Hallmark Cards, to diamond mining—seen in a film from Sierra Leone.

Pictures on Administration and Training

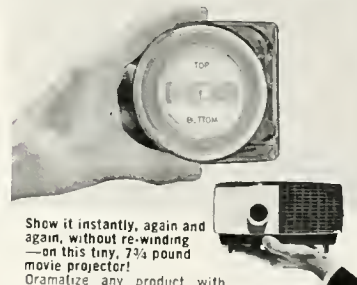
In this year's Festival there is also an encouraging number of films made to assist management in industrial administration and training, indicating that for the first time this important aspect of a-v communication has gained universal acceptance.

Il Disegno Industriale (Italy) demonstrates how good industrial design ideas and methods are being applied with success over a wide range of products. The Pittsburgh Plate Glass Company (U.S.A.) offer a film, *Adventure in Color*, which deals with the decorative, functional and emotional values of paint and color. *Ordini e' Spazio* made by Olivetti of Italy demonstrates the effects of good office planning. *Business Connections* (Britain) is a film about a company which loses business through inefficient telephone communications. *Point Mort* (Belgian Ministry of Communications) shows the effect of overcrowded city conditions on business efficiency. In two films, I.B.M. World Trade Corporation (U.S.A.) shows Latin America—*Tomorrow Today*—and the Far East—*Area in Action*, how, in developing countries, data processing techniques can assist the rapid growth of business.

Show Applications of Data Processing

On the technical side *Introduction to Control* (Britain) sponsored by Associated Electrical Industries illustrates the applications of data processing and other automatic techniques (CONTINUED ON THE FOLLOWING PAGE 48)

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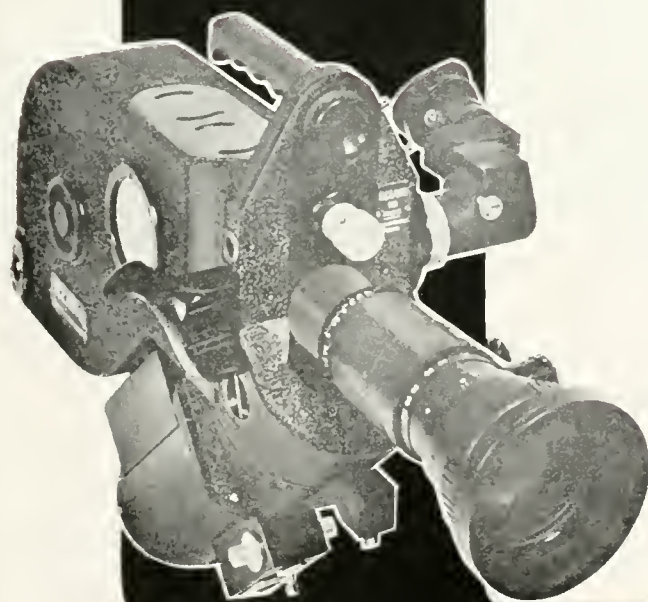
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What'll You Do If...? received a Chris statuette as one of the best information films. This Parthenon production was a marked improvement over the drive safety film shown in the past.



"The Home Made Car" won a Chris statuette for British Petroleum Limited. It was the best of the Business and Industry entries.



"Emergency Room" was the winner of a Chris statuette in Health & Mental Health films. Crosby Broadcasting Corp. produced.



"Lincoln Heritage Trail" was one of the best pictures to share Chris statuette honors. It was produced by Walter Harrison Smith.



"A Letter to Nancy" won the Chris statuette for the film produced by Concordia Films.

OHIO FILM JURISTS UPHOLD A FINE TRADITION

Cite 11 Titles for "Chris" Award at 12th Annual Columbus Festival

INFLUENTIAL CITIZENS representing a wide cross-section of business and educational interests take the factual medium seriously in the Greater Columbus (Ohio) region. As members of that area's Film Council, they devote countless hours to evaluation and review of the hundreds of motion pictures and filmstrips which annually compete for "Chris" statuettes and certificate honors at the Film Festivals which have been held in Columbus for the past 12 years.

The Council's 12th Annual Chris Awards were presented at the Center of Science & Industry on Friday evening, September 25th. Nine motion pictures received highest honor of the Festival, the traditional "Chris" statuette award. Two of the statuettes were given to outstanding filmstrips. A total of 184 motion pictures were awarded Chris Certificates and 31 Chris Certificate Awards were given to the best slidefilms submitted this year.

Business Group Co-Sponsors

The awards program is co-sponsored by The Columbus Area Chamber of Commerce, whose general manager Kline L. Roberts welcomed guests to the awards program. Daniel F. Prugh of the Franklin County Historical Society, president of the Film Council of Greater Columbus, was chairman of the evening.

Winner of the top (statuette) award for Business & Industry motion pictures was *The Home-Made Car*, sponsored by British Petroleum Limited. Three Chris statuette awards were given in the field of Travel films. The Pan-American Airways' motion picture, *U. S. S. R.*, produced by Henry Strauss & Company, shared this honor with *Ecuador, Land of the Equator*, produced by LeMont Films and *Lincoln Heritage Trail*, produced by Walter Harrison Smith Associates.

"Chris" to Douglas Picture

In the category of films for Special Fields, the Douglas Aircraft Company received a Chris statuette for *Eclipse of the Quiet Sun*. The Crosby Broadcasting Company's film, *Emergency Room*, received the Chris statuette in the category of films for Health and Mental Health.

There were two winners of Chris statuettes in the category of Information and Education motion pictures. The safety film, *What'll You Do If...?*, produced by Parthenon Pictures, was a winner and the other statuette award went to Sterling Educational Films' entry, *The City and the Future*.

Chris statuette winner in the field of religious films was *A Letter to Nancy*, produced by Concordia Films.

Two Awards to Slidefilms

Statuettes for the outstanding slidefilms in the 12th Festival competition went to Johnson's Wax for *Wizard of Ooz*, in the Business & Industry category; and to the National Urban League for *Charm by Choice*, entered in the Information-Education film-strip category.

The generously-bestowed Chris Certificate Awards were shared by producers and sponsors from all over the U. S. and Canada. Parthenon Pictures was one of the statuette winners who also received five additional certificates in four Festival categories. The other statuette recipient with numerous Certificate Awards was Henry Strauss & Company, with honors for two Business & Industry entries and for the public affairs film, *Beyond Three Doors*, produced for the Bell System (BUSINESS SCREEN, No. 5, 1964).

Winners of Multiple Honors

A number of companies received multiple Certificate Awards. Among these were Audio Productions (2); Bell System (4); The Centron Corporation (4); American Cyanamid (3); Aetna Life Affiliated Companies (2); The Jam Handy Organization (6, three motion pictures and three filmstrips); The National Film Board of Canada (8); Burt Munk & Company (4); Pace Productions (2); Smith Kline & French Laboratories (4); Vision Associates (9); and Wilding, Inc. (3).

Chris Award screenings preceded the honor ceremonies on Wednesday and Thursday evenings, September 23, 24 at the Center of Science & Industry in Columbus. Of interest to specialists in factual film production were these

quotes from chairmen of the various Festival categories:

"Not one of the some 60 films submitted for judging in the Business-Industry category stood out as something bold and new in production technique. Most of them, however, showed refinements of techniques developed within the past decade. Zoom lens use is now commonplace and effective; animated stills and cartoons are used only where they help tell the story; colors are better than ever; simulation of old-time movie footage is no longer an experiment but an art; and sound tracks, both in terms of clarity and integration of music, effects and the human voice are excelling the standards of Hollywood and the popular screen," noted Galvy E. Gordon, chairman, Business-Industry film category.

More Medical-Health Films

Dr. Peter A. Volpe, chairman of the Health & Mental Health film group, said: "Some of the films in this category were highly technical, others highly dramatic in messages which attempted to stimulate the general public to better health care. A greater percentage (of the Health & Mental Health films) were devoted to the education of professional personnel, covering a wide range of topics in health and hygiene, mental health, general medicine and professional medicine. There were more entries this year than in each of the past two years."

Kenneth B. Hobbs, chairman for Informational - Educational films, had these comments:

"A total of 84 16mm films, one series of 8mm films, 85 35mm slides and 93 filmstrips were previewed and ratings assigned by judges in this category.

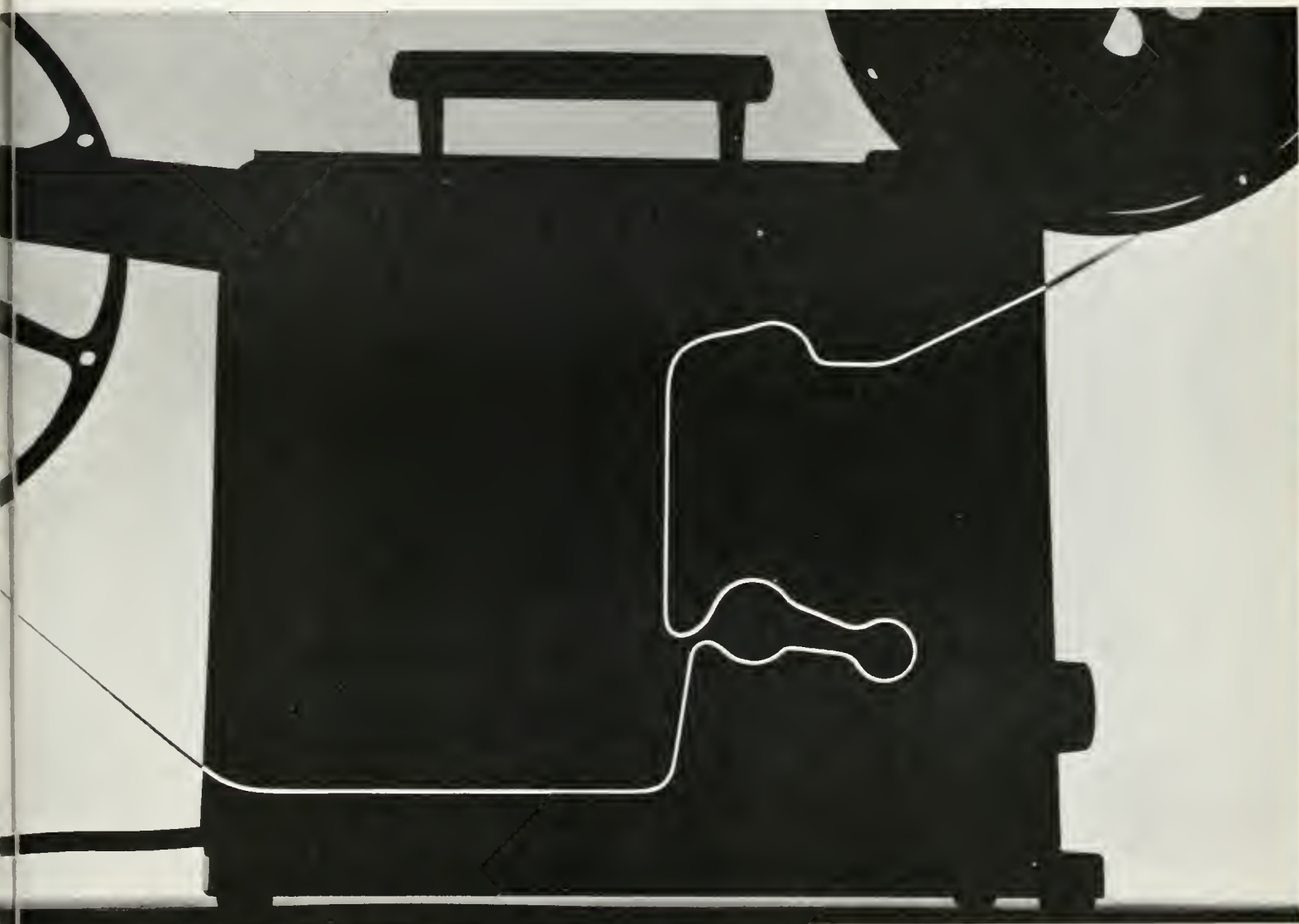
Outstanding Entries Cited

"It was indeed most enjoyable and rewarding to screen such excellent productions as *The Eclipse of the Quiet Sun*, *The Restless Sea*, *What's In a Story?* and *Breath of Life*, along with dozens of other fine productions submitted this year.

"Among the unique films was *Schooled in Safety*, produced by Parthenon Pictures for the American Oil Company. We had expected more 8mm entries this year due to the increasing interest in the field, but this was the lone 8mm entry in our category. *Schooled in Safety* is a series of eight black & white, silent films (CONTINUED ON PAGE SIXTY)

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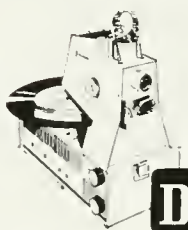
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THE EDITORIAL VIEWPOINT

THE FIRST YEAR OF A GREAT FAIR

THE FIRST YEAR of the New York World's Fair will soon be history. The record was predictable for this 1964 version — with success obvious for those exhibits and pavilions which had provided for the *enjoyment and relaxation* of their guests. The General Motors Futurama show was approaching the 14 million attendance mark as these lines were written, a most satisfying percentage of the Fair's visitors; others, like Ford, General Electric, Du Pont, and the Festival of Gas pavilion were typical of the "most popular" attractions. The Johnson's Wax film, *To Be Alive!* was judged by many as the Fair's outstanding picture.

In the weeks ahead we will endeavor to assess the record of *both* failure and success. On the negative side there was surely a lack of adequate training among the multitude of projectionists who descended on all exhibits featuring film showings of any kind. Lines that were too long and tedious will have to work their way down to tolerable limits.

The network of color televised films though slow in getting underway, was a good idea that will bear repetition with improvement. And it's easy to predict that many exhibitors will find it profitable to create new films with which to attract a larger share of audiences next year.

Several films will be helping to attract visitors to the Fair in '65. The Bell System will offer an excellent *Ballad of the Fair*; Francis Thompson (co-producer of *To Be Alive!*) is working on a color film of the Fair itself with his partner, Alexander Hammid. Come October 18th, the gates on the Flushing Meadow will close, the lights dim for a long winter and the watchmen cometh to await the Spring.

* * *

Over 1.2 Million Color Television Sets to Be Sold This Year: Films Are Needed!

The president of Zenith Radio Corporation predicts that "dollar sales of color (television) sets could pass dollar sales of black-and-white within a year." In 1964, he noted, there will be 1.2 million (or more) color sets shipped out of an industry total of nearly nine million units.

With RCA selling close to 600,000 color sets, Zenith expects to market approximately 300,000. The Zenith executive predicts that there will be two and one-half million color sets sold in 1966. What does this mean to the producer, sponsor and distributor of color films. It obviously is going to bring a great deal of potential to all of these and to the nation's leading color film laboratories.

The challenge is for *new and creative content* in factual color films as well as the inevitable television commercials. We can be heartened by the success of documentaries of all types in recent years: there is a continuing fascination with travel, science and related subjects. Great artistry in such films will serve the sponsor best

for exciting, *different* films are always welcomed by station program directors who reflect the interest of their color set owners, an ever-increasing segment of the total viewing audience.

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This Publication Endorses Chuck Percy — Our Candidate for Governor of Illinois!

Those who vote in Illinois are proud of the campaign for the governorship being waged by *one of our own* — Chuck Percy. Through all of his years at Bell & Howell there was a sense of destiny about this exceedingly able young man, reflected in his active public citizenship during the Eisenhower administration and in the unsparing way he has served this industry.

The Publisher of BUSINESS SCREEN has known and worked with Chuck Percy for nearly 25 years, ever since those early chaotic days of World War II before he joined the Navy. We *believe him* to be superbly equipped for the task of state administration. We *know him* to be one of this country's most able candidates for leadership and break a long-standing precedent to endorse *our first and only candidate for public office*.

Charles Harting Percy merits the vote of every reader of this publication eligible to cast that vote in Illinois and of every voting member of their families, their friends and all who can be persuaded to help assure him the office of governor of this state.

* * *

Americans Should See the Film, "Mekong," Story of the Vital Mekong River Project

These columns reviewed a truly great documentary motion picture, *Mekong*, the story in sight/sound of the Mekong River Project, sponsored by Shell International. This film is not yet available in the United States and will not be until arrangements for its distribution here are made by the Shell Oil Company. But it *should be seen by every thoughtful American citizen*. Its message transcends the misery and travail of the campaign in South Viet Nam.

For this is the story of the possible salvation of Southeast Asia, of the work being done to double the growing acreage to feed another 10 million in the lands bordering the vast Mekong River. This project *has united peoples of the area*; its support holds far greater promise than the battles now being waged. •

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THE EDITORIAL VIEWPOINT:

(CONTINUED FROM THE PRECEDING PAGE 22)

14 U. S. Pictures, Submitted by CINE, Are Cited at the Edinburgh Film Festival

One U. S. film production has been awarded a diploma of merit at the Edinburgh Film Festival and 13 other pictures entered by the U. S. Committee on International Nontheatrical Events (CINE) were programmed during the recent 1964 showings. The "abstract" color film, *Help! My Snowman is Burning Down*, produced by Carson Davidson of New York received the diploma. The same film received a Special Jury prize at the Cannes Film Festival earlier in the season.

Other CINE entries programmed at Edinburgh (the equivalent of an award since this event is non-competitive) include: *Dissent Illusion* (Morton Goldsholl Design Associates, Northfield, Ill.); *The Homing Pigeon* (Robert Ford Productions, Evanston, Ill.); *Miracle in Minnesota* (produced by Empire Photosound of Minneapolis for the Minnesota Theater Company); *Still Waters* (Elgin Ciampi, New York); and *The World of Henry Ford* (MPO Productions, Inc., New York).

Producers and sponsors of these and other U. S. films shown at the Scottish event will receive citations from The Honorable Michael Robb, Information Counselor of the British Embassy, at the 7th annual CINE program to be held in Washington, D. C. on November 10th. In addition, these and other films will be presented with CINE's own Golden Eagle Award, symbolic of acceptance as U. S. entries to overseas festival events in 1964.

* * *

490 More U. S. Movie Theaters Open in '64, According to Hollywood Film Executive

☆ These items from recent news are worth noting: Arnold Picker, executive vice-president of United Artists disclosed in Chicago (during the Theater Owners of America convention in early October) that 320 new motion picture theaters were built last year, 670 older houses were remodeled and 170 which had been closed were reopened.

"In the first eight months of this year," Picker said, "movie box offices showed a 20 percent increase over the similar period last year." It's a welcome thought! ■

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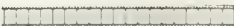
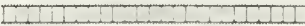
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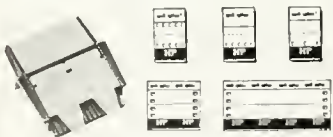
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THE EDITORIAL VIEWPOINT:

(CONTINUED FROM THE PRECEDING PAGE 24)

Winners of National Safety Film Awards to Receive Plaques at Congress in Chicago

☆ Among the 12,000 persons who will attend some 400 meetings when the 1964 National Safety Congress assembles in Chicago on October 26 through the 29th, will be the fortunate recipients of seven bronze plaque awards for the outstanding safety films of 1963.

Six motion pictures and one sound slidefilm accorded this highest honor given by the National Committee on Films for Safety will be shown in the Grand Ballroom of the Conrad Hilton Hotel on Monday evening, October 26. Committee chairman, W. L. Robinson, associate director, Traffic Engineering & Safety, American Automobile Association, will introduce the seven films and present plaque awards to the following winners:

Producer Les Novros, Graphic Films Corporation, will receive the bronze plaque award for his series, *Man and Safety*, produced for the U. S. Air Force.

Charles Cahill, head of the film production company bearing his name, will receive a plaque for *E. V. O. C. (Emergency Vehicle Operations Course)*, one of two winners in the traffic and transportation group. Employers Mutuals of Wausau will share another plaque in this category for *The David Hall Story*, produced by Productions of Florida, Inc.

Producer Fred A. Niles, president of Niles Communications Centers, Inc., will be given a bronze plaque for the sole sound slidefilm top winner, a series of six subjects, *Nix the Six*, produced for the American Gas Association.

Westminster Films' occupational safety motion picture, *The Inner Mind of Milton Whitty*, produced for the Construction Safety Associations of Ontario, will be another plaque recipient as will a second Canadian-produced film, *They Called It Fireproof*, produced by The National Film Board for the Dominion of Canada Fire Commissioner.

The final plaque award of the evening will again be shared by the U. S. Air Force when *Passport to Safety* receives that honor. Filmasters, Inc. was the producer of this realistic parachute safety training subject.

The event is an impressive salute to the medium and previous ceremonies (which include the showing of winning films to delegates) have been well-attended. Motion pictures and filmstrips on a variety of subjects will also be shown at other National Safety Congress sessions.

For example, chairman Robinson will again preside at an evening program on Tuesday, October 27, when the latest driver education films will be shown in the Oceanic Room of the Knickerbocker Hotel in Chicago. •



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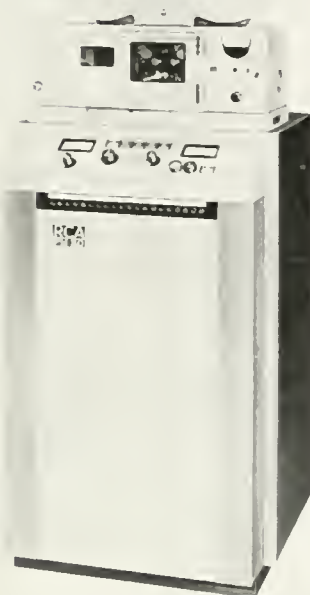
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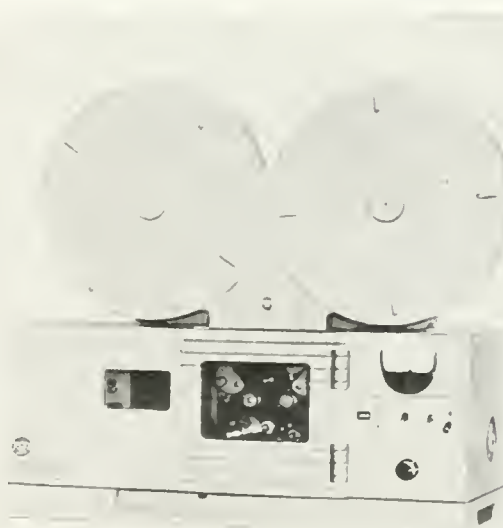


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Sponsored Pictures of the Month

Steel's Role at Fair Shown

in "Designs Against the Sky"

A new version of *Designs Against the Sky*, which tells of the important part played by steel in the construction of the World's Fair pavilions, has just been released by the American Iron and Steel Institute.

The new film is an up-dated version of a similarly-titled picture which was put out by the Institute last year. Both versions were produced by Audio Productions, Inc., for the Institute through the public relations firm of Hill & Knowlton.

Whereas the original version concentrated on the design and framework of the pavilions in construction, the new film brings the steel frames to completion in a world of sweeping and graceful shapes against the sky.

Among the steel-framed building particularly singled out are the Johnson's Wax "flying saucer" of a theatre, IBM's extraordinary "egg," Traveler's big red umbrella, GE's vast domed carousel, Bell System's unusual cantilever design, the Festival of Gas startling steel-framed umbrella roof, GM's tremendous "floating" edifice and Ford's beautiful motif of steel against the sky.

Designs Against the Sky will be distributed by all offices of Association Films, Inc.

* * *

Philip Morris International Premieres New Tennis Picture

☆ An important addition to the nation's sports film libraries was

premiered in New York last month when Philip Morris International showed a 40-minute picture, *Great Moments in the History of Tennis*. Joseph F. Cullman, 3rd, was host and sponsor, as president of Philip Morris, Inc.

Narrated by sportscaster Chris Schenkel, the film reviews the highlights of the outstanding exploits of players who have appeared on the courts during the past 85 years. Attending the premiere at the Hotel Vanderbilt were world-ranking tennis stars. Don Budge, former player and tournament promoter, introduced the picture.

* * *

Board of Fire Underwriters Shows New Fire Safety Film

☆ A new fire safety film, *Trouble Takes No Holiday*, has been released by the Board of Fire Underwriters, in New York.

The film is designed expressly for showing before secondary school audiences. It is motivational and will impress upon students that the smart thing to do is to take fire seriously and avoid its dangers.

Trouble Takes No Holiday, 15 min., color, portrays the aftermath of a false alarm turned in by a student in a typical high school, his eventual repentance, and subsequent development into a school fire safety leader.

The film was produced for the National Board by Depicto Films Corporation, of New York. Distribution will be through all offices of Association Films.

World-famed tennis stars at premiere of film "Great Moments in the History of Tennis." L to r are: Roy Emerson of Australia; Manuel Santana of Spain; Don Budge, tennis great who introduced film; Chris Schenkel, narrator of picture; Joseph F. Cullman, 3rd, president of Philip Morris Incorporated, the sponsor of the film, and Rafael Osuna of Mexico.



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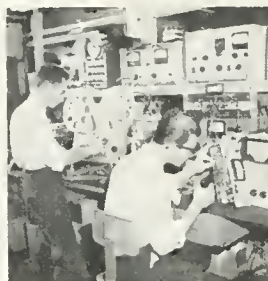
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THE PURSUIT OF INNOVATION

Creativity is Challenging Topic as Industrial A-V Executives Hold Fall Sessions at Tarrytown, N. Y.

CREATIVITY IN BUSINESS — how to foster and manage it — was the topical theme of the annual fall meeting of the Industrial Audio-Visual Association, Oct. 5-8, at Tarrytown House, Tarrytown, N.Y.

To many businessmen oriented entirely to advertising and public relations, creativity, or the lack of it, has been a constant nagging companion for many years — for innovation is necessarily the mother of most good advertising and public relations work.

Recently, with the advance of the pure technologists throughout all phases of business and the advent of thousands of technical computer programmers, the need for creativity in management on a broad scale has become an increasing challenge.

It is one which now calls on the best skills of communication people and IAVA men are finding themselves drawn into finding new ways of fighting the purely technological approach to business management.

Buch Is Program Chairman

Program chairman William Buch (Lederer Laboratories) oriented the activities repeatedly to this important theme. Speakers Irvine Milgate (Impecomation Communications Laboratories), William Smith (U.S. Steel Corp.) and Darrell Rathbun (American Standard Radiator Co.) each brought a new viewpoint to the assembly.

Milgate said that the great amounts of data now accumulating on every sort of knowledge was such that solutions problems were all over the place if we only know the critical question to ask — and this is of absolute essence.

"All of the fancy ways of moving electrons in the thousands of new communications tools will not do anything to the heart of man unless we find the human key," he noted.

Milgate urged businessmen to avail themselves of the services of the behavior scientists for solving many of the increasing complexities of communications. The big screen, he believes, cannot do the job in manpower development. "Far more effective are the 'one-to-one' small screen systems for individual audio-visual training.

Bill Smith told about the identification and management of crea-

tive personnel at his company, U.S. Steel. In general, he said, the creative person tends to be gullible, sensitive, open, non-conforming, and to make more mistakes than his less creative fellow workers. But his creative qualities are invaluable, and management must find ways to provide a proper atmosphere for them.

Panel Discusses Creativity

Darrell Rathbun led a panel discussion on the many facets of creativity and how to use it or lose it. Starting from a critique of *The Creative Organization*, by Gary A. Steiner, a paper published by the Graduate School of Business, University of Chicago, the discussion led into an interesting round-robin, involving the entire IAVA group. Other panel members were Vincent Hunter (Union Pacific Railroad), Larry Warnock (Link-Belt Co.), Martin Broadwell (Southern Bell Telephone Co.) and Jerry McGarry (Wyeth Labs.).

Throughout the meetings, new, different and creative films were interjected from time to time. Among these were Carson Davidson's highly original theatrical short, *Help, My Snowman's Burning Down* and the Calvin Workshop's business film farce, *We'll Check and Let You Know*.

Robert McCaslin (Caterpillar Tractor Co.), president of IAVA, opened the sessions by urging his fellow members to watch and listen particularly for new ideas — that techniques without ideas are meaningless. About 50 members and guests took part in the three-day meetings. The next IAVA national meeting is scheduled for the Ambassador Hotel, Chicago, May 3-6, 1965, with William E. Morris (Baxter Labs) as program chairman.

New members who joined the Association at this meeting were: Solomon Dworkin (Bell Telephone Labs), Harry E. Hultman (Beloit Corp.), Alan F. Lydiard (John Hancock Co.), Herbert McCartney (Southern Bell Telephone Co.), Fred Movroydes (Bucyrus-Eric Co.) and H. Loren Robinson (Roche Labs).

While this was a meeting devoted largely to ideas rather than hardware, all birds must have wings to fly, and several new interesting audio-visual "wings" were shown during the meeting. •



Tarrytown House — this former country estate now provides an ideal site for executive seminars such as IAVA's recent fall meeting program.



IAVA panel on creativity (l to r): Vincent Hunter (Union Pacific); Larry Warnock (Link Belt); Darrell Rathbun (American Standard Radiator); Martin Broadwell (Southern Bell); and Jerry McGarry (Wyeth).



New members of IAVA (l to r): Herbert McCartney; Harry Hultman; Solomon Dworkin; H. Loren Robinson; and Fred Movroydes (see column two).

Antics of Aniform characters drew appreciative chuckles when this new technique for animation was demonstrated by Don Smith of Wilding, Inc.





TRUE MAGAZINE's new sales promotion film, now being shown to space buyers across the country, is the first major presentation to be seen in the men's magazine field in many a moon. It is a powerful and effective performance, relying on solid content to carry it along, but with skillful use of audio-visual aids of several kinds to give it wings.

True's story is principally that of editorial excellence. It points out that the professional ad man—the largely Madison Avenue-oriented magazine reader—may overlook the national strength of a magazine such as True. Yet, the leading executives and much of the working force of most of the big agencies came from “back there,” and that is where the big strength of True's 2,400,000 circulation lies. Readers are generally solid citizens, home-owners, married, and well-fixed with \$8,000 median incomes. And they average five hours an issue reading the magazine.

Weight to Vital Intangibles

Almost all of the figures in any big agency's computer regularly come up with True's statistical potency. The magazine gets out handsome brochures (“The Most

Massive Men's Market in Print”) to reiterate these facts. What the new visual presentation is intended to do is to give more weight to the important intangibles that are still responsible for much space-buying, computers or no. True has an impressive story to tell from any angle, for computer students, or for media buyers who fly by the seats of their pants.

Last year, another Fawcett publication, WOMAN'S DAY, put on a presentation in which each of its salesmen delivered the verbal part of the show accompanied by a background of colored lights, slides and other effects.

Following a Good Example

This worked out so well that Mort Berkowitz, Fawcett Advertising Director, and Walter Ferrigan, True Advertising Manager, decided to use a somewhat similar sort of vehicle to extoll the virtues of True.

They called on Visualscope, Inc., which had produced the Woman's Day presentation, to do

a new show that would provide visual fireworks to back up True's space salesmen much in the manner of the Woman's Day show. Titled *The Power to Say Yes*, the new presentation is playing daily to groups of ad men at the Colonades of Delmonico's Hotel on Park Avenue in New York.

It will run here for four weeks, while another unit will be playing a circuit of Los Angeles, Seattle, Portland, San Francisco, Denver, Detroit, Chicago, Boston, and other cities not yet scheduled.

“Most Exciting in a Decade”

Reaction has been universally good. Several dozen letters about the film were received from agency executives in the first week after its opening. One, from an agency senior vice president, acclaimed it as the most exciting media presentation in the past ten years.

Advertising executives arriving at the luncheon meetings note first the big letters TRUE in the foreground of the screen at the head of the room while revolving

colored lights play on the background. During the introductory scenes, the letters slide individually off the wide screen into the wings.

The presentation is basically simple, despite its use of a great many interrelated audio-visual devices. Interwoven into the show are wide-screen sound motion pictures, standard screen sound motion pictures, a live speaker, taped music and voice introductions, colored lighting effects, wide-screen slides, and wide-screen slidefilm with crawl effects.

Salesman is Star of Show

But most important of all the elements in the presentation is the speaker. Almost all True salesmen serve turns as “the man at the lectern”—the star of the show. Each of these men speaks to the agency group that he normally calls on. Thus the presentation is always *personal*.

Happy Felton, the ex-Brooklyn Dodger broadcaster who is now Fawcett Publicity and Promotion Manager, and Bob Plante, True Promotion Manager, who have been responsible for much of the presentation's success, note that as different men give the show each day its character changes slightly.

Some men are slower than others, some give emphasis to certain parts more than others, but each has made the show *his own*, fitting it to his own personality. Felton and Plante rehearse each of the speakers before the performance and although certain standards of timing and elocution are set, the speakers are encouraged to be themselves—*believable*—above all.

Simple and Foolproof Setup

The screen effects accompanying the speakers are achieved by two Visualscope men working on cues from the script, allowing the speaker to go at his own pace.

Equipment involves a big Powerhouse slidefilm projector, a Bauer P-5 16mm sound projector, Wollensak tape recorder, and a 4½ ft. by 12 ft translucent screen surrounded by black velvet draperies. While at first glance the system might seem complex, in practice it has proved to be simple and foolproof. It is not a gimmicky show—no effects are used that do not have a definite place in enhancing the script of the presentation.

Hold Visuals in Exact Focus

One foolproof part of the system that is worth noting is a method devised by Visualscope tech-

The scenes at the top of this page and below are from True Magazine's new widescreen presentation.



nicians for insuring exact focus in the motion pictures even when interchanging half-inch and one-inch lenses on the projector during the middle of the show for wide-screen or normal proportion images. A steel ring is mounted around each projector lens and fixed with a set-screw—thus the lens may be inserted in the projector up to the ring which is the point of exact focus. Never fail accuracy so far.

The whole show can be packed into four crates, none longer than six feet, allowing easy transport in a station wagon. This method will be used to move the show to eastern and mid-west cities. For west-coast meetings, True contracted with Flying Tiger airlines

to move the show from city to city on daily schedules.

After the intensive schedule of luncheon meetings from coast to coast, True will still not leave any group unexposed to the message if possible. The whole show has been put on 16mm film, and during the coming year it will be shown to any group which missed it the first time.

Also Shown in 8mm Sound

Not only groups will be covered by the back-up film, but individuals, too. An 8mm version has been prepared to be used with Fairchild 8mm desk-top projectors. True salesmen will be able to walk into any ad office in the country and quickly put on *The Power to Say Yes*. •



Bell Laboratories' scientist examines the "trumpet-shaped ruby crystal, the heart of the continuously-operating ruby laser, shown in the picture.

NEW DIRECTIONS FOR OPTICS & ELECTRONICS

Exciting Potential of the Laser Told in "The Conquest of Light"

A LITTLE OVER SIX YEARS AGO two scientists at the Bell Telephone Laboratories came up with some new ideas on how to harness light waves. These ideas have since grown into the laser, a device which has opened new directions to the science of optics and electronics.

The Conquest of Light, a new nine-minute Bell System color film which explains the background and potential of the laser, has just

been released by the associated companies for free loan use by any interested groups.

The film, which was produced by Owen Murphy Productions, directed by Paul Cohen and photographed by Michael Livesey, shows how from an intense concentrated beam of light, such as never shone on earth before, may come heat hotter than the sun, unlimited communications channels, and surgery without cutting.

Basically, the film shows, a laser consists of cylindrically shaped active material—solid, liquid, or gas—excited by some external source of energy. Reflective surfaces at both ends of the rod permit energy to reflect back and forth, building up on each passage.

Such a device can generate a powerful and highly directional beam of light which is coherent (well organized) and of nearly a single frequency. This beam may someday provide a carrier signal with a very large capacity for telephone, television and data transmission.

Indeed, "Tomorrow, light may be a major medium over which men communicate—a possible answer to the ever-growing need for channels of communication. Science itself cannot know the total promise, for it stands now only at the threshold of its exploration. Yet, this narrow pathway of light leads surely to tomorrow. Because it spreads so little, it may help man to map the moon—projected toward the shadowed valleys, a quarter of a million miles away, a laser beam can be focussed on a tiny area only a few hundred yards wide. A bridge of light—a bridge across which man may communicate—on earth, and in the endless reaches of outer space." •

Dane Rigden of Bell Telephone Laboratories checks alignment of helium-neon gaseous laser designed to emit coherent radiation in visible spectrum. Scene in the Owen Murphy production, "The Conquest of Light."



Longest laser ever built is this 33-foot gas laser at Bell Laboratories, Murray Hill. Here, Robert N. Zitter (foreground) and George G. Douglas, conduct experiment to measure the power of the light in scene from film.





Many new film and recording techniques were employed to "involve" the audiences seeing "Quest." Crew above is shooting outdoor beach scene.

"QUEST" FOR THE UNUSUAL

Many Visual and Sound Techniques Used to Make 70mm Eastman Chemical Film One of Fair's Best

ONE OF THE MOST unusual industrial motion pictures at the World's Fair is *Quest*, produced by Filmex, Inc., for Eastman Chemical Products. It is one of the first non-theatrical motion pictures to be shot in 70mm film with five-track stereo sound.

The film, which graphically demonstrates the basic theory of chemistry as well as its practical applications by Eastman Chemical, is shown in conjunction with dramatic displays that are integrated with the movie action.

Images Surround the Viewer

The purpose is to surround and involve the audience with the film experience—an effect heightened by the fact that no screen is used: the image is projected directly on the circular wall of the Eastman Chemical building, part of the Kodak pavilion, and is 32 feet wide, or about 20 degrees of the round building. In addition, house light-

ing which changes to match the background color of the film imparts a three-dimensional effect to the filmed images.

A great many film-making and sound recording techniques were used in the production of the picture, many for the first time in 70mm format: live action, on sound stage, location, in factory; animation (the most animation ever used in a 70mm production) both art work and photographic; stop motion; original sequence and stock footage.

Another first was the use of zooms and pans or multiplane effects, never done before on 70mm.

Something New in Film Music

Highly unusual scoring and sound effects were employed. In addition to a symphony orchestra and a three-piece jazz combination, the film uses five unique instruments sculpted by Francois

Bachet in glass and metal and on formal display in a special exhibition at the Louvre. Electronic music, composed via circuitry and tape recorders, forms part of the score.

Part of the live action was photographed underwater, never before done on 70mm. A special watertight enclosure had to be built to house the 70mm camera

to lens this important sequence.

"One of the gratifying aspects of making the film was being asked to produce it," says Robert Bergmann, president of Filmex, Inc. "Because Eastman Kodak is closely associated with the finest in photography equipment and photographic technique, our very selection was an accolade of the highest order."

Technique for the Budget-Minded

Fund Film Points Up Cost Advantages in Fotomation

AMONG THE FILMS being shown to World's Fair visitors on the 236-outlet RCA television receiver network is a seven-minute color motion picture about the New York Herald Tribune Fresh Air Fund, *Give Summer To A Child*. It is sponsored as a contribution to the Fund by American Express Company.

The film is seen regularly on the network which consists of monitor-receivers set up in lounges, executive suites and adjacent

for Animated Productions, faced some unusual problems in putting all the various pieces of material together to make a good-looking film that hangs together smoothly.

Because of a tight budget situation, it was necessary to do almost all the film-handling chores, effects and editing in the animation camera before going to the lab. For instance, the whole finished film was done on one piece of film, ready for printing without the use of A and B rolls.

All the sound—music, effects and narration by CBS news commentator Ken Banghart — was completed first, and then the film was carefully planned and shot to synchronize with the finished track.

Ingeniously, pieces of existing 16mm footage from another Fresh Air Fund motion picture were used as part of the new film, and spliced in during the middle of dissolves so splices would not show on the finished print. Other dissolves were made in the animation camera.

Mr. Stahl estimates that this method of "emergency" production on a public service film for an outstanding charity organization saved over \$600 of actual expense in addition to considerable production time.



Fresh Air Fund film scenes above and at right below are from publicity art adapted by Animated Productions in Fotomation technique.

to lines of people waiting to get into crowded exhibits.

Animated Productions, Inc., using its Fotomation process, produced the film using many diverse pieces of material from the files of the Fresh Air Fund, including 16mm motion picture footage, 35mm slides, small snapshots, mural-size photographs, posters, booklets and cartoons.

The film tells about the activities of the Fresh Air Fund since its founding in 1877. It shows how the Fund has sent thousands of city children annually to summer vacations at camps and nearby friendly towns.

Al Stahl, producer of the film

Surrounding film viewers in the Eastman Chemical Product's exhibit at the N. Y. World's Fair were stereo sound, wide-screen sequences like these. The Filmex production "Quest" was shot in 70mm color.



**"Push-Button" Sermons
Light Cinebox at Fair**

ONE OF THE NEW YORK World's Fair's proven exhibit tools was the six-foot high Cinebox, used continuously by visitors to the Churches of Christ exhibit in the Protestant and Orthodox Center. At the Fair, the Cinebox was used to present a choice of 40 three-minute sermons on color film, operated by simply pressing a push-button after making a selection of a favored subject.

The sermon selections featured Church of Christ minister Batsell Barrett Baxter, well-known radio and television evangelist of Nashville, Tenn. Sermon films included *Baptism, The Lord's Supper, The Influence of Christ, How Relative is Truth, Our Heritage* and others. Sermons open with Mr. Baxter



"Push-button" film sermons were seen and heard on the Cinebox in the Churches of Christ exhibit at the New York World's Fair.

seated at a desk in his book-lined study. In some films, the camera then moves on to scenes of action that emphasize the subject matter, in others, the camera remains fixed on Mr. Baxter.

All 40 titles are listed on a selection board, similar to the one on a music juke box. The user turns a selection wheel to the number of the sermon he wants to see and hear, then presses a button to start the film mechanism. The film is then projected on the large screen at the top of the unit (see picture).

The 40 *Sermons from the Bible* films used in the exhibit were produced by Fidelity Film Productions, Abilene, Texas. After the closing of the Fair in mid-October, the Queens (N.Y.) Church of Christ which raised the funds for the exhibit, will offer the Cinebox program to other fairs.

THE LADY IS A FILM MAKER

Petite Avalon Daggett Matches Skills With Talent

THE WORLD OF business-sponsored and documentary films has countless millions of women viewers in its audiences but all too little of the feminine touch behind the camera!

A charming and extremely able exception to masculine dominance is petite Avalon Daggett, of Baton Rouge, Louisiana, head of her own releasing company and a phenomenon in this profession. One of her recent pictures, *Miles Over Water*, produced for the Louisiana Department of Highways, is among the 15 outstanding films selected to represent the United States at the 5th International Industrial Film Festival in London, November 2-6th.

Child's Hobby Began Career

This remarkable career began as a hobby when, on her eighth birthday, her family presented her with a box camera. Born on a Louisiana plantation, she developed her appreciation for nature by exploring woods and fields, recording her discoveries by camera. She continues to use "stills" as reference material in preparing her motion pictures.

Educated in the West, Miss Daggett majored in speech arts and drama, earning her B. A. and M. A. degrees at the University of Southern California. She taught these subjects for a few years in California's secondary schools and, at the same time, acted, produced and directed in various community theaters. Taking an interest in civic affairs, she served as president of the Junior group of one of the Far West's largest lecture clubs.

Took Over Construction Firm

The next phase of her life brought an extraordinary turn of events. When the head of her family's construction company was drafted into service, Avalon Daggett took over the reins. She turned out to "boss" these jobs in the roughest kind of weather and terrain, worked with shovel operators, truck drivers, major contractors and government agencies (seasoning for her present films on bridges and highway construction projects).

And she learned the hard way the exigencies of running a business. She also developed her natural talent for making friends with people in all walks of life. This ability has been a major profes-

sional asset, opening many closed doors, enabling her to capture scenes and subjects beyond the reach of the casual film maker.

Films Won Lecture Bookings

Avalon Daggett's entry into her present field of work came almost by accident. While on a trip East, she made a film "record" for her own enjoyment. Viewers of the picture were so impressed by its color and imaginative qualities that they urged her to get into the field of travel films. She began to devote all her energies toward the mastery of the medium—and what had been merely a fascinating hobby emerged as a lifetime career.

For several years she appeared on the film lecture circuit, from Coast to Coast, holding audiences enthralled at Town Hall and Columbia University in Manhattan, at auditoriums in San Francisco and Toronto (appearing with the Canada World-Adventure Series) and at scores of other towns and cities. For 14 consecutive years, Avalon Daggett Productions filmed the annual Rose Parade in Pasadena on New Year's Day, with both 8mm and 16mm editions released to home movie enthusiasts in the U. S. and abroad.

Cited for Educational Films

Educational film making was a natural turn of events. Her documentary films on the American South and Southwest, purchased for school and college libraries, have won 25 awards at national and international film festivals.

And in recent years she has emerged as an equally talented maker of sponsored pictures for public relations and industrial use.

Canyon walls and bridge girders, are part of Avalon Daggett's day . . .



Avalon Daggett, with friend

Currently, she is filming the construction story of the Mississippi River bridge on Interstate Highway 10, another sound and color picture for the Louisiana Department of Highways.

Those who think that the life of a film maker is some kind of holiday adventure should join Miss Daggett on location. In her sturdy station wagon, she ventures alone up mountains, across deserts and into swamplands to seek out and capture on film the dramatic scenes and stories of America which few others have ever seen.

Wins Respect of Men on Job

She will arrive on a construction job when the day begins for a hundred or more workmen, departing with her camera at quitting time. At first, she wryly notes, few of these hardy characters are inclined to take her seriously. But when they realize she also has a job to do and means to do it well, they make every effort to be helpful to that "picture lady."

During the filming of *Big Span*, on a particularly high bridge, one foreman nearly lost his precarious footing in consternation when he saw Miss Daggett, lugging tripod and camera along a nearby girder, some 10 stories in the air.

When the workprint of a new picture has received sponsor approval, she completes final production details with dependable service suppliers in Hollywood. Miss Daggett gives full credit for the many awards and sponsor accolades which have been accorded her pictures to the staff of experienced technicians with whom she has worked for many years.

Avalon Daggett is very much aware of the latent power in a properly-aimed and well-produced motion picture. She firmly believes that no other medium has such great latent power.

University of Marketing

Techniques of Top Earners Are Combined With Built-In Proof That Salesmen Absorb and Apply — Presented in New Course From Better Selling Bureau



Everybody tells the salesman what he should do; these University of Marketing programs show him how to do it . . .



Men welcome the vigor of ideas based on professional methods. "Think juices" flow freely when exposed to proper motivation.



"Qualifying the Sale" is developed in Session Five, highlighting the need to find logical prospects for the company's products.



"How to Qualify the Prospect" concentrates on how to seek and sell the man who can say "yes" at this critical point of the sale.

EVERY SALES EXECUTIVE will agree that, no matter how much training his men receive, it is only what they absorb—and apply in the prospect's presence—that delivers results.

Men outwardly confident in sales meetings are often nervous inside themselves. This is a sales training situation given primary consideration in the new University of Marketing Course of Sales Training.

Programs Easy to Set Up and Conduct

Based on methods used by professional sales consultants—techniques that put men in the highest earning bracket—the six meetings of this Course are easy to set up and easy to conduct. Divided between color filmstrips, recorded instruction, and discussions, this training avoids monotony and stimulates men to look forward eagerly to the next session.

That the principles taught are understood and absorbed is revealed by the Salesmen's Notebooks. Varied tests, including filling in blanks left in printed sentences, underscore what has been remembered from the previous session and what has been taught in the current one. The Manager Trainer sees at once which men require additional help.

Lifting Salesmen Toward Higher Goals

The salesman's attitudes, his belief in himself and his company, its products or services—his skills in meeting and educating and convincing the prospect—are lifted to higher goals, with the inspiration of University of Marketing techniques geared to today's intensive competition.

Top-ranking company executives know that, though countless problems can now be fed to computers, when it comes to developing salesmen to their highest potential, the communication of ideas from expert to trainee still demands the inspiration of human interchange, and the infectious quality of enthusiasm.

Treats Subjects With Appeal, Clarity

By providing access to the acknowledged skills and methods of the most successful of the current breed of professional sales builders, this training course makes it easy for other sales training specialists to employ methods that provide the maximum motivation to sales personnel—from the beginner to the most experienced.

Clarity in communicating ideas, first essential to successful teaching, is assured through a generous use of vividly colored cartoons. The subjects treated are those consciously or unconsciously practiced by all sales experts, but the University of Marketing presentations give them appealing freshness. Salesmen learn how to take "objections" for what they are—invitations to tell more about the product or service. They save time by being able to distinguish the gulf between a "condition" and an "objection".

The basic teaching principles of P-E-S-O-S

—that prepare men by showing why they should use a particular method; that explain the steps of the process to be learned; that show, by turning words into performance of the objective discussed; that observe how the trainee practises the method, noting and correcting errors; and that supervise, until the method or skill is learned—multiply the success-potential of this training.

The power of productive planning, the way to make big achievements by taking small bites, the immediate versus the far goal, win the cooperation of trainees who are stimulated by the vigor of the teaching.

Meeting Leader's Guide Aids Supervisor

The man who supervises the training will find the format of the Meeting Leader's Guides, bound separately for each session, a great convenience, with full script of the recordings and narrations over the cartoons. At any point in a meeting, the leader can take over, if he wishes, to talk some of the text, or relate it specifically to company conditions or product data.

This course makes it clear that a salesman is as good as he wants to be, as good as his knowledge allows him to be, but that few men are as good at selling as they can be. This training is designed to meet the inherent need a man has to feel proud of his accomplishments, not to be just good, but the best.

Distributed by the Better Selling Bureau

Created and produced by Methods and Motivation, Inc., the University of Marketing Audio-Visual course is distributed exclusively by the Better Selling Bureau, of Los Angeles, which specializes in improved methods for better sales training.

★ ★ ★



"Productive Planning" is the project covered in Session Six of the University of Marketing course. It shows the money value inherent in making analytical plans in advance.

FILMS VIA PICTUREPHONE!

N. Y. Agency Test Uses Phone Circuits to Transmit
Filmed Spot and Show Media to Washington Station

SIGHT SOUND COMMUNICATION has a new working partner. The Bell System's Picturephone Service, utilizing telephone lines, has begun to transmit both films and live show material between major U. S. cities. The service is currently available between Chicago, New York and Washington, D.C.

In Chicago, the Picturephone Center is located in the Prudential Building; in New York at the Grand Central Station. The Washington installation is at the new National Geographic Society building. Thus far, the service has been used for a wide variety of purposes, including a face-to-face bank loan transaction, a toy maker's new product demonstration and employee interviews between New York and Chicago.

Test Opens a New Door . . .

But the first experiment by an advertising agency for the test transmission of a combined television commercial, involving both live demonstration and film may have opened a new door in audio-visual communications.

N. W. Ayer & Son, Inc. conducted the test transmission between New York and Washington, D. C. with a Sealtest combination commercial as the subject for a well-rounded test of audio-visual transmission quality for live demonstrations, visibility of props and receivability of film.

Under the direction of Samuel C. Zurich, Ayer vice-president in charge of commercial production;

Gilbert Rose, supervisor of film-technical operations; and Ayer television producer Roger Harvey, the Picturephone call was made to Lawrence Fraiberg, vice-president and general manager of station WTTG and Lee Reynolds, program personality on the Washington station.

How to Handle a Commercial

From the Picturephone center at Grand Central, Harvey demonstrated the desired manner in which the commercial should be handled, explaining the assembly of the display used, action of Sealtest's "Mr. Cool" puppet and the switch to a 60-second filmed spot. It was received at the National Geographic building center.

Generally, a performer has contact with the agency and client through correspondence or actual commercial copy only. "The copy will tell him what to say and how to demonstrate the product," Reynolds said, "but often the cold print can be misleading and result in poor interpretation. With Picturephone service, the performer can be put in direct contact with the people who conceived the spot (or film) and be shown exactly how they want it done, assuring proper presentation."

Other Applications in Media

Other recent tests by Ayer over Picturephone service show potential usefulness for the new communications medium in transmitting art layouts, graphic material, packaging designs, sales presenta-



Closeup of the Picturephone set shows clarity of transmission during test call between N. W. Ayer & Son, Inc. and station WTTG officials.

tions and new product introductions.

It is in these fields, beyond brief television commercials and into the larger area of business film work-

medium may involve both film producers, show creators and sponsor clients. At present, the service is limited because of the existence of only three demonstration centers but the service will undoubtedly expand.

The cost of a three-minute Picturephone call is \$27 between Chicago and New York; \$21 between Chicago and Washington, D. C.; and \$16 between New York and Washington. Calls are dialed over regular telephone lines and are completely private, both picture and voice. Rates for additional minutes of service beyond the basic call are \$9 for each additional minute between New York and Chicago; \$7 between Chicago and Washington; and \$5 between New York and Washington, D. C.

Attendants at the Picturephone Centers arrange with called parties to come to the distant Picturephone Centers at an agreed-upon time. Callers may use the hands-free Speakerphone in service. •

N. W. Ayer television producer Roger Harvey demonstrates live portion of a Sealtest combination TV commercial to WTTG station officials via Bell System's new Picturephone service between N.Y. and Washington, D.C.



N. W. Ayer team preparing for the first transmission of a television commercial via Picturephone service. Call was made to officials of station WTTG in Washington, D. C.



Filmed sequence from Sealtest TV commercial is projected by Gilbert Rose, Ayer supervisor of film, technical operation. Picturephone camera is behind the projector.

It's Showtime for Pride Carpets

TALK ABOUT RECORDS in business meeting show production! Bell Industries, a subsidiary of Fulton Industries, acquired Pride Carpets just nine months ago. They planned to hold their first annual area managers' meeting in a Chicago hotel in mid-September.

Wilding, Inc. was contacted to produce the one day meeting on August 28th; a show presentation was made for Pride officials the following September 8th. Within seven working days between September 8th and the show date, September 18th, Wilding staffers produced the following program and materials:

A complete full day show, which ran from 8:30 a.m. to 5:30 p.m., included six musical numbers, four skits, 15 executive speeches, two large-slide arc presentations, was produced with a cast of five, not including company personnel.

Wilding also helped to develop a new Pride "logo" and designed it for illuminated signs, posters and area manager handout material. The communications' company also designed and produced the complete carpet and rug display for the meeting.

Finally, Wilding show people also set up a dinner and show for Chicago area retailers on the evening of the September 18th meeting with 500 dealers and their wives in attendance. One of the features was a drawing for a new Ford Mustang.

As a followup, Wilding also produced props for sales seminars held on the day following the managers' meeting. Show coordinator and account executive for Wilding, Inc. was R. R. Rockwell; creative



Fulton Industries' president Bernard Mitchell presented the keynote talk which opened the Pride Carpets' meeting in Chicago. . .

director and writer was Paul Zarra. Sam Johns was the producer; the display designer and producer was Jack Loney. Collateral materials' art was directed by Frank Mattucci and the technical director in charge was Wayne Thing.



"How NOT to Sell Carpets" was presented in one of the Pride Carpet show skits pictured above.

Pride Carpets' first annual area managers meeting, held in Chicago in mid-September, featured two 30-foot stages flanking the central podium area. Wilding, Inc. produced meeting show within a seven day period.



The Computer: a Servant of Man

IN THE FEW DECADES since its introduction and development as a primary scientific and industrial tool, the computer has acquired a strange and extraordinary mystique through no fault of its own.

Though most of us are familiar enough with some of the computer's flashier performances such as extrapolating dental records on television for a toothpaste company, predicting elections, and punching neat rectangular holes in our monthly gas bill, for a variety of odd reasons the computer is still commonly misunderstood by the general public.

A Monster or a Messiah?

The question still prevails: Is it a monster or a messiah? And no wonder: The computer has been exploited by science fiction writers, burlesqued by comic strip artists, maligned and harassed by labor, sanctified by its advocates, and rendered impotent by the poets.

The facts have been disguised so thoroughly in this welter of poppycock, that few people really know what makes a computer tick — or hum — or go beep-beep.

Now Vision Associates has produced a new motion picture in which the computer has been made the "star."

IBM Grant Made it Possible

But the film is strictly non-fiction. In an unusual screen treatment, produced for the National Science Teachers Association under a grant from IBM, the computer is stripped of its glamorous facade. Its protective curtain is peeled away revealing, in its miserable nakedness, the true facts behind this wonderfully remote, romantic, mysterious machine: this so called electronic brain is nothing more than a frumpy bag of nuts and bolts, transistors and knobs, belts and motors, and typewriter ribbons. Several million dollars worth, to be sure, but not one brain cell, human or otherwise. For without *man* the computer is nothing.

The argument is hammered out a score of times in this picture, aptly called *The Information Explosion*. In 20 swift minutes, none of which are wasted on superficialities, *The Information Explosion* takes a hard look at the circumstances of our century that gave birth to the computer: the avalanche of information that has

been collected since the beginning of recorded time. The fact is that man has collected more data about the world he lives in than man himself can possibly handle.

The invention of a machine that can store all this information, interpret it, and provide the answers to problems that would take man a thousand years to solve, has brought us to the threshold of an era that has been heralded as the Second Industrial Revolution.

Many Facets Are Explained

The Information Explosion examines the many facets of this revolution, looks behind the doors that have been unlocked by this remarkable instrument. The film comes to grips with the problems the computer has created as well as the promises it has fulfilled, and concludes that this new Industrial Revolution, like most revolutions, belongs to the young men and women who can master the complexities of a modern world. Thus the film is really a persuasive and unquestionably effective recruitment film, encouraging our gifted youth to pursue a career in computer technology.

The viewer is left with the unmistakable impression that a career in the computer field promises more excitement, greater personal fulfillment and richer rewards than perhaps any other career in our modern world.

Film in a Teaching Package

The Information Explosion was initiated by the National Science Teachers Association's Project On Information Processing at Montclair State Teachers College in New Jersey. The film is part of a package of related written material which is being distributed to schools throughout the country with particular emphasis for the gifted high school student and college freshman.

This 21-minute Vision Associates' production, was photographed at computer installations at the Goddard Space Center in Maryland, the Bell Telephone Laboratories in New Jersey, and at IBM factories in New York.

A trenchant visual counterpoint was photographed in a garden of wildflowers in Costa Rica, a filing cabinet warehouse in Manhattan and the empty stage at the Delacorte outdoor Amphitheatre in Central Park. A startling musical score (CONCLUDED ON PAGE 52)

MISSILES IN THE NEW NAVY

Thiokol's Informative Film of "The Missile Navy"
Shows Versatile, Flexible Fleet Ranging the Seas

IN THE TECHNOLOGICAL PROGRESS of the last half century — and particularly of the past 20 years, since World War II — man has taken his most awesome stride into the age of nuclear power and the supersonic guided missile. In keeping pace, the United States Navy has undergone a period of adjustment and rapid modernization.

Today, in a very real sense, a new Navy ranges the oceans of the world, a versatile and flexible fleet armed for the first time with a revolutionary, new weapon, the guided missile. Supersonic, accurate, carrying warheads many times as powerful as those of any shell fired in World War II, the Navy's new family of missiles has been made possible, to a large extent, by the dynamic development of new, high-performance rocket propellants and propulsion systems.

Emergence of Naval Rocketry

In *The Missile Navy*, a motion picture produced by Carl Ragsdale Associates, Inc. from a script by Tom Carroll, Jr., commentator Chet Huntley tells this story of the emergence of naval rocket power and of the missiles, currently in the fleet, which are capable of performance, accuracy and reliability never before possible in tactical weapons systems.

The film is sponsored by rocket builder Thiokol Chemical Corporation. It traces the development of rocket propulsion beginning with the early experiments of Dr. Robert H. Goddard, today recognized as the world's foremost pioneer of modern rocketry. Rare historical footage of Dr. Goddard at work, of an early experimental firing by members of the American Rocket Society, and of early German rocket experiments help to illustrate the work done on rocket power by a few visionaries before World War II.

Founding of Reaction Motors

Scenes of German V-1 and V-2 missile launchings underscore the events which prompted the United States Navy and other services to embark on a program of intensive research and development and which led to the formation of America's first rocket engine company, Reaction Motors, Inc. The development of naval rocketry during the Second World War and

onward through the '50's is depicted in sequences on such missiles as Bat, Gorgon, Lark, Viking and the products of the Navy's Bumblebee program.

Today, there are more than a dozen missiles, either operational in the fleet or on the way, surface-to-surface, surface-to-air, air-to-air and air-to-surface, each with its own specialized job to do. In *The Missile Navy* each of the operational missiles is put through



Pictured aboard USS Enterprise during filming of "The Missile Navy" are (l to r) Thiokol agency exec Tom Johnston; producer Carl Ragsdale; narrator Chet Huntley.

its paces, including the Navy's big, strategic ace-in-the hole, the fleet ballistic missile, Polaris.

Crews Aboard Several Ships

To film the picture, Producer Ragsdale placed camera crews aboard several Navy ships, including the carriers Forrestal and Enterprise, the cruisers Boston and Long Beach and the destroyer Yarnell. In addition, to dramatize the Navy's role in amphibious operations, the film includes scenes of Marine Corps' landings at Camp Pendleton, N.C., and, to illustrate the effectiveness of naval air power, scenes of Attack Squadron 81 in action near Oceana, Va.

On-camera scenes of narrator Chet Huntley were shot, on location, in the Combat Information Center of the nuclear-powered attack carrier, Enterprise.

Of the many hurdles which had to be overcome during photography, perhaps the most unique was the requirement for safety procedures to be followed during shooting of the assembly of the various missiles. During any photography of missile storage or assembly in ships' magazines, special explosive-proof lighting equipment



The nuclear-powered aircraft carrier USS Enterprise makes knots into the wind. This attack carrier is backbone of modern naval striking power.

and completely enclosed, spark-proof camera set-ups had to be used.

The sponsor of *The Missile Navy*, Thiokol, is a company with a true historical interest in the Navy's missile capability. For Thiokol claims the original rocket company, Reaction Motors, as one of its divisions.

This company's continuing interest in Naval rocketry makes it, today, the producer of the engine for Bullpup, a deadly accurate air-to-surface weapon descended from the dive-bomb.

Bullpup is powered by a new breed of powerplant — a pre-packaged liquid propellant rocket engine which is completely assembled and loaded at the factory. It combines the simplicity of solid propellant engines with the best features of liquids.

Thiokol also makes the engine for SUBROC, a brand-new, highly sophisticated missile designed for use by U. S. submarines against other, enemy submarines. Thiokol's solid propellant engine for SUBROC is the first rocket powerplant ever designed to be fired underwater and propel a missile up through the water and into the

air, so that the payload will travel to its target miles away.

For many people who haven't been keeping especially up-to-date on the changes and refinements which have taken place throughout the United States Navy in recent years, *The Missile Navy* will provide a new, comprehensive, and possibly surprising, look at the world's finest, most modern fleet — still maintaining its nearly 200-year-old tradition of superiority on the seas, but, today, capable of extending its influence, to every corner of the globe. •



Tartar anti-aircraft missile in action. This compact weapon has a very fast reaction time.

Typical of the new weapons which strengthen today's Navy is Talos, a long-range, surface-to-air guided missile, now operational in the fleet.



Light-Polarizing Film and a Photosensitive Resist Unlock Mass Production of Animated 35mm Slides

by Frank L. Wooley, Head, Engineering Department, Technical Animations, Inc.

IT LOOKED LIKE an ordinary 35-mm slide . . . until it was projected onto the screen. Then strange things began to happen.

The image—a color diagram of a human heart—began to move. Students watched blood flow to and from the heart; saw the valves operate and muscles contract to cause heartbeats.

Sound impossible? Not at all. Today, Technical Animations, Inc., is manufacturing mass quantities of these 35mm slides, each featuring the same animated motion used in larger "TECHNANIMATIONS"® (a varied line of displays including outdoor billboards, TV weather maps, and scientific displays for conventions, museums and institutions.)

Complex Action on Slides

Thanks to a new in-plant photographic system—based on light-polarizing film and a photosensitive resist—it is now possible to miniaturize and incorporate complex movements on heretofore static 35mm slides, and at a sharply-reduced cost that brings them into the mass markets of education, sales promotion, display and home entertainment. This new development is based upon a patented technique licensed to Technical Animations by the inventor, Philip Boone of Winchester, Massachusetts.

The Military Services, for example, have found these slides extremely valuable in place of conventional display panels which are bulky, expensive and difficult to maintain. One 35mm slide can now do the job of a mechanical

training device, an item often carrying a price tag as high as \$10,000. Moreover, it is possible to compress all the visual aids needed in a complete training course—enough training panels to fill an entire room—in one slide tray.

Used by Industry and Schools

Sets of these slides are also being marketed to schools around the country. Working in continuous repetitive motion, each scientific visualization demonstrates the topic under discussion. The human circulatory system pulses, gases explode, currents flow, planets revolve in orbit. It is possible to trace the movement of fluids through a plant, or plot the path of a rocket to the moon.

Segments of industry, too, are utilizing "Technamated" slides, primarily for promotional and sales training purposes. Television stations are investigating their application in 10-second spot commercials.

New Approach Lowers Costs

All of these applications are now feasible because of a newly-developed photographic production method which fractionalizes costs of mass manufacture of "Technamated" slides, so that now the quantity price is under a dollar.

To understand how a "Technamated" transparency or slide works, it is necessary to understand something of the principle underlying its animation characteristics, a process utilizing the unique characteristics of polarized light to create movement.

In a light-polarizing film or fil-

ter, the molecules are oriented in a given direction or axis. Light entering the filter is polarized in this direction. When the light, thus polarized, enters a second light polarizing filter whose polarizing axis is parallel to that of the original filter, it is transmitted freely by the second filter. However, if the polarizing axis of the second filter is at right angles to that of the first, the polarizing axes are crossed and practically no light will pass through the second filter. The amount of light which can pass through the two polarizing filters, then, is dependent on the angular relation of their polarizing axes.

Steps in Re-Creating Motion

This phenomenon is utilized in creating motion. Let us assume that we start with a conventional picture of a human heart in color, and that we wish to animate certain areas. We make a transparency of the picture in color and in desired dimensions. The areas within which we wish to add motion are selected. Each of these motion areas is associated with a light polarizing area having several different directions or axes of polarization.

When polarized light having a given polarizing axis strikes these areas, they transmit the light in varying degrees, depending on their respective axes, which are, typically, 0, 45, 90 and 135 degrees in a preferred construction. Now, by varying the polarizing axis of an incident beam of light, that is, by constantly turning a light polarizing filter in front of

a light source, we continually and progressively change the relation of its axis to those of the polarizing areas. One area after another appears to progressively change in density and the illusion of movement is created.

From a manufacturing standpoint, no particular production difficulty would be encountered in a manual technique of making reasonably large-sized animated transparencies. In one method we can start with color artwork, select the areas we wish to animate, and make the transparency by preparing polarizing segments or sections to fit the specific areas and manually bond them to the back of the transparency. Numerous problems arise, however, when we try to apply these methods to the manufacture of small 35mm slides.

We first attempted the production of 35mm slides, on a large scale, three years ago when we made up an order of 40,000 slides.

35mm Size Presented Problem

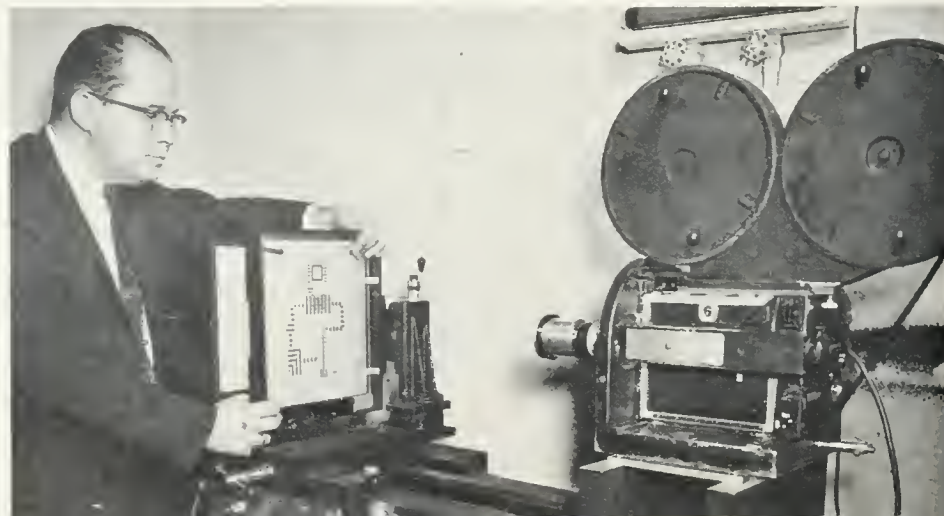
Our regular manual techniques for large transparencies, we soon discovered, required the skill and patience of a Swiss watchmaker. Girls working with magnifying glasses applied the separate light-polarizing sections with pressure-sensitive cement. Even so, we were unable to produce an animated slide smaller than 2" x 2". Moreover, the amount of animation material that could be added was extremely limited; not nearly up to the degree possible for a large transparency.

Working with these handicaps, it took twenty people three months to complete the project. Quite obviously, we were going to have to find a far more economical method of manufacturing slides if we ever intended to market them on a mass basis.

The answer proved to be a new photographic process by which we

Animation patterns are created to fit areas of original art where movement is desired.

Animation art is mounted on optical printer. Light source is directly behind the art. The camera of the printer is then loaded with coated polarized film used in process.



were able to completely miniaturize all polarizing components producing animation, utilizing the fine accuracy of direct photographic images. Key to this system was a specially prepared light polarizing film which is sensitized with a photosensitive resist before use.

Special 35mm Polaroid Film

The film basically is a specially prepared 35mm Polaroid film stock composed of a central support and a special layer on each of its outside surfaces. Each of these layers has been treated with a dichroic dye to render it differentially light polarizing because each outer layer has its polarizing axis oriented at right angles to the other.

Thus, as above described, no light can pass through the film stock and it appears opaque. The angles of axial orientation of these polarizing layers correspond to those employed in making our large animations. One length of film stock is prepared having layers oriented, for example, at 0 and 90 degrees. A second film strip is prepared having its axial orientation at 45 and 135 degrees.

Coat Each Layer With Resist

Each light polarizing layer is then coated with a photo-sensitive resist. This coating is Kodak Ortho Resist or KOR, a tough, new plastic which can be applied in liquid form to almost any surface, forming a water-insoluble and water-resistant coating. After exposure to light, non-exposed areas develop away in organic solvents, leaving a resist pattern. KOR also is one of the few substances which will adhere tenaciously to the dyed polyvinyl alcohol light polarizing layers of the film.

Coating is accomplished in a machine of our own design and manufacture. Operating at a speed of 50 feet per minute, the machine automatically applies a 1/10 mil layer of KOR to both sides of the



Technamation is bringing animated movement to the miniature 35mm slide through use of polarized light.

polarized film. The coated film is then solidified in a special drying cabinet and taken up on a collection spool.

Cooperation Made It Possible

The cooperation of Polaroid Corporation in supplying the basic film stock has been of material assistance in our ability to produce slides economically and in mass quantity. Moreover, because the KOR-coated film enables us to use a direct photographic process, we are able to provide a maximum of animation in the slides.

In production, the original color artwork for each slide is prepared full-size by our artists. The full-size animation art is prepared in outline on white paper rather than on the light polarizing film stock as is the case in our technique of making large transparencies. This is because the film stock is light polarizing in the polarizing directions or axes that we require to start with.

The animation art or photo-

graphic subject, a complete image with the areas to be animated specially designated or blacked out, is then photographed by a special pin-registered copy camera and developed as a negative image. The color artwork is photographed on the same pin-register camera and developed to form an Eastman 5251 color master negative.

Both black and white animation negatives and color negatives are prepared in 8" x 10" size and punch-registered, using the Kodak punch system.

5 Exposures on Each Slide

The negatives are then put into a special optical printer and are used to make the positive prints for our slides. Each "Technamated" slide we manufacture is the result of five separate exposures in this printer, one for each of the four animation image portions or sequences required and one negative for use in preparing a full-color print of the photographic subject. The printer provides spe-

cial lighting for both black-and-white and color photography and insures that all elements are in perfect registration. One of each of the animation negatives is mounted on the stage of the printer. A powerful light source projects the image forwardly through the negative onto the 35mm polarizing film stock coated with photosensitive resist.

The light passing through one animation negative produces exposure of one side of the coated polarizing film. The film is reversed and a second animation negative is used to expose the other side of the coated film. This means that we have two animation positives exposed on opposite sides of the same frame of polarizing film that have been made possible by the fact that no light has penetrated through the film because the polarizing axes of the polarizing layers are at right angles to each other. The procedure is repeated for the second assembly of

Now the polarized film is being coated with Kodak Ortho Resist before being exposed . . .

Then the coated polarizing film is dried in the specially-built drying cabinet below . . .

Final step: Technamated filmstrip is checked for registration of the polarized animation.



ANIMATE 35MM SLIDES:

(CONT'D FROM PREVIOUS PAGE)

photosensitive resist coated film stock using the other two animation negatives.

After both film assemblies have been exposed, the coating of KOR is developed. Wherever light has reached the photosensitive resist it hardens and remains as a resist pattern, protecting the dichroic-dye polarizing film material directly underneath. Wherever light has not reached the KOR, it does not harden and, as a result, is washed away.

Dichroic Dye "Bleached" Away

Next, the dichroic dye of the polarizing layers, unprotected by the hardened resist, is "bleached" away; that is, everywhere, except in the areas protected by the KOR. This leaves two light polarizing images of the desired animation sequence corresponding to those of the animation art.

The film is next washed and dried. The master color negative is finally placed in the optical printer so as to be in exact registration with the pins which held the animation art negatives. We change the light to a color-balanced source and shoot as many frames of 35mm Eastman 5385 motion picture print stock from the color negative as needed.

Three Frames Are in Register

After the color print frame of film has been completed, it is fastened to the two completed frames of light polarizing animation material by means of eyelets through the sprocket holes. The three perfectly registered frames are then mounted in a 35mm mount in a standard mounting machine.

The results of this method are very satisfactory. The process is quick and efficient. We are able to get far more, and much finer animation in a single slide than has ever before been possible. The method eliminates tedious, time-consuming manual techniques and enables us to mass produce far better slides at a cost which is economically practical for the ultimate user in the field.



General Electric's new film "Rapid Transit" offers major U. S. cities an answer to growing traffic congestion through balanced transportation systems such as the solution pictured in this art sequence.

ANSWER TO URBAN TRAFFIC

New General Electric Film Shows "Rapid Transit" as Vital Link in Balanced Transportation System

MORE THAN 15 American cities will be building new rapid transit systems before 1980—eight of them will begin construction within the next six years.

In all, 30 U. S. cities will have rapid transit lines under construction by the turn of the century.

These are predictions made in a new film, *Rapid Transit—The Vital Link in a Balanced Transportation System*, recently released for showing to civic groups by the Metropolitan Transportation Development Unit of General Electric in Erie, Pa.

Scenes of Existing Systems

The 12½ minute color film shows scenes of existing systems in the United States and Toronto, Canada, and forecasts new rapid transit facilities soon to come in Washington, Los Angeles, Atlan-

ta, Pittsburgh, Miami, St. Louis, Seattle and Baltimore.

Today, only five cities—New York, Chicago, Boston, Philadelphia and Cleveland—have rapid transit.

Key to Better Urban Living

General Electric believes that balanced transportation is the key to better living in our large metropolitan areas, the film points out. By "balanced", the company means a combination of autos on expressways, feeder buses, outlying parking and high-speed rapid transit—each used to its best advantage to enhance the value of the others.

Rapid Transit... was produced by GE's Audio-Visual Communications Section

New WRI Picture Shows How Contractors Save Time, Costs

☆ Case histories of building projects throughout the U. S. are used to show how contractors saved time and money by use of welded wire fabric in the current 24-minute, 16mm color motion picture, *Structural Fabric—Time Saved for Builders*. The Wire Reinforcement Institute, sponsor of the film, is offering prints on free loan through Modern Talking Picture Service, Inc.

The film also reports on the increasing use of structural fabric with big wires up to half-inch in diameter. Case histories shown in the picture range from high-rise apartments in New York to warehouses in Colorado, from a new field house in New Hampshire to a jail in Michigan and include an air terminal in New York as well

as an auditorium in Tennessee. Throughout these sequences, emphasis is on time saved on the projects through the use of wire fabric.

The Institute, which represents manufacturers of over 85% of U. S. and Canadian wire fabric production, prepared the film as part of its continuing program of information and service to the building field. Construction firms—their engineers, superintendents and foremen; local, state and provincial contractors' associations; private and public awarding authorities; and others interested in



Nabisco Bakery addition in the Chicago area is pictured in this sequence from "Structural Fabric" film, showing how large sheets of structural welded wire fabric are used to reinforce floors.

building construction may obtain the film without charge (except for return postage) from regional libraries in the U. S. and Canada.

Address loan requests to Modern Talking Picture Service, Inc., 3 East 54th St., New York, N. Y. 10022. The film will be shipped from the nearest library.

* * *

Two Pictures for Foundrymen Announced by A-D-M Division

☆ The Foundry Products Division of Archer Daniels Midland Co., Minneapolis, has released two new films in color of special interest to foundrymen. Titles are: *The Hot Box Process* and *Bentonite—the Wonder Clay*.

The *Hot Box* picture includes sequences showing the use of this process by major foundries in the U. S. and Canada, runs 20 minutes. *Bentonite* title covers a 15-minute film of mining and quality control operations and includes typical uses in foundries, pelletizing, oil well drilling, water seepage control of ponds and water-logged construction areas as well as fire-fighting from airplanes.

* * *

☆ More new business films are reviewed in BUSINESS SCREEN than any other publication.



Standing on General Electric's test track near Erie, Pa. is Norman W. Scip, manager, Equipment Product Section, Locomotive and Car Equipment Dept. G. E. has operated an automated transit car on the track for the past three years.

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For Information, Write
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California

AT THE AWARDS BANQUET, climax of the recent 1964 conference, Robert J. Gunther became the first one ever to receive the Gold Honorary Membership card of IFPA.

"Honorary Membership," so states our by-law, "may be granted upon recommendation of the Honorary Membership committee, when confirmed by three-fourths of the National Directors . . . Honorary Members shall be exempt from payment of all dues."

Bob Gunther's card was presented by his long-time friend, Robert S. Scott, like Gunther a past National President of IFPA. In fitting tribute, Bob Scott declared that to him and most other IFPA members, "Bob Gunther has always been Mr. IFPA."

One of IFPA's Founders

In the fall of 1956 Bob Gunther was one of the group of interested people who, in monthly meetings, became aware of the need for a professional society of in-plant film makers.

IFPA was formally organized in 1957. Its first constitution and by-laws were very simple to allow quick adoption and get IFPA going.

During the next two years Bob Gunther radiated an infectious enthusiasm for IFPA. To list the committees he served on, the offices he held, or the many odd jobs for which he volunteered would only belabor the point. Suffice it to say that, in two years, he gained enough experience and reputation in IFPA to be elected National President for 1959-60.

We Achieved National Status

During his administration it became apparent that IFPA was developing into a national organization and would need to incorporate, eventually, as a non-profit corporation. The original constitution and by-laws had been designed for a purely local group and were so unsuitable to the new scope of the organization that an amendment or patch job was considered impractical. A new constitution and new by-laws had to be drafted.

By a strange and fitting coincidence, these by-laws, adopted during Bob Gunther's presidency, were the first to provide for Honorary Memberships.

For five years thereafter, the Honorary Membership category was dormant. But Bob Gunther was not! With the same enthusiasm as before he propelled IFPA and served IFPA through national

IFPA JOURNAL

INDUSTRY FILM PRODUCERS ASSOCIATION, INC.

Members Honor Robert J. Gunther

by Gene Bursan, Chairman, Honorary Membership Committee*



Robert S. Scott (at left above) is pictured at Conference banquet ceremony where he presented IFPA's first honorary life membership to a fellow past-president, Robert J. Gunther, known as "Mr. IFPA."

and the ranks of the members to determine if anyone was truly qualified. The committee consisted of Don Whaley, Brent Inman, and myself as chairman, all old-timers in IFPA. Our choice was clear.

Laurels, when rested upon, tend to wilt. Bob Gunther must know this — or else, why would he serve again currently as a National Committee Chairman? IFPA is indeed blessed if his kind of infectious enthusiasm never dies.

Congratulations, Bob, on becoming our first Honorary Member — the first of a group which, we hope, will grow as more and more members join and serve IFPA!

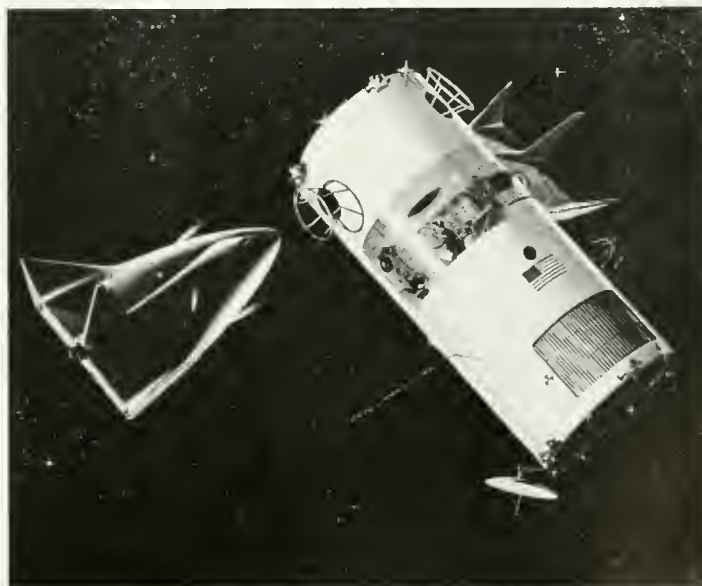
* * *

Let's Hear from Chapters. Members With Editorial Notes

☆ With our Editorial V.P. again performing in the films, there's urgent need to file news of the chapter meetings, elections, and notes on your programs.

Drop your items into the mail c/o National Headquarters' P.O. Box 564, Hollywood, Calif. And remember we're interested in news of your own film activities.

Scene in "Rendezvous in Space" which Graphic Films produced for Frank Capra and the Martin Marietta Corporation for World's Fair showings. Les Novros' IFPA talk, "New Techniques in Animation" follows on page 44.



On New Techniques in Animation

Producer Les Novros Details His Company's Experience on Four World's Fair Projects

TOO OFTEN, the claim for new techniques in animation turns out to be disappointing, either because the technique may not be new at all or because novelty, of itself, just isn't sufficient to recommend it.

For example, the manipulation of frames to suggest movement with a minimum of visual change is as old as animation itself, yet the phenomenon is constantly being re-"discovered." Computers do not contribute anything to the animated film when they merely replace the assistant animator.

New experiences require new modes of expression, but not necessarily new techniques. The early UPA films were not essentially different *technically* from the Disney films, although they differed widely in form and content.

New Forms in Our Future

On the other hand new forms do invariably follow from technical discovery and invention. The forms of contemporary architecture, for example, derive from the availability of materials made accessible by new industrial processes. "Glass alone," said Frank Lloyd Wright, "with no help from

us (the architects) would eventually have destroyed classic architecture, root and branch."

In film, the wide screen in itself produced nothing, whereas the stereo-film of tomorrow, used by film-makers aware of its expressive power, will encourage—or more—demand, the creation of new forms. The present uses of visual and acoustic elements and their dynamic inter-relationships that have assumed the authority of principles, may all be incompatible with the new technique. Content itself may be subject to its strict demands.

Four Films at World's Fair

During the past year, Graphic Films was largely involved in the production of four films for the New York World's Fair. Of these, two use familiar techniques and the somewhat incongenial limits of the Cinemascope field.

A third film is a version of one produced earlier for an Abbott Laboratories' exhibit in Chicago: *Chemical Man*. What was novel there was the shape of the screen, which was round, and its position—in the floor of the theater.

We had to accommodate the

design of the film to the circular field and to a 360-degree viewing ramp. This meant an up/down, right/left orientation that shifted with each viewer. However, it was not until we were asked to produce the Cinerama film for the KLM exhibit that we were confronted with formidable problems requiring novel technical solutions.

Exploring Space on a Dome

Cinerama had used a dome to house the Boeing exhibit at the Seattle Fair and wished to use it again in New York. There were two conditions: First, a greater technical control and a greater variety of content. From a number of themes under consideration we finally chose to develop one which came to be titled, *To The Moon And Beyond*.

The film is, in fact, an exploration of space—the vast events in outer space and the intricate workings of molecular and subatomic space. A rough script and the most tentative of storyboards were developed. (A final storyboard was never produced because we could never render in static drawings the qualities of continuous change that we were

seeking. There were doodles, fragmentary pieces of action, charts, working diagrams, abstract patterns, camera tests, countless photographs cut from magazines and mounted on the wall in the hope that they might suggest a clue for the organization in a few shots of the inexhaustible variety of matter.)

Modified a 65mm Mitchell

Simultaneously, Lin Dunn was modifying a 65mm Mitchell camera for the project . . . one camera which we were later to mount on the animation rig, dismount and remount in an airplane or a trip for the live sequences and dismount again for use on the optical printers. These actions were not consecutive so that the tactics of the job, in view of a fast-approaching deadline, were not the least of the difficulties we faced every day.

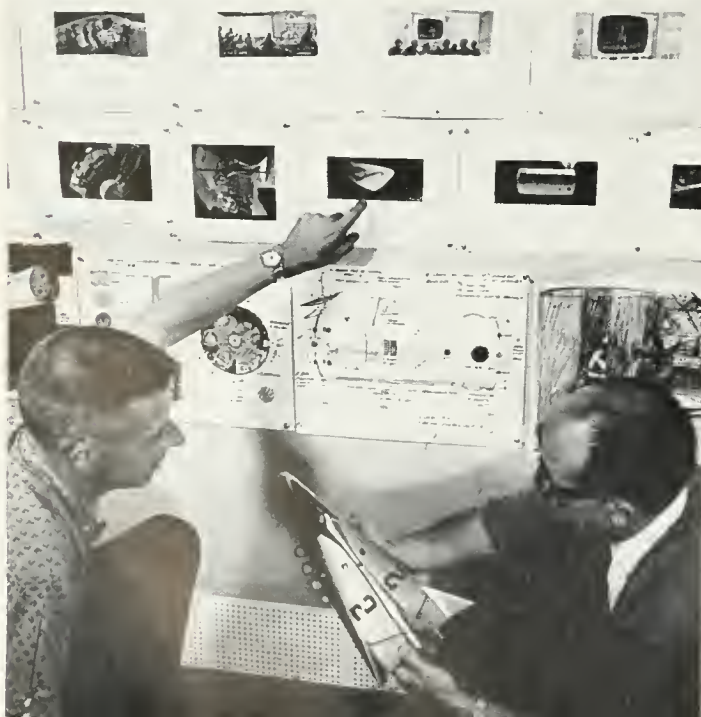
The building that housed the exhibit—the Transportation and Travel Pavilion—was not completed until the day before the scheduled opening. So we were never to know whether our calculations were accurate until it was too late to make corrections.

Simulated Dome in the Studio

The best we could do was to set up a small dome at our studio; it had a nine-foot diameter and was tilted on its side. The projector was used primarily to analyze

The Varied Skills for Aerospace Production

Below: Graphic Films' director Ted Parmalee (at left) discusses the story board and models for sequences in "Rendezvous in Space" film.



Animation rig and camera capture scene from the molecule sequence in "To the Moon and Beyond." Director Con Pederson is at lower right.



the distortions with which we would have to cope.

The dome of the building would measure approximately 106 linear feet across its surface from edge to edge, about three times the area of any previous motion picture field. The actual film image has a circular aperture about two inches in diameter, twice the size of a standard 70mm image. Only 10 circular 2-inch frames could be exposed per second. Since the film would be projected at 18 frames per second, we were forced to work with ratios which, in the live action photography, accelerated normal speeds.

Had to Avoid Tracking Shots

This fact, the inadequacy of the camera for tracking shots of any kind, the lens and the shape of the dome—all were factors in the choice of specific content. So, in our film, a spider may spin its web, but no birds fly.

The 160-degree lens was designed especially for the project. The front surface measures almost a foot in diameter and its weight required that it be fastened to a large solid steel bed on which the camera was also mounted.

The form of the film was largely influenced by the picture field of the dome. In the traditional film, the dimensions of the screen furnish the coordinates for the basic pictorial plan. The dome effectively destroys the two-dimensional screen surface. We are only once removed from the stereo-field. Objects may occupy

Moon background for the Cinerama film: the distortion required by projection on the dome was "built into" the layout and painting.

any place in the vaulted area, suspended or moving without reference to a frame. When the dome is filled, the viewer experiences a space, shaped but unbound. He is enveloped and sometimes engulfed.

Picture Has Four Sequences

The content of the motion picture is roughly divided into four sequences: 1. Prologue; 2. The origin of galaxies and stars; 3. Earth; and 4. Sub-microscopic space and substance. Animation and 3-dimensional models were used for all sequences except the exploration of earth.

In the representation of galactic space, verisimilitude was of primary importance. This ruled out the use of painted representations, in the ordinary sense; brush-strokes and the grain of paper magnified over 600 times would certainly weaken the effects we wished to create.

Astronomical photographs were also ruled out. For one thing, the stars recorded on photograph plates, due to long time-exposure, possess softening halations; when projected on even the small dome, it was found that great magnification made them lose their sharp, star-like quality and appear, instead, as large, soft, blobs of light.

Giving Viewer Depth Feeling

Further, we wished to intensify the viewer's experience of depth and movement, to surround him

the picture and the movement through these elements.

Three-dimensional models of galaxies and nebulae with suspended points of light representing stars were inadequate for our

Below: this nine-foot dome was constructed for viewing dailies on "To the Moon and Beyond." Les Norros is standing at the projector.



On New Techniques in Animation:

purpose. Bright clouds of incandescent gas and dark clouds of dust had to be penetrated by the camera. "Stage-smoke," even if its movement and density could be controlled, would in no way resemble the formations of galactic clouds.

After a great deal of experimentation, a process was developed employing special pigment suspended in liquid, by which the various galactic cloud and dust formations could be duplicated with considerable accuracy and control. The luminosity, density and color were regulated through photographic processes and transparent dye.

Achieving Scale and Depth

The suggestion of immense scale and depth was achieved by plotting the relative movements of all the component elements and moving them, while being photographed, along an extremely fine scale of increments, sometimes figured in thousands of an inch per frame.

The experience of depth was increased through multiple exposure and travelling mattes. For large, bright stars, it was necessary to use small, intense light sources shining directly into the camera lens. Diffraction gratings were used to produce the flares.

In approaching the earth, movement through cloud formations was photographed from a specially modified aircraft. The camera had to be mounted upside down and in a manner which would not include in the frame parts of the aircraft itself—particularly difficult due to the wide-angle coverage of the lens.

Visual Experience in Nature

We shot canyons in Death Valley, redwoods in the California State Park, fish underwater; we shot a dandelion, ants in their

hole, a butterfly, an owl and a spider. In deciding to include the spider we reckoned without his behavior patterns. The native spider spins only in the summer months and we were obliged to import willing specimens from Mexico.

Several methods were devised to represent sub-microscopic space. Depth was usually suggested by superimpositions of many levels of art-work, and for some sequences a multi-plane device was constructed using large circular panels of glass. The molecular structures delineate a protein-building process, slowed down about 100 times.

A unique computer-driven device was used for part of this sequence. It could be programmed to follow an infinite number and variety of eccentric movements. By shooting through variably arranged apertures, simple geometric shapes were broken up into myriads of projected images and, by a repetitive process called "stepping," evolved into intricate and complex patterns.

No Precedents for Reference

In reviewing the making of the film and taking into account that there were no precedents to which we could refer . . . that the day the camera came out of the shop it went into production . . . that there were days of equipment mishap beyond our understanding . . . that we relied almost completely on mathematics of a sort to transform distorted images into an enveloping visual experience . . . we recall almost with unbelief that day when the first audience came into the theater, the projector switch was turned on and the dome was filled with a great flow of images and sound that combined to form a unique film experience. •

Below: one of cel sketches made for Abbott Labs' "Chemical Man" exhibit.



These Americans Need Your Help

Food for Business & Community Discussion in Two Pictures on Unemployment and the Migrant Worker

TWO RECENTLY-RELEASED motion pictures offer many discussion points for business, industrial, education and community leaders working to improve employment and living conditions. *The Newcomers*, a 25-minute black & white film, was produced by The Methodist Church, which is also one of seven denominations in the National Council of Churches sponsoring *The Captive*, an Edinburgh Festival entry (black & white, 28½ minutes).

The Captive documents poverty in West Virginia. Herb Honaker, 33, an unemployed coal miner



"The Captive" takes the viewer into the life of one unemployed man . . .

with a wife and three small children, tries to find "some kind of substantial work to do."

Herb's conversations with his wife and neighbors are recorded "just as they happened."

Getting Rapport With Herb . . .

The producer-director, William C. Jersey, of Quest Productions, was asked how he established rapport with Herb. He credited Herb's confidence in his neighbor, Rev. Jack Weller, the narrator. Mr. Jersey said, "You have to respect the people and the situation before you can ask them to be themselves."

Throughout production, Jersey worked with Rev. Dr. Henry A. McCanna, Executive Director of the Department of the Church in Town and Country of the National Council of Churches, which in March 1962 undertook a film to point out the extent and effect of poverty, especially poverty of the spirit. It is intended to help stimulate discussion of steps toward elimination of poverty. Dr. McCanna's discussion guide is provided with *The Captive*.

A Stimulus to Government

To Dr. McCanna, C. B. Gilliland, Executive Secretary of the Advisory Committee on Rural

Areas Development of the Department of Agriculture, wrote,

"*The Captive*, with its human interest story, has stimulated much poignant thought and discussion among Federal people as to just how the government programs can assist the people in most need. The job of motivation will be one of our greatest challenges."

Problems of "The Newcomers"

The Newcomers shows Appalachian families who have migrated to Cincinnati and the inner-city church workers who do their utmost to help the migrants find jobs, decent housing and the companionship of people from "back home."

A former coal miner, Curtis Ayres, and his wife and five children, the Burton family who are "bulldozed" by slum clearance projects, and numerous newcomer children and teenagers are befriended by Mrs. Worley of State Avenue Church, Bill Nelson of Emanuel Community Center, and the Rev. Robert Sinks.

How Communities Can Help

Staff members' remarks and the narration were scripted by the director, George C. Stoney, "by re-writing material I gathered in taped interviews." As the church personnel demonstrate practical guidance, they indicate additional help needed from the community. Eight steps for helping newcomers are suggested in the discussion guide.

Under the supervision of Dr. Philip C. Edwards, Director of the Department of City Work in The Methodist Church, *The Newcomers* was produced to guide groups exploring the 1963-64 Mission Theme, "The Changing City Challenges the Church."

Job Corps Using Both Films

One indication of the usefulness of *The Newcomers* and *The Captive* throughout community and nation is the fact that both are used in staff training by the Job Corps, part of the Office of Economic Opportunity.

The Newcomers may be purchased from A-V Services, The Methodist Board of Missions; *The Captive*, from the Broadcasting and Film Commission, National Council of Churches. Both are at 475 Riverside Drive, New York, N.Y. 10027. The price of each film is \$140.00. •

MORE FILM NEWS ON PAGE 50

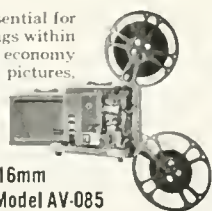


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PREVIEWING THE INTERNATIONAL IN LONDON:

A five-day festival organised by the British Industrial Film Association with the support of the Federation of British Industries and the British Employers Confederation under the auspices of the Council of European Industrial Federations.

(CONTINUED FROM THE PRECEDING PAGE 18) techniques in modern industry—intended for management and industrial administration students.

Film has long been recognised as a powerful sales training aid and Sweden's *Sales Talk* (Svenska Saljledargruppen) outlines the principles of effective selling by using the telephone.

Specialized Films for Industry Viewing

In more specialised fields, *Shutdown*, B. P. Ltd. (Britain), details an effective procedure for planning and carrying out the shutdown of an oil refinery for its periodic maintenance and cleaning operation. *Critical Path*, sponsored by Britain's Richard Costain Company, explains P.E.R.T. for production engineers. Shell International Petroleum shows *Frontiers of Friction* which explains the principles and effects of friction to trainee engineers, Philips of Eindhoven (Netherlands) presents *How to Solder* for electronics operatives and *Metal Bandsawing Tips and Techniques* is sponsored by Simonds Saw and Steel Company (U.S.A.) to assist many industrial training situations.

Examples for even greater specialization in the use of motion pictures in training are Pan American World Airways' *Man the Manager* which relates the development of management responsibility to the jobs of the company's own managers. An interesting corollary is seen in the German Württembergische Metallwaren-

Fabrik's *Die Praemie* which provides a challenging film to stimulate teen-age workers to argue about the social and economic advantages of hard work and promotion.

Job, Accident Films from Mining Industry

For management and supervision in Britain's newly automated coal mines there is *The Team on 204s* which defines the jobs and their inter-relationship to a new coal face operation.

Mining offers the majority of accident prevention films—seven short Do's and Dont's from France *Serie de Films Minute* (Houilleres du Bassin de Lorraine)—a similar treatment in *Von Punkt zu Punkt* (Germany) and *The Lion's Paw* made by South Africa's Transvaal & OFS Chamber of Mines especially for African miners.

Two Keynote Sessions for the Conferees

Two significant features at this year's Festival are the "keynote" convention sessions—"The Value of the Industrial Film as a Medium of Promoting Sales" about which there is considerable divergence of opinion between the U. S. and British sponsors on the one hand and certain European sponsors on the other.

This should be a lively one with top line industrial speakers from many countries. The other session on "The Means by which Films can be shown to International Audiences" will be a fact-finding survey of the most effective

international distribution and presentation channels throughout the world. There will be experts from many lands ready to share their experience and ideas with their counterparts from Britain. See you in London in November!

STATEMENT OF OWNERSHIP, MANAGEMENT AND CIRCULATION (Act of October 23, 1962; Section 4369, Title 39, of Publication: Business Screen Magazine. 3. Frequency of United States Code). 1. Date of filing: October 12, 1964. 2. Title of Publication: Business Screen Magazine. 3. Frequency of issue: published eight times annually, at six-week intervals. 4. Location of known office of publication: 7064 Sheridan Road, Chicago, Cook, Illinois 60626. Location of headquarters of general business office of the publishers: same. Names and addresses of publisher, editor, and managing editor: Otto H. Coelln, 7064 Sheridan Road, Chicago, Illinois 60626.

7. Owner: If owned by a corporation, its name and address must be stated and immediately thereunder the names and addresses of stockholders owning or holding 1 percent or more of total amount of stock. If not owned by a corporation, the names and addresses of the individual owners must be given. If owned by a partnership or other unincorporated firm, its name and address as well as that of each individual must be given. Business Screen Magazines, Inc., 7064 Sheridan Road, Chicago, Illinois 60626; O. H. Coelln, 7064 Sheridan Road, Chicago, Illinois 60626; Robert Seymour, Jr., 442 West 57th Street, New York, N. Y.; D. D. McCutcheon, Chicago, Illinois; Helen Speer McCutcheon, San Francisco, California; Catherine M. Baker, Evanston, Illinois.

8. Known bondholders, mortgagees, and other security holders owning or holding 1 percent or more of total amount of bonds, mortgages or other securities (If there are none, so state): NONE. 9. Paragraphs 7 and 8 include, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, also the statements in the two paragraphs show the affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner. Names and addresses of a corporation which itself is a stockholder or holder of bonds, mortgages or other securities of a publishing corporation have been included in paragraphs 7 and 8 when the interests of such individuals are equivalent to 1 percent or more of the total amount of the stock or securities of the publishing corporation.

10. Total No. Copies Printed (Net Press Run): Average No. copies each issue during preceding 12 months: 8,500; Single issue nearest to filing date: 8,500. B. Paid Circulation. 1. To term subscribers by mail, carrier delivery or by other means: average number of copies each issue during preceding 12 months: 7,500; single issue nearest to filing date: 7,289. 2. Sales through agents, news dealers, or otherwise: none. C. Free distribution (including samples) by mail, carrier delivery or by other means: average No. of copies each issue during preceding 12 months: 1,000; single issue nearest to filing date: 933. Total number of copies distributed (sum of lines B1, B2 and C) Average No. of copies each issue during preceding 12 months: 8,500; single issue nearest to filing date: 8,500.

I certify that the statements made by me are correct and complete. O. H. Coelln, Publisher

Here's the full program for all five days at the Fifth Int'l Industrial Film Festival which opens November 2nd in London.



	MONDAY, 2ND NOV.	TUESDAY, 3RD NOV.	WEDNESDAY, 4TH NOV.	THURSDAY, 5TH NOV.	FRIDAY, 6TH NOV.
MORNING	Shell Centre Theatre Product Information Films (Category B)	Shell Centre Theatre General Interest Films (Category A)	Shell Centre Theatre Prestige Films (Category C)	Shell Centre Theatre Prestige Films (Category C)	Shell Centre Theatre General Interest Films (Category B & A)
	Prestige Films (Category C)	Product Information Films (Category B)	General Interest Films (Category A)	Product Information Films (Category B)	General Interest Films (Repeat of Tuesday morning show at Shell Centre) (Category A)
AFTERNOON	C.O.I. Cinema Product Information Films (Category D)	Institution of Electrical Engineers Discussion on "The Value of the Industrial Film as a Medium for Promoting Sales"	C.O.I. Cinema Management and Manpower Training Films (Category F)	Institution of Electrical Engineers Discussion on "The Means by Which Films can be shown to International Audiences"	C.O.I. Cinema Product Information Films (Category D)
	Science and Research Films (Category E)	C.O.I. Cinema Science and Research Films (Category E)	Product Information Films (Category D) Celanese House Fashion Show and Tea for Delegates' Wives	C.O.I. Cinema Safety, Health and Welfare Films (Category G)	Prestige Films (Repeat of Thursday morning show at Shell Centre) (Category C)

EVENING FUNCTIONS

MONDAY, 2ND NOV.
Federation of British Industries and British Employers Confederation Reception at the Drapers Hall

WEDNESDAY, 4TH NOV.
Official Reception by Her Majesty's Government at Lancaster House

FRIDAY, 6TH NOV.
Festival Banquet and Ball Presentation of Awards Dorchester Hotel

SATURDAY MORNING, 7th NOVEMBER, SHELL CENTRE THEATRE, PRIZE WINNING FILMS

Murray Naidich



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SEE RIGHT TO DRIVE SAFELY

Film Series Shows That Eyes Hold Key to Road Safety

A NEW SERIES of five 10-minute driver training motion pictures, scheduled for release later this year by the National Safety Council, carries as its central theme the fact that the eyes hold the key to safe driving.

Aimed for showings to professional drivers of trucks, taxicabs, buses and other commercial vehicles, the new film series assumes that members of this audience have the necessary mechanical driving skills, so the subjects concentrate on teaching these drivers to do a better job of using their eyes to avoid trouble.

The series is being produced by Pilot Productions, Inc., Evanston, Illinois. Because the concept of a realistic "seeing" situation calls for the camera to be in what normally would be the driver's seat, Pilot is using a specially-built right-hand drive camera truck.

The five films are based on the same number of principal points in the Smith System of driver training, as developed by Harold L. Smith of Los Angeles. Smith is assisting in the technical supervision of the series. The first film, *Aim High in Steering*, tells how steering is improved by high visual aim and how it helps the driver keep a larger "space cushion" around his vehicle.

The second film, *Get the Big Picture*, explains how to use fringe vision as a scanning device to select the critical elements in the traffic situation as they are to be brought into sharp focus. It also tells how the expert driver constantly concentrates on the situation his vehicle is moving into.

Keep Your Eyes Moving spells out the dangers of "fixed stare" driving as it explains the need to develop the practice of shifting eyes every two seconds. The fourth film, *Leave Yourself an Out*,

Keep your eyes on the road, not the girl, is "message" in this scene from driver safety series.



Pilot camera truck used special right-hand drive to film series.

gives tips on ways to anticipate what the other driver might do to set up a dangerous situation—and how to avoid traffic traps. Finally, *Make Sure They See You* tells how to communicate to the other driver to make him aware of your presence.

The series will be available on release from the National Safety Council, 425 N. Michigan Avenue, in Chicago.

Films Build Career Interest for Occupational Therapists

☆ *To Pick A Life*, a new film designed to attract young men and women to occupational therapy, an allied medical profession unfamiliar to the general public, has been released by the American Occupational Therapy Association, a non-profit professional organization.

The film, and a series of related TV film spots were produced by Vision Associates for the Association under a grant from the U. S. Vocational Rehabilitation Administration, Dept. of Health, Education and Welfare.

Filming, under the direction of Seymour J. Weissman, took place in the children's and adults' occupational therapy department at Bird S. Coler Hospital on Welfare Island in Manhattan. The hospital was selected from other New York City facilities for the unusual charm of its environment.

The film and TV spots show two young student therapists "treating" a variety of physically disabled patients who overcame formidable crippling handicaps through occupational therapy treatment. The patients' joy in performing well for the camera lends much warmth to the film.

To Pick A Life, which was written by Milton Robertson, is 16mm color, five minutes in length. The TV shorts are b/w and run 60 seconds and 20 seconds, respectively.

THAT "WELCOME" GREETING

The Story of "The Welcome Wagon" Is Brought to Screen

NEWCOMERS TO TOWNS and cities throughout the country will fondly recall the friendly visit paid to them by a Welcome Wagon hostess; established residents, too, have found reaffirmation of community spirit when these ladies have remembered the occasion of important family milestones, such as wedding anniversaries and reunions.

Behind the Welcome Wagon idea, founded in 1928 by the late Thomas W. Briggs of Memphis, Tenn., are some 5,000 hostesses now operating in more than 2,000 cities, covering all 50 states, Canada, Puerto Rico, Trinidad and the United Kingdom. On Monday evening, September 21st, Welcome Wagon International leaders attended the world premiere of *The Welcome Wagon*, at the First National Bank auditorium in Memphis. Some 240 supervisors plus many local friends of the organization were present.

A 28-Minute Color Picture

Memphis Mayor Ingram and Norfleet Turner, board chairman of the bank, joined Mrs. Rosanne Beringer, president of Welcome Wagon International, in brief talks of welcome preceding the showing. Mel London, of Wilding, Inc., producers of the picture, was also introduced at the premiere.

The 28-minute color picture traces the evolution of the welcome wagon from the 19th century pioneers to today's station wagon, which has replaced the Conestoga of the 1800's. The spirit of community service which hostesses in all parts of the country and abroad bring to their work is a key theme.

Helping Their New Neighbors

The film shows graphically how Americans and Canadians are still a restless people and yet eager to put down roots, to "be at home and at ease" in their new communities. "It is Welcome Wagon's spirit of community service," the film says, "which helps a newcomer to adjust quickly and pleasantly to his new surroundings."

Prints will be used by the or-

ganization's supervisors for their own community premieres throughout the areas they serve. They were instructed at the leadership conference held during the period of the premiere on arrangements for showings, publicity, and physical details on projection, etc. The new picture is also intended to help in recruiting hostesses.

* * *

200 Atomic Energy Pictures Available from United World

☆ More than 200 16mm sound motion pictures produced for the U. S. Atomic Energy Commission will be distributed on a free loan basis by United World Films, Inc. Designed to serve as a key part of the Commission's information and education program, the films explain various aspects of atomic energy and are grouped in two separate catalogs.

One group has been designated as films for professional level group use and the other catalog lists films for non-professional or "popular" showings. Some of these subjects are cleared for television use and are so designated in the catalogs.

The professional-level films cover such subjects as Biology and Medicine, Aerospace programs, Research and Test Reactors, Industrial Applications, Peaceful Uses of Nuclear Explosions and other advanced studies. They are unsuitable for viewers below the university level or for non-students other than professional scientists, engineers and technologists.

Popular-level subjects deal with Atomic Energy Principles, Nuclear Propulsion, Atoms for Space, Radioisotopes, Radiation Hazards and other subjects, all of these presented in non-technical fashion.

How to Obtain These Films

Groups interested in arranging for free loan of these films and the scheduling of exhibition dates should write to the Free Film Department, United World Films, Inc., 221 Park Avenue South, New York, N. Y. 10003.





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"High-Speed Basketball" is Latest in Coaching Film Series

The latest in the growing series of widely-useful coaching films offered by the National Collegiate Athletic Association is *High-Speed Basketball*, a success story of Loyola University of Chicago's 1963 NCAA championship team that averaged 91.8 points per game to lead the nation in scoring.

Like other NCAA films on track and football, *High Speed Basketball* was made with the financial cooperation of Brunswick Sports — maker of MacGregor athletic equipment, and Nutrament, the "liquid meal for athletes." It was produced by William J. Ganz of the Institute of Visual Communications.

Loyola's continuously pressing offense has been referred to as "organized confusion." The film shows how Coach George Ireland's highly organized practice sessions teach the team to get off 40 per cent more shots than the competition on the theory that you can't score unless you shoot, and you can't win unless you score.

As a result, Ireland's practice program contains a marked emphasis on developing scoring skills. Included in *High Speed Basketball* are such fundamental practice patterns as drilling with smaller basket rims, "falling in love with the basket" where players practice tip-ins and lay-ups from every angle, "dunking", rebounding for scores, and a form of automation with a mechanical ball retriever so the players can shoot continuously.

In addition, Coach Ireland illustrates such other coaching fundamentals as speed-up drills for sharpness in ball handling, running backwards to develop agility and a knack of footwork for proper covering, an actual mode of acquiring peripheral or split vision, and a top-speed dribbling routine of musical chairs.

High Speed Basketball should prove especially valuable and exciting to the 821,341 college, high school and junior high school basketball players of the country and their 31,593 coaches, as well as the 12,000,000 other occasional participants in the game.

The 28-minute film, which is offered on a free-loan basis to NCAA members, is also available for rental or sale in b w or color, to high schools, junior colleges and other groups from the National Collegiate Film Service, 420 Lexington Ave., New York City. •

FILM SERVICE BREAKTHROUGH

Producer-Lab Cooperation Brings Color Films of Pro Football Games to TV Viewers in Three Days

COLOR FILMS of each Sunday's National Professional Football League games are being televised throughout the country the following Wednesday evenings as the result of a technological breakthrough in engineering by Washington, D. C. and Philadelphia film production firms with the cooperation of the nation's airlines.

Backstage generals of a task force which starts working when the whistles blow in major football league cities around the nation over the weekend and don't stop until the footage is delivered to television stations from coast-to-coast on the following Wednesday are Edwin W. Sabol, president of Blair Motion Pictures, Inc., of

Philadelphia; Dudley Spruill, general manager of Byron Motion Pictures, Washington, D. C.; and Sid Atkins, of Eastman Kodak's color processing plant in Washington.

Film Games in Seven Cities

The service was initiated on Wednesday night, September 16th. As Sabol explains the split-second film maneuvers on this first operation, teams of 13 cameramen in the seven National Football League cities from Los Angeles to Philadelphia started shooting the plays and halftime excitement in color, while in the press boxes trained observers were writing down descriptions of the plays.

At the final whistle, messengers were waiting to rush the film and paperwork to airports in the league

cities where the cannisters were marked for special handling and were soon winging their way to Washington on commercial carriers. Other messengers were waiting at Washington's two airports and at Friendship in Baltimore to rush the footage to Eastman's color lab on Okie street where films of each of the seven contests were processed into 2,000 feet of color film.

Edited into 900-Foot Reels

Film by film, each series was then rushed back across the nation's capitol to Byron Motion Pictures' plant on Wisconsin Avenue in Georgetown where a team of technicians and editors from Blair Motion Pictures edited the games down to 900 feet each. The edited film was then timed and printed by a special team of Byron technicians and whisked back to Eastman for processing . . . back to Byron for final editing and on to the airport for shipment to television stations in 13 National Football League cities where fans saw their teams in action on Wednesday night.

Sabol estimates that the 14-week operation will cost \$450,000 in film stock, production, rights and transportation alone. In addition, Blair will produce half-hour color and end-of-season highlight films for 10 of the teams and a color film on the NFL World Championship Play-Off Game. •

* * *

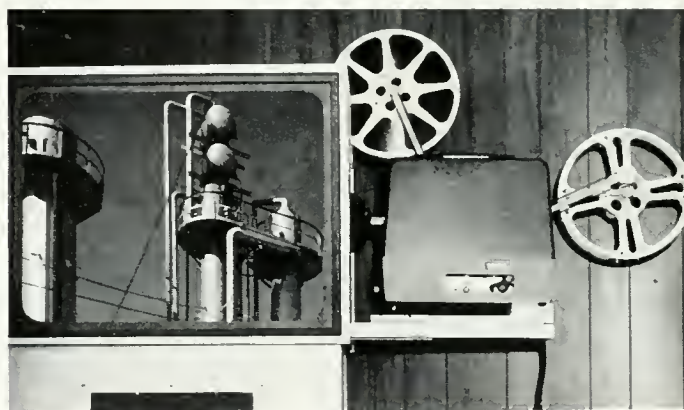
INFORMATION EXPLOSION:

(CONTINUED FROM PAGE 38)

was provided by a human orchestra as well as an electronic one.

The Information Explosion was directed with strength and clarity by Seymour J. Weissman, who punctuated this telling message with a brief episode at the conclusion of the picture, in which our chief computer technician turns his back on the whirling machine and breaks its main power cable. He swings around in his chair and gloats: "I just wanted to show you who's boss."

The film is available for rental or outright print purchase from Association Films' offices. •



You can improve immediately the effectiveness of audio-visual instruction with this new aid from Audio Visual Research, Inc.

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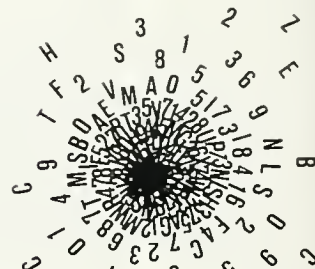
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BUSINESS SCREEN EXECUTIVE

NEWS OF STAFF APPOINTMENTS AND A-V INDUSTRY DEVELOPMENTS

Troup Heads Eastern Sales for Acme Labs in New York

Robert C. Troup has been appointed vice-president, sales for the new East Coast offices of Acme Film Laboratories, recently opened at 400 Madison Avenue in New York City (Murray Hill 2-4100). The appointment was



Robert C. Troup

announced by Acme general manager Mel Sawelson of the Hollywood-based firm.

Acme maintains complete processing facilities at their headquarters' location. Mr. Sawelson noted, "Mr. Troup's eastern clientele will receive our usual in-by-

nine, out-by-five service with jobs getting back the same night for the next day delivery in the East."

A graduate of the University of Illinois and former Marine Corps captain, Troup came to Acme from VHF-Reeves, was previously associated with CBS-TV Production Sales and International Media, Inc. He resides in New Canaan, Conn., with his wife and son and is well known in tennis circles.

* * *

Webb Now Executive Producer at F. K. Rockett Productions

Stanton Webb has replaced Jack Hennessy as executive producer at F. K. Rockett Productions, 729 Seward Street, in Hollywood. Announcement of the move was made by company president A. J. Sowers.

Other appointments include the addition of Ken Bennett and Colin Mackenzie to the creative staff and Ron Sexton to the post of production coordinator.

* * *

New Executive Posts at Argus for Dick Levin, Merritt Flom

Richard D. Levin has been appointed director of advertising, sales promotion and public relations for Argus, Inc., Chicago, manufacturer of cameras and projectors. Merritt C. Flom, former customer relations manager, has been promoted to sales promotion manager.

* * *

Ralph Sogge Joins Behrend's as Quality Control Director

New director of quality control and applications engineering for Behrend's, Inc., Chicago, is Ralph Sogge. He is the former manager of marketing at Magnasyn Corp., North Hollywood, Calif. Prior to this post, Sogge was film specialist and engineering supervisor of the Audio-Visual Center of Purdue University, where he also designed the university's film production facilities.

Sogge studied cinema at the University of Southern California and until recently was co-chairman and secretary of the Los Angeles chapter of the Audio Engineering Society. His campus positions include that of chief engineer, photographic productions at the University of Nebraska.

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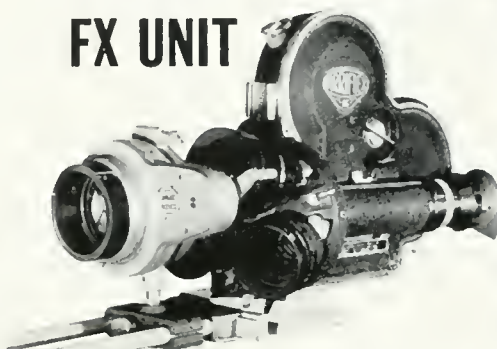
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Niles v. p. Charles Ticho

C. J. Ticho Vice-President of Niles Communications Centers

The general manager of the New York studio of Fred A. Niles Communications Centers, Inc., Charles J. Ticho, has been named a vice-president of the national communications company.

Ticho has won numerous awards as a director. Among his recent achievements, he directed the 360-degree motion picture produced by the Niles organization for the New York World's Fair exhibit of the Port of New York Authority.

President Fred Niles noted that Ticho has been with this company since 1956, when he became an assistant director in New York. He had earlier been associated with Niles in 1950 when he served as assistant director on the television series, *Old American Barn Dance*.

A graduate of the Illinois Institute of Technology, Ticho spent the period from 1953-1956 producing motion pictures abroad, primarily in Israel. There he worked on such feature films as *Hill 24 Does Not Answer* and *Every Mile a Stone*, as well as numerous short subjects.

Technicolor Officers Become Directors of Eversharp, Inc.

President Melvin H. Jacobs and executive vice-president Edward E. Ettinger of the Technicolor Corporation have been elected to the board of directors of Eversharp, Inc., parent firm of the Schick Safety Razor Company.

The announcement was made in mid-September by board chairman Patrick J. Frawley.

BUSINESS SCREEN EXECUTIVE

NEWS OF STAFF APPOINTMENTS AND A-V INDUSTRY DEVELOPMENTS

Perham Heads Bay Area Sales of the Better Selling Bureau

Marshall Perham, recently retired Lieut. Colonel, U. S. Army (after 20 years of service), has been appointed audio-visual consultant and sales director in the San Francisco Bay area for the Better Selling Bureau, Los Angeles' based audio-visual communications firm.

BSB president Dick Westen, in confirming the appointment last month, noted, "Marshall Perham's most recent assignment as director of audio-visual communications for eight states of the Sixth

Army, with headquarters at the Presidio, enables him to bring professional knowledge of inter-organizational communications that will be of great value to industry in applying new developments in audio-visuals to recruiting and training manpower and in selling."

Wagner Joins VPI Industrial Staff as Production Manager

A former Broadway stage manager, George Wagner, is the new production chief for VPI Industrial Productions, Inc. He will manage both industrial shows and

films. Prior to joining VPI, Wagner worked with Wilding, Inc. and at McCann-Erickson, Inc. as a production manager and production supervisor, respectively.

* * *

Burt Grodin Named President of ABC Camera Corp., N. Y.

Burton Grodin has joined ABC Camera Corporation, new professional motion picture equipment rental and sales organization at 352 W. 44th St., New York City.

Mr. Grodin has been in the photographic industry for 18 years, and was formerly a sales executive at Camera Equipment Company and at Camera Service Center. He is now president of the new company.

ABC will offer personalized rental and maintenance service to motion picture producers, including a deferred payment plan.

A fully-equipped machine shop and electronic engineering lab will operate on the premises under Max Blaine, former partner of Cine 60 Co. Among the new items of equipment to be offered will be a 400 ft. Auricon conversion. The new company is franchising selected audio-visual dealers nationwide as rental agents for professional motion picture equipment under the ABC label.

* * *

Science Research Associates Name Lewis as A-V Director

Science Research Associates, Inc., subsidiary of International Business Machines Corporation, has named Stephen Lewis as director of audio-visual materials. He will be responsible for the production and development of motion pictures, filmstrips, records and other audio-visual materials used with SRA learning systems in reading, mathematics, science, social studies and language arts.

The appointment was announced last month by Lawrence V. Willey, Jr., vice-president and executive editor of the company's Materials of Instruction Division. Lewis was formerly editor in the text-film division at McGraw-Hill Book Company and previously worked at Encyclopaedia Britannica Films and at Screen Gems.

He received his BA degree in English literature from Harvard University and spent a year in graduate study at Columbia. He also received a certificate from Centro Sperimentale di Cinematografia in Rome, Italy.



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Sound filmstrips, 8mm and 16mm, magnetic tape, 1/4 inch, 1/2 inch, 3/4 inch, 1 inch, 2 inch, 3 inch, 4 inch, 5 inch, 6 inch, 8 inch, 10 inch, 12 inch, 14 inch, 16 inch, 18 inch, 20 inch, 22 inch, 24 inch, 26 inch, 28 inch, 30 inch, 32 inch, 34 inch, 36 inch, 38 inch, 40 inch, 42 inch, 44 inch, 46 inch, 48 inch, 50 inch, 52 inch, 54 inch, 56 inch, 58 inch, 60 inch, 62 inch, 64 inch, 66 inch, 68 inch, 70 inch, 72 inch, 74 inch, 76 inch, 78 inch, 80 inch, 82 inch, 84 inch, 86 inch, 88 inch, 90 inch, 92 inch, 94 inch, 96 inch, 98 inch, 100 inch, 102 inch, 104 inch, 106 inch, 108 inch, 110 inch, 112 inch, 114 inch, 116 inch, 118 inch, 120 inch, 122 inch, 124 inch, 126 inch, 128 inch, 130 inch, 132 inch, 134 inch, 136 inch, 138 inch, 140 inch, 142 inch, 144 inch, 146 inch, 148 inch, 150 inch, 152 inch, 154 inch, 156 inch, 158 inch, 160 inch, 162 inch, 164 inch, 166 inch, 168 inch, 170 inch, 172 inch, 174 inch, 176 inch, 178 inch, 180 inch, 182 inch, 184 inch, 186 inch, 188 inch, 190 inch, 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Barbre's Jerry McGuire

McGuire to Direct Sales at Barbre Productions, Denver

✧ Jerry McGuire has joined the staff of Thos. J. Barbre Productions, Denver, Colorado, where he will manage sales, advertising and customer relations. A Denver advertising man and free lance writer, McGuire is a native of that city and attended the University of Colorado.

His advertising experience, with agencies and as a free lance writer, has included work for more than 60 consumer and industrial advertisers in the Rocky Mountain region. Just prior to his current assignment, McGuire was assistant advertising manager at Coors Porcelain Company, Golden, Colorado.

Name Barwick as Manager of Instructional Materials Division

John H. Barwick has been named Manager of the Association Instructional Materials Division of Association Films.

Mr. Barwick, 39, joined Association Films in 1963 as a consultant on educational film techniques. He previously had been associated with the U. S. Information Agency, and directed the U. S. government's film program in Austria.

After leaving the government in 1953, Mr. Barwick worked as Director of Sales Development for Seminar, Inc., specializing in the



John H. Barwick

design and development of training programs for business and industry with emphasis on the use of student participation techniques, single concept films, "films that talk back" and programmed learning.

* * *

Wolcott is Now Sole Owner of The Animators, Pittsburgh

✧ Robert Wolcott has assumed sole ownership of The Animators, Pittsburgh's only motion picture animation company. His brother, William Wolcott, has returned to the Pennsylvania city to become sales manager; Carol Heuber is remaining with the firm as production assistant and office manager.

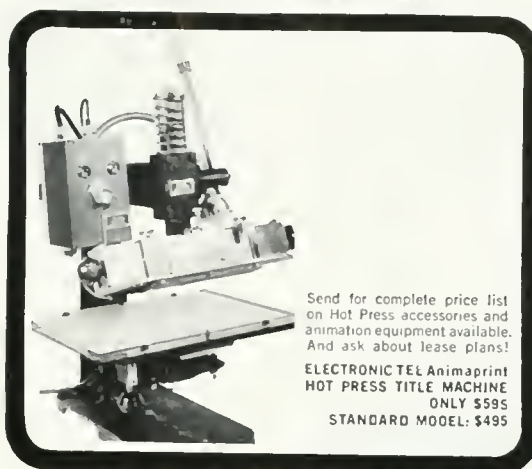
The studio is located at 1104 Keenan Building in Pittsburgh.

* * *

David Mayerovitch to Script Department at Crawley Films

✧ The man who wrote the book and lyrics for four musical comedies satirizing Canadian politics and society (staged by the McGill Red & White Revue) has joined the script department of Crawley Films, Ltd., Ottawa, Canada. Mayerovitch was formerly a copywriter at Cockfield Brown.

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Shown is the 8 ft. electrically operated Da-Lite Electrol® projection screen installed recently in a conference room in the Apollo Support Department of General Electric's Daytona Beach plant.

For important conferences, the Da-Lite projection screen at General Electric plays a useful role. Out of sight when not in use, the electrically operated screen lowers automatically at the touch of a button. Superb reproduction of projected pictures on Da-Lite's unique White Magic II® Chemi-Cote® glass beaded surface is further assurance of effective visual presentations.

Experts in the audio-visual field recommend the Da-Lite Electrol for unsurpassed performance. Electrols have been giving trouble-free service for over 26 years.

Da-Lite Electrol screens are available in a wide selection of sizes to fit your needs. They can be recessed in the ceiling or installed on wall or ceiling. Choose a Da-Lite screen—get the *Big Difference*—and the difference costs you nothing.

Write for specifications, prices and name of nearest franchised Audio-Visual dealer.

Da-Lite Screen Company, Inc., Warsaw, Indiana

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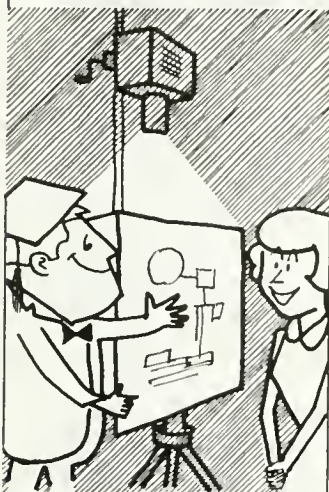
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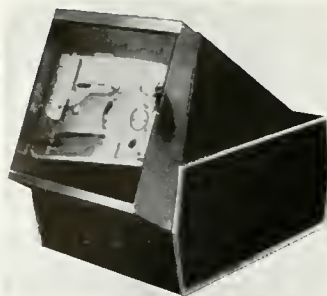
He'll show you the ways it can be used best to aid in presenting your programs. His knowledge, training and instructions are yours for the asking.

When making your next A-V purchase, make sure you get full value — professional training and instruction—as well as high quality equipment.

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National Audio-Visual Association, Inc.
1201 Spring Street, Fairfax, Virginia



Roto Slide Continuous Projector

Self-Contained "Roto Show" Projects Up to 100 Slides

☆ Rear-projection of color slides for continuous showing in counter or window displays, product demonstration, etc. is the function of "Roto Show" a new self-contained projection with a 14" x 14" rear-screen surface. Made by Sawyer's Photographic Products of Chicago, the machine is being marketed by the H. A. Bohm Company.

The Roto Show has 100-slide capacity for continuous operation and automatic cycle repetition. Cycle sequences of 100, 50, 25, 20, 10 or 5 different 2"x2" standard slides are possible. A built-in auto timer permits interval changes of from six seconds to one minute per slide. Lamp life is said to be up to 200 hours.

There is also provision for sound attachment thru a built-in 4" x 6" speaker which may be connected to tape reproducer or PA system. List price is \$350; weight 31 lbs; screen folds away when not in use. Write New Products Desk, c/o BUSINESS SCREEN, 7064 Sheridan Rd., Chicago, Ill. 60626 for further details.

* * *

RCA Has New Line of Audio Equipment for Professionals

☆ A new line of professional audio equipment for recording studios and other users requiring high-quality sound reproduction has been announced by the RCA Broadcast and Communications Products Division. Several of the products were developed in RCA's audio laboratories at Princeton, N. J.

Typical of the newly-developed items is an audio delay line which duplicates by electronic means the time-lag occurring in sound waves as they travel from the point of origin. The effect, in an auditorium sound system installation, is an immediate "person-to-person" sound wherever the listener is seated.

Another new product, a synthetic reverberator, provides a

a-v equipment trade fair

NEW PRODUCTS & ACCESSORIES FOR PRODUCTION AND PROJECTION

compact, effective electronic substitute for the conventional sound reverberation chamber. The device creates the illusion of rich "concert-hall" sound when used with amplification systems in small studios.

* * *

Arriflex-35 Model II-C Now

Available from Arriflex Corp.

☆ Arrival of the new Arriflex-35 Model II C has been announced by the Arriflex Corporation of America. The camera features a new, completely re-designed optical reflex viewing system. Innovations and improvements are said



Technicolor Model 600 in Action

Technicolor Shows Model 600, New "Instant" Rear Projector

☆ A new rear-projection Model 600 cartridge-loading 8mm "Instant" Technicolor silent motion picture projector has been announced by the Technicolor Corporation. Designed for instructional and industrial application, the new projector operates on an improved system of rear-projection.

A wholly new mirror and lens system which "offers substantially brighter projection," is used in the Model 600, perfected in Technicolor's research facilities at Costa Mesa, California. The basic concept was developed, refined and tested in a two-year program using the research model 800E.

No room darkening is required for its use; the cartridge containing the 8mm silent color (or b&w) film may be loaded to show the image on the integral screen within seconds.

During the experimental program, the company worked with film producers to obtain suitable subjects and format. Today, some 38 producing companies are offering more than 700 "single-concept" 8 mm subjects for this cartridge-load equipment.

Below: Close-up of the Model 600 shows controls, large rear screen.



Arriflex-35 Model II-C features a new optical reflex viewing system.

to result in a "much brighter and clearer finder image with greater versatility and operating convenience."

The finder has been enlarged to show the full field for Cinema-Scope (.735" x .868") aperture. The eyepiece is a new, detachable unit which can be interchanged with special eyepieces; also permits use of the Arriflex Periscope Finder.

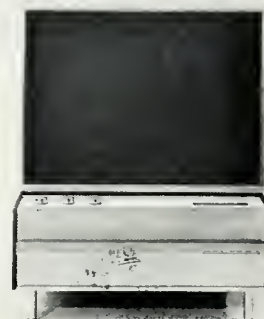
Stray light is blocked from the finder by a new closure mechanism. This can be replaced by an anamorphic lens element to "un-squeeze" the finder image formed by anamorphic objectives. The camera, when thus equipped by the factory, provides accurate viewing selectively with both spherical and anamorphic lenses.

Several models are available. A complete description of the new Model II C is available from Arriflex Corp. of America, 257 Park Avenue South, New York, N. Y. 10010.

* * *

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☆ Want information on the latest in a-v equipment? Drop a line to our New Products Desk at the Chicago office of BUSINESS SCREEN.



Five New Motion Picture Films introduced by Eastman Kodak

Four new types of motion picture films have been announced by the Eastman Kodak Company. They are said to offer greater range and ease under various operating conditions.

The films include: (1) Eastman Reversal Color Print Film, Type 7387, 16mm, with superior color reproduction, especially in greens and reds, improved sharpness, somewhat finer grain and higher speed; and,

(2) Eastman 4X Panchromatic Negative Film, Types 5224 7224, 35mm and 16mm. This will permit cameramen to shoot under extremely adverse lighting situations. With twice the speed of the Eastman Tri-X Panchromatic Film which it succeeds, the new stock has value for news and industrial cameramen and for night shots.

(3) Eastman Fine Grain Duplicating Positive Film, Types 5366 7366, 35mm and 16mm, is faster than present fine grain duplicating positive films and makes possible a fourfold increase in printing speed, without a resulting increase in granularity. Scene information can be placed more easily than with earlier types. The film can be processed at high temperatures.

(4) Eastman XT Panchromatic Negative Film, Types 5220 7220, 35mm and 16mm, has special value for exterior motion picture work. This film is said to provide extremely fine grain and sharpness for outside shooting or for other situations where the inherent light level is high. It has approximately one-third the speed of Eastman Plus-X Panchromatic Negative, Types 4231 and 7231.

While the new Eastman 4X Pan

will extend available speed range on the high side, Eastman XT Pan will extend the speed range on the low side. Color sensitivity and filter factors for XT Pan are about the same as those for other Eastman negative films.

Kodak has also noted the introduction of a fifth new film: 16mm fine grain release positive, intended to provide a print film which takes a maximum advantage of the improved characteristics of the company's new camera negative (XT Panchromatic Negative, Type 7220) noted above.

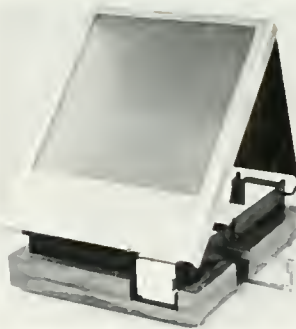
* * *

Select HPI Slide Theater for Triennale Design Exhibition

The HPI 10-Square Slide Theater has been selected for display at the world-famous Triennale design exhibition in Milan, Italy. This represents the third time that the HPI 10-Square has been selected as an outstanding design in the past year. Previously, the Museum of Modern Art in New York selected it for display in the permanent design collection. Last December, Industrial Design magazine selected it as an outstanding design of 1963 in its field.

The Triennale is one of the most widely-attended and influential design exhibitions in the world. It is the international showcase of new developments in decorative and industrial arts. Products to be exhibited at the Triennale were selected from a vast number of entries by a distinguished jury composed of many outstanding designers in the U. S.

The HPI 10-Square Slide Theater was designed in 1963 by Eugene Martinez, one of the founders of Hudson Photographic Indust-



HPI 10-Square Slide Theater

ries and head of its design and marketing departments. He is a graduate of Cooper Union and prior to HPI designed display and packaging materials.

The HPI 10-Square Slide Theater is a desk top slide projector with built-in screen that accepts 2 by 2 slides in any type of mount. It features a chrome steel top and hand-rubbed walnut base. Its selling price is \$99.50. It is being used as a selling tool by many American business concerns, as well as an instrument for viewing 2 by 2 slides in schools, museums, government agencies and in the home.

* * *

Offer New Filing System for 8mm "Single Concept" Films

Meeting a growing need for proper storage of the new 8mm "single-concept" film cartridges (for Technicolor "Instant" projectors, etc.) is a new filing cabinet with indexed compartments announced by the Jack C. Coffey Co., Inc., North Chicago, Ill.

Cartridges are numbered for proper placement in the filing drawer; the librarian's master index on film subjects is similarly numbered for quick reference.

* * *

Two New "Studio One" Lamps Introduced by Westinghouse

Two new "Studio One" lamps of the sealed beam type have been introduced by the Lamp Division of Westinghouse for indoor motion picture lighting. A unique dichroic coating on the lens, which changes color temperature of the light produced makes these new FAP and FBN lamps satisfactory for indoor shooting with daylight film.

These Studio One blue filter lamps contain an exclusive collector grid which gathers the oxidized tungsten, minimizing lamp blackening and prolonging life of the bulb. The lamps are rated at 650 watts and have an average eight-hour life.

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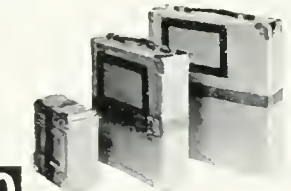
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New San Francisco Studios to House Fraser Productions

☆ Establishment of new studio headquarters and extensive remodeling by Fraser Productions, San Francisco motion picture studio, has been announced by the company's president and creative director, Thomas H. Fraser.

Formerly located in the Columbus Tower, Fraser Productions now occupies the entire top floor of the McGuire Building at 38 Hotaling Place in historic Jackson Square.

The colorful quarters that now house Fraser are held on long-term lease, located in one of the few buildings in downtown San Francisco to survive the 1906 Fire-Earthquake. Popular addresses for advertising agencies, art services, wholesale interior decorating shops and other creative services are found in this recently restored business district of San Francisco—Jackson Square.

Extensive electrical, sound-proofing, ventilating, fire protection and other construction work was required to transform what had remained essentially the same turn-of-the-century shell into a modern film producing facility. The building once housed the stables, hayloft and delivery carriages for Wells Fargo Express and Zellerbach Paper Company. Architectural features of the building include twelve-foot ceilings, massive iron shutters on windows and a private passenger elevator equipped with a settee. •

* * *

VPI of Illinois Takes Over the Ray-Eye Studios in Chicago

☆ Video Pictures, Inc. has acquired the facilities of Ray-Eye Productions in Evanston, Ill. (Chicago suburb) and has formed VPI of Illinois, Inc., according to George Tompkins, president of the New York and Los Angeles-based production company.

Fred Olsen will head the Chicago operation, which includes complete video tape and film production facilities and studios. The company will concentrate on the production of television commercials but will also produce syndicated shows including *Builders' Showcase*, half-hour taped program focusing on do-it-yourself-home improvements. •

* * *

DuPont Building in Dallas

☆ A new one-story building on Commonwealth Blvd. in Dallas will house sales offices and serve

along production lines

as the southwestern distribution center for DuPont photographic products. Completion is expected by mid-December. •

* * *

Sid Solow Begins 18th Year as Lecturer on Cinema at USC

☆ Sidney P. Solow, vice-president and general manager of Consolidated Film Industries, has begun his 18th year as an instructor at the University of Southern California.

This past month his course, Motion Picture Processing, again became part of the regular curriculum of the Department of Cinema at USC. It includes History of Photography, Theory of Photographic Process, Sensitometry, Color Theory and Motion Picture Laboratory Practices. •

Fairchild A-V Sales, Service to Midwest Visual Equipment

☆ Nat Myers, director of communications products and services, Industrial Products Division of Fairchild Camera and Instrument Corp., has announced the appointment of Midwest Visual Equipment Co. as a stocking/service dealer to handle that company's audio-visual line in the Chicago area.

Midwest will market Fairchild's complete line of audio-visual equipment, including the AV-400 8mm rear-screen projector, the Mark IV rear-screen projector with its auto-loading 8mm Movie-Pak cartridge and the Mark V automatic front screen projector.

Robert Hiller is principal of the firm, located at 3516 West Devon

Avenue and at 27 No. Franklin Street in Chicago. Northside office phone is IRving 8-9820 and the Loop number is ANdover 3-3855. •

* * *

Aetna Is Sending Safety Spots to Over 600 Television Stations

☆ A 60-second television film warning against home accident hazards is currently being distributed by the Aetna Life Affiliated Companies to more than 600 television stations.

The film is the second of four to be made available by the Aetna Life companies to television stations this year as part of the companies' public service program. It points out that falls, leading cause of fatalities in the home, can largely be prevented by taking simple safety precautions.

A film dealing with the prevention of car thefts was released earlier this year and two spots on skiing safety are scheduled for distribution in November to television stations in Northern states.

The 1964 releases bring to 22 the total of one-minute television messages produced and distributed by the Aetna Life companies since their television public service program was initiated nine years ago.

Subjects have included Christmas tree safety, boating, mouth-to-mouth resuscitations, hunting, swimming and driving. A driving safety short released in 1963, titled *Drinking and Driving*, has won six awards from various motion picture organizations.

In addition, a number of longer motion pictures on safety subjects produced by the Aetna Life companies have been distributed to television stations. In 1963, an estimated 25 million persons viewed 12 of the companies' films on television. Ranging in length from eight to 27 minutes, the films illustrate safety aspects of such subjects as driving, skiing, boating, Scuba diving and home fires. •

* * *

CFI Begins a Ninth Season of Popular Monthly Film Clinics

☆ Consolidated Film Industries, of Hollywood, has announced another series of monthly "Film Clinics" for West Coast film users.

Each program covers an entire afternoon, includes a 90-minute lecture, projection demonstration and tour of CFI facilities. Reservations can be made through Jack M. Goetz at lab headquarters. •

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Show Proper School Lunch in 'Starvation Without Hunger'

More than 500 California school children and adults cooperated in filming the documentary story of the school lunch program in that state, told in a new 13½-minute color motion picture titled, *Starvation Without Hunger*. The film was produced for the Dairy Council of California by Chapman 5 Productions, Inc., Burbank, California film maker.

Key idea in the picture is to inform parents of the finding of scientists that children study better when they're nourished properly. Scientists express alarm over the poor dietary habits which teen-age girls, especially, have developed. Correction is urgent, they and nutritional experts feel, because of this relationship of diet to school capability and also because girls are marrying younger and will face motherhood inadequately prepared.

The school lunch program in California was designed to insure each child a full third of essential daily nutritional requirements. The cost of a nutritionally-balanced lunch is actually less than a sack lunch of equal nutritional value, augmented by the same amount of

milk as that provided with the state's model lunch menu.

Premiere showing of the new picture was held in Portland, Oregon last month at the national meeting of the American School Food Service Association. Dairy Council manager W. B. Woodburn reported an enthusiastic reception.

The film was written by Sidney A. Mandel and directed by James H. Flint. It was filmed on location at schools in Santa Fe Springs and Burbank with Wayne Mitchell behind the camera. Sound work was handled by George Wickham, Jr., manager of the Film Production Center in Burbank. Color prints were by Consolidated Film Industries, Inc.

Starvation Without Hunger has been recommended for statewide showings to PTA and other adult groups. Requests for prints from out-of-state groups have been numerous, according to the Dairy Council of California.

* * *

Production Services' Guide Featured in Our Next Edition

Issue Seven of BUSINESS SCREEN will feature the Annual Buyer's Guide to Film Production Services and Production Equipment.

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Mr. O. B. Marble, Director of Marketing Communications, and I premiered the film for Mr. Cheikh Fal, President of Air Afrique, last month in Paris. Mr. Fal's comments were very enthusiastic on the French version of the film. I would like to add my kudos, realizing this was not just an everyday type job for many of the African pronunciations seem to be impossible. The delivery and quality of Mr. Morsac's voice greatly added to the presentation of the film. A Job Well Done!

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 mentary World Vision. **THEATRICAL:** In pro-
 duction: The Faces of Love, Dream of Paradise.

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 Andre Fournier, Secretary, Production Manager

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 1 x 56, recording studio, four editing rooms,
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MOTION PICTURES: Dimensions Lumineuse (Hy-
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 Party), The Little Seals of the Banquise (S.P.-
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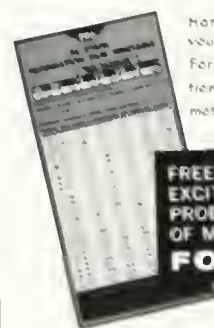
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THE ASPEN FILM CONFERENCE was born a year ago under the sponsorship of the Aspen Institute for Humanistic Studies. It was apparent at the time that American film makers had no forum in which each could have an equal voice; the film community had long been divided into separate camps, loosely designated as "industrial," "educational," "television," "Hollywood," and so forth.

The Aspen Institute undertook to provide a meeting ground for the discussion of concepts and problems common to all film makers and their audiences. The setting in Aspen, Colorado — world famous as a ski resort — is ideal for the airing of arguments and ideas and the Paepke Auditorium, the seminar building, and the grounds were designed specifically to accommodate such discussions.

"Young American Film Makers"

The second annual Aspen Film Conference, September 3 through September 8, examined "The Young American Film Maker and his Contemporaries." Program director Robert Murray assembled an outstanding group of speakers to discuss the challenges which face young men and women seeking opportunities in film.

Among the speakers representing creative talents from Hollywood were director Lewis Milestone (*All Quiet on the Western Front*), writer Abby Mann (*Judgment at Nuremberg*), director Jack Garfein (*The Strange One* and *Something Wild*), actress Carroll Baker (Mrs. Jack Garfein), and radio and screen writer Norman Corwin, who delivered the keynote address.

Cites "Senseless Vices"

In his opening speech, Mr. Corwin addressed himself primarily to "the Hollywood establishment," attacking such "senseless vices" as "an outmoded star system, outlandish prodigality, and a reluctance to encourage new talent." The challenge of this address set the tone of the conference, which concerned itself in the main with the problem young film makers face in gaining experience and, ultimately, in seeking financial backing and distribution for their efforts.

Critical and historical viewpoints were presented by critic Arthur Knight and Richard Dyer MacCann, writer and lecturer on motion pictures.

Mr. McCann was the first speaker to touch upon the im-

FILM MAKERS SHARE CONCEPTS AT THIS FORUM

Aspen's Second Film Conference

as Reported by Film Writer Stan Phillips

portance of educational, industrial, and non-theatrical films as a training ground for young film makers. In previous years, television provided apprenticeship for many young people who have since moved into theatrical film making.

He stressed that many more opportunities exist *outside* entertainment motion pictures and that talents in these fields deserve equal attention and encouragement.

The question of government subsidy of the film industry, similar to plans offered abroad, was debated, and there was general agreement that film makers would not accept any form of subsidy which restricted their freedom in the selection and treatment of subjects.

New Talent for U.S. Films

George Stevens, Jr., Director of Motion Picture Services of the U. S. Information Agency (now on leave), explained the role of the USIA in the training and sponsorship of new talent for the production of government documentary films.

Last year the USIA produced 300 newsreels and 300 information and training films for distribution in 110 nations abroad, making the agency the largest producer of "non-theatrical" fare in America.

Mr. Stevens has been instrumental in encouraging young film makers; and by "young" he does not mean inexperienced or amateur, for his film program is under constant scrutiny by Congress, and his record of successes is enviable. Films made under the USIA program have been well received and acclaimed by vast audiences abroad, proof enough that young American film makers *can* and *do* say things of importance when



Arthur Knight addresses conference, Robert Hughes is at right.

given the opportunity to channel their talents.

James Blue and Charles Guggenheim, two film makers who have worked for USIA, were present at the Conference and attested to the freedom which Mr. Stevens' policy permits in producing films for the agency. One of Blue's films for the USIA, *The March*, was screened; it was an exceedingly well made, moving report on the civil rights demonstration in Washington in August, 1963.

Speaks on Sponsored Films

Charles Guggenheim (president, Guggenheim Productions, St. Louis) was alone in representing the position of the "industrial" film producer at the Conference. While Hollywood's talents must ultimately answer to the "front office," and government agencies to Congress, the industrial film maker is responsible to the sponsor.

Even so, Guggenheim stated, "I've never made a film I didn't want to make," which is to say that a choice always lies with the

film maker; he must approach his subject — whatever its source or purpose — with integrity and a belief in its message.

A proof of this statement was seen in Mr. Guggenheim's *Children Without*, produced for the National Education Association, which powerfully expressed the problem of educating underprivileged children in large cities.

Other young film makers whose work was screened at the Conference include Robert Hughes and Albert and David Maysles. Hughes produced and directed *Robert Frost: A Lover's Quarrel with the World*, which won the Academy Award for the best documentary last year.

The Maysles brothers' *Showman*, a study of producer Joe Levine, and *What's Happening! The Beatles in the U. S. A.*, represented a new direction in documentary film production, the "direct cinema," or "cinema verite," which seeks the undirected responses of people before the camera.

Screenings of student films from UCLA, arranged by Gary Essert, demonstrated that colleges and universities are providing crops of important new talents which will one day make their marks in the film community.

These brief highlights by no means cover the depth and scope of the Conference. Enrichment to the discussions was given by "outsiders," commentators on the film scene from other disciplines. Among the more vocal were psychiatrist Dr. Karl Menninger, cartoonist Robert Osborn, and educator Dean John Burchard, each of whom repeatedly emphasized the power of the film medium and the responsibility of film makers to their audiences.

Essence of "the Aspen Idea"

What is the meaning of the Aspen Film Conference to the readers of BUSINESS SCREEN?

Simply this: it is the only forum in America where the voices of all people concerned with film in its many aspects can be heard.

The problems of economics and distribution may vary, but the methods and — most important — the audiences are the same for the film maker, whether he is working in Hollywood, television, the government, or the sponsored film. Problems common to all these fields can be aired and discussed without the usual "blind spots" encountered when specialists confer among themselves. This is the essence of "the Aspen Idea." •

The Aspen Film Conference was held in this modern Seminar Building.

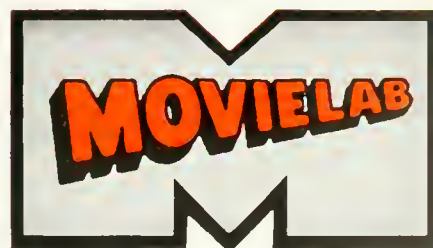


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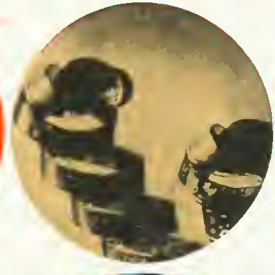
The importance of tire quality is a story that's recorded in long black skid marks on streets and expressways across the country. But The General Tire & Rubber Company felt that too few car owners knew or heeded the moral of the story. So the company asked Jam Handy to dramatize the superior stopping ability of their General Dual 90 tires. The resulting 8½-minute film is, literally and figuratively, a gripping story. Called "Split Second," it points up the fact that many accidents could be avoided if the tires involved would stop the car even so much as a fraction of a second sooner. Dealers report getting a lot of mileage out of the film, as a point-of-purchase sales aid. To help accomplish similar results for you, all we'd need would be your specific message and your specific audience—employees, dealers, customers or the general public. Just ask help from **THE JAM HANDY ORGANIZATION**

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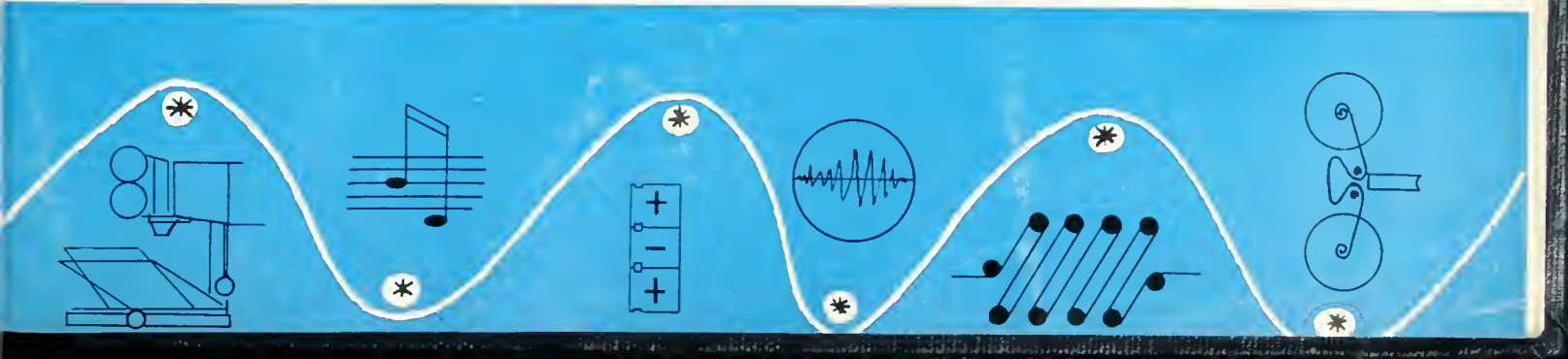
BUSINESS SCREEN

MAGAZINE • NUMBER 7 • VOLUME 25 • 1964

UNIVERSITY MICROFILMS
SERIALS ACQUISITION DIV.
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The Annual Buyer's Guide to Film Production Services



The Case For Modern

120 tons of paper and what have you got?

It's just a mile-high stack of blank paper—one year's supply of raw material—until Modern's promotion department converts it to effective, resultful campaigns for sponsored films. The 20,000,000 promotion pieces distributed annually by Modern are precisely timed and spaced to get maximum results for each of the sponsored films we circulate. This aggressive and consistent program of creative promotion, and our unparalleled facilities for producing it, are among the reasons why Modern is the leader in sponsored film distribution. For a free sample portfolio of creative film promotions contact Modern through any of our sales offices.



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CommuniCam

another Business Communications product from Wilding



CommuniCam panel being filmed for Imperial Oil of Canada was part of Imperial's 1964 Dealer Service Program, developed and produced by Wilding.

How a unique film panel technique motivates men to accept ideas

The Problem. How to get men to accept new ideas, or to improve their on-the-job performance is a problem faced by most organizations.

The Wilding Answer. Bring together the best men from the field. Get them to talk about how they have used a new idea, or a new product, or how they do their jobs. Add a skilled moderator to guide the discussion, and put it on film. Then show the film to your people. It will spark discussion on how the experts' experiences can be applied to local problems.

Effective Way to Teach Success. This relatively inexpensive film panel technique is called CommuniCam, and it is probably the most effective way to teach success. The dis-

cussions are believable because the panelists are talking about experiences of their own. They do not echo "the management line." Men accept what their counterparts say and easily understand the message.

Used Successfully. CommuniCam was developed by Wilding and has been used successfully by many Wilding clients, such as Imperial Oil, Ford, DuPont, Republic Steel, Seagrams and many more.

Consult Wilding. If you'd like more information about CommuniCam, contact our nearest office for a free booklet. Or ask to see a Wilding representative. He'll show you sample programs and discuss your particular needs.

A communications agency specializing in marketing and promotion

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CHICAGO TO GENERAL HOLLYWOOD	221	MINUTES
CLEVELAND TO GENERAL HOLLYWOOD	249	MINUTES
DALLAS TO GENERAL HOLLYWOOD	164	MINUTES
DENVER TO GENERAL HOLLYWOOD	118	MINUTES
DETROIT TO GENERAL HOLLYWOOD	258	MINUTES
HONOLULU TO GENERAL HOLLYWOOD	310	MINUTES
HOUSTON TO GENERAL HOLLYWOOD	170	MINUTES
KANSAS CITY TO GENERAL HOLLYWOOD	173	MINUTES
MANILA TO GENERAL HOLLYWOOD	1140	MINUTES
MELBOURNE TO GENERAL HOLLYWOOD	1140	MINUTES
MEXICO CITY TO GENERAL HOLLYWOOD	188	MINUTES
MINNEAPOLIS TO GENERAL HOLLYWOOD	215	MINUTES
NEW ORLEANS TO GENERAL HOLLYWOOD	211	MINUTES
NEW YORK CITY TO GENERAL HOLLYWOOD	308	MINUTES
PHILADELPHIA TO GENERAL HOLLYWOOD	294	MINUTES
PHOENIX TO GENERAL HOLLYWOOD	60	MINUTES
PITTSBURGH TO GENERAL HOLLYWOOD	355	MINUTES
PORTLAND TO GENERAL HOLLYWOOD	116	MINUTES
SALT LAKE CITY TO GENERAL HOLLYWOOD	87	MINUTES
SAN FRANCISCO TO GENERAL HOLLYWOOD	58	MINUTES
SEATTLE TO GENERAL HOLLYWOOD	130	MINUTES
ST. LOUIS TO GENERAL HOLLYWOOD	203	MINUTES
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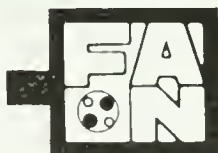
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BUSINESS SCREEN

THE BUSINESS MAGAZINE OF AUDIO AND VISUAL COMMUNICATION
AND JOURNAL OF THE INDUSTRY FILM PRODUCERS ASSOCIATION

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right off the newsreel

Du Art Labs, N. Y. to Handle U. S. Government Print Sales

Print sales of approximately 5,000 titles of United States Government films will be handled by Du Art Film Laboratories, Inc., 245 West 55th Street, New York City. Irwin Young, Du Art president, has announced that his company has been licensed by the General Services Administration to make available for sale to schools, public and private libraries, industry, health groups, etc., official U. S. films.

Covering such subject areas as agriculture, aviation, electricity and electronics, health, languages, safety, social studies, science and vocational training, these films were produced by many U. S. agencies and departments, including the Public Health Service, Department of Defense, Department of Health, Education and Welfare, Department of Agriculture, Veterans Administration, the U. S. Information Agency, and the State Department. All prints are available at nominal rates.

* * *

Entries Being Accepted for 1965 Safety Film Competition

The National Committee on Films for Safety which will host its 22nd annual awards program for outstanding safety films next year, has announced that the entry lists are now open for eligible 1964 productions.

Contest categories for the 1965 awards program include Occupational, Traffic and Transportation, Home and General Safety for 16mm motion pictures and sound slidefilms. Theatrical and television film subjects are classified separately. Deadline for entries is February 19, 1965. For further information and entry forms, contact William Englander, secretary, National Committee on Films for Safety, 5th Floor, 425 N. Michigan Avenue, Chicago, Illinois 60611.

* * *

National Visual Presentation Association Announces Officers

The National Visual Presentation Association, Inc. has elected William W. Walton of the I B M Corporation as its president for the next year. Norman Lindquist, vice-president of the Fred Niles Communications Centers, Inc., is the new NVPA vice-president (trade) and George R. Jacobsen, of the New York Telephone Com-

pany, is vice-president, representing users.

John P. Tierney, Standard Oil Company (N.J.), is secretary-elect and Charles E. Behymer, The Pan Media Co., Inc., NVPA's treasurer for the coming year. The new slate of officers held a "get-acquainted" meeting at the I B M Building in New York City on November 19th. Dates and places for the 1965 "Day of Visuals" program were discussed as well as general plans for the organization's traditional awards event.

* * *

Hollywood Ad Club Announces 5th Annual Broadcast Awards

Twelve categories for television commercials have been announced for the 5th annual (1965) International Broadcast Awards' competition, sponsored by the Hollywood Advertising Club. Don Estey, president of Tel Advertising, has been appointed chairman of the judges' committee by general chairman James G. Riddell.

Deadline for entries is December 1. The awards banquet will be held February 23, 1965, at the Hollywood Palladium. Elton Rule, vice-president of the American Broadcasting Company, is chairman of the television entries. Entry kits are available to U. S. producers and sponsors of filmed and taped television commercials (and their agencies) as well as to their European and overseas counterparts from the Hollywood Advertising Club, 6362 Hollywood Boulevard, Hollywood, California 90028. The Club's telephone number is HOLLYWOOD 5-1183.

* * *

Galon Miller is President of Educational Film Librarians

Galon R. Miller, A-V director of the South Bend (Indiana) Community School Corporation, has been elected president of the Educational Film Library Association. Other officers named at the annual meeting of that group's board of directors, held in New York last month, are James L. Limbacher, A-V director of the Dearborn (Mich.) Public Library, named vice-president; and William J. Speed, A-V director of the Los Angeles Public Library, who is the new secretary-elect.

Speed is also a new member of the EFLA board, representing public libraries and general education. Another new director, representing public school membership, is

Lewis Saks, A-V director of the East Detroit Public Schools. Elliott H. Kone, director of the Audio-Visual Center at Yale University, was re-elected to the board, representing colleges and universities.

* * *

Late Alexander F. Victor is Cited for SMPTE's Honor Roll

The late Alexander F. Victor, a pioneer in the motion picture industry, has been named to the Honor Roll of the Society of Motion Picture and Television Engineers.

Mr. Victor, who died in 1961 in Carmel, California at the age of 82, became interested in motion pictures in 1896, when he witnessed a demonstration in Paris of one of the first motion picture projectors, the Lumiere Cinematographe.

In 1909, with the backing of the White Lily Washing Machine Company of Davenport, Iowa, he built the first of many portable motion picture cameras and projectors. His firm was first called the New Victor Animato-Graph Company. The name was changed to the Victor Animatograph Company in 1915.

Long an active member of SMPTE, Mr. Victor joined the parent organization — the Society of Motion Picture Engineers — in 1916, the year it was founded. He held more than 60 U.S. patents in the field of motion pictures, and was one of the leaders in promoting the use of safety film for home and school projection.

* * *

Tri-Dex Display Corporation, Detroit, is Acquired by Wilding

The acquisition of Tri-Dex Display Corporation in Detroit, has been announced by Wilding, Inc. The company, located at 13790 Nelson in the Motor City, designs producer displays and exhibits for trade shows, conventions and point-of-sale. The facilities cover an area of 20,000 square feet, including workshop, storage space, design and drafting rooms and a model-building studio. Operation as a Wilding subsidiary will begin on or about December 4th.

It was noted by principals involved that the acquisition will give Wilding needed display and exhibit production facilities and personnel to complement those of Wilding-Dramaturgy, a wholly-owned subsidiary in Cleveland.

(ALSO SEE PAGES 8, 10, 12, 16)

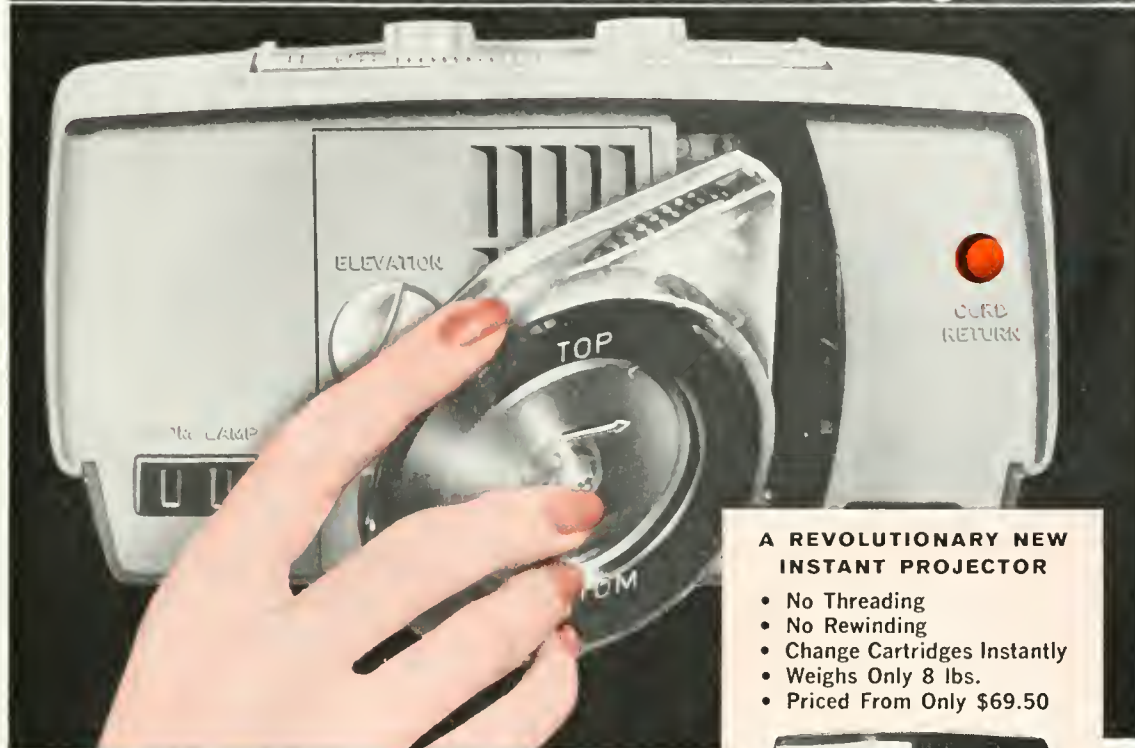


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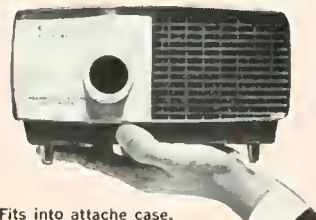
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Unattended traffic stopper sells and demonstrates products in store displays, windows and exhibits. Starts at touch of button; shuts off automatically.

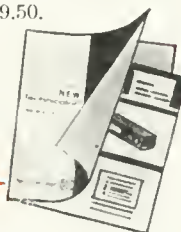
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BUSINESS & FINANCIAL TRENDS OF THE TIMES

Movielab Sales Set Record; Up 26% in First Nine Months

Growing strength of the film processing industry was reflected in the November report by Movielab, Inc. (ASE) that sales for the nine-month period ending October 3rd, were \$6,247,571. Board chairman president Saul Jeffee noted that the figures represented an increase of \$1,276,498, or approximately 26% over the \$4,971,073 of sales in the comparable period last year.

Net income of the first nine months amounted to \$333,324, or 90¢ per share, an increase of 59.8% over the \$208,547 or 57¢ per share reported for the same period in 1963. Both per share earning computations were based upon 368,441 shares presently outstanding.

"This is the highest peak attained for any equivalent nine-month period in the company's 33 year history," Mr. Jeffee said. The company is now introducing its Multi Rank Release Printing method which it predicts will give lab clients still higher standards of quality, both picture and sound, better service and price benefits. "The increase in volume which this printing method will make possible," Movielab's chief executive concluded, "will in turn generate increased profits for the company."

Wilding Sales Increase 20% in First Nine Months of '64

Net earnings of \$300,776 for the nine-month period which ended September 30, were reported to shareholders of Wilding, Inc. last month. The figures represented a 20 per cent increase over the same period last year. Earnings for the three quarters were equal to 75¢ per share, based on 399,420 shares presently outstanding for the publicly-held communications agency.

For the third quarter only, the company earned \$267,521 or 67¢ per share; in the same period last year, earnings were \$368,660 or \$1.06 per share. Sales were \$4,473,083 and \$4,888,511 for the two comparative periods noted.

H. Williams Hammer, president of Wilding, noted, "we operate on a completed-job basis, and in the third quarter of last year a greater volume of our major jobs reached completion and were credited to sales and earnings than in 1964."

He continued, "However, as our overall volume increases, the in-

dividual quarterly fluctuations become less significant. We continue to expect 1964 to be the largest and most successful year in our history. Our present backlog indicates a very successful 1965."

Byron Acquires Allservice Film Laboratories in New York City

The purchase of Allservice Film Laboratories, Inc., 35 W. 45th Street, New York City, by Byron Roudabush, president of Byron Motion Pictures, Washington, D. C. has been announced. The company is active in the processing and printing of both 16mm and 35mm black & white motion picture films for television and industrial use. The parent company, Byron Motion Pictures, specializes in all phases of film laboratory services, including color.

Mecca Film Laboratories Corp., 630 Ninth Avenue, in Manhattan is another Roudabush property. The new owner is a past-president of the Association of Cinema Laboratories, treasurer of the Society of Motion Picture and Television Engineers and an honorary member of the Edison Pioneers. He recently authored the technical handbook of the ACL.

New officers of Allservice include Mr. Roudabush, as president and treasurer; Burton Stone, of New York City, is executive vice-president and general manager; Peter Agnew, of Washington, D. C., secretary; and George Beuchert, also of Washington, will serve as assistant secretary.

Consumer Division Contributes to Technicolor Sales Increase

Technicolor, Inc. and its wholly-owned subsidiaries earned \$3,306,589, or \$1.10 per share, on 3,011,675 shares outstanding for the first 39 weeks of 1964 as compared to \$2,936,109 or 99 cents per share on 2,958,924 shares for the same period of 1963. Consolidated net sales for this 1964 period were \$73,414,919 as compared to \$63,433,420 for the same period of 1963.

Commenting on the announcement, president Melvin H. Jacobs stated: "The Consumer Photographic Division continues to contribute substantially to 1964 profits after just barely reaching the break-even point during the past year. This accelerating upward trend has been accomplished by an increase of the industrial, commercial and educational sales"

SALESMAN MOTIVATION and SALES TRAINING

THE PARTHENON METHOD

Make him identify
Make him want to — Show him how
Leave him steamed up.



"THE HARDESTY CASE"

Do your salesmen concentrate on a few pet items and neglect the full line? *The Hardesty Case* is a kidding-on-the-square comedy designed to persuade Ford car salesmen that they should — and can — put some sales effort on the light and medium truck lines... and along the way it reviews some key sales-work fundamentals.



"HEAVY GOING"

Do your salesmen tend to sell a "performance" product on a price basis? *Heavy Going* persuades Ford heavy truck salesmen to earn their deals—to dig up all the facts and organize them into a solid proposal that will prove to the customer he'll make a profit if he buys.



"FILE ON HENRY ROYALL"

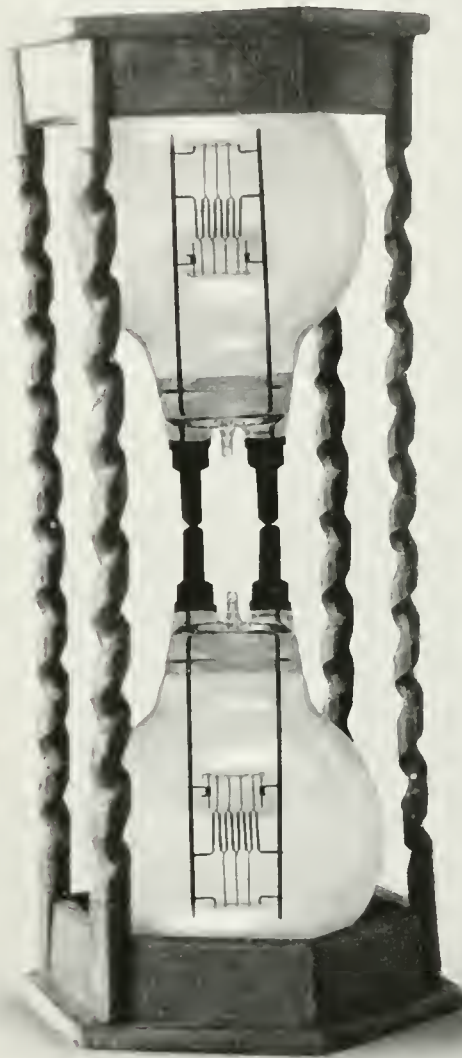
Did some of your men join the company expecting to make their careers "inside"—and now they're expected to go outside and sell? *The File on Henry Royall* was made to persuade the 800 Bank of America branch managers that selling is necessary today — that they can do it — and here's how.

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HERE COMES A STAR. Combination live-action and animation film for Ideal Toy Company.

MR. LEAF. All-animation featurette for the National Association Of Tobacco Distributors.

OF MUTUAL INTEREST. All live-action film for Investment Company Institute.

HANNA-BARBERA, creators of Yogi Bear, Huckleberry Hound and the Flintstones is now staffed to produce **LIVE ACTION or ANIMATION** films for industry.

You'll find H-B's contribution to educational, training, public relations and industrial films an experienced and imaginative approach.

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Cinema Editors Honor Solow for "Industry Contributions"

☆ An Honorary Life Membership and a plaque citing Sidney P. Solow "for his many contributions to the industry" were presented to the newly-elected president of Consolidated Film Industries by the American Cinema Editors. Solow was the guest of honor at a luncheon sponsored by the Editors' group in Hollywood on October 21st. 180 studio executives joined the film editors in honoring him.

ACE president Gene Fowler, who made the dual presentation, outlined the lab executive's many contributions to the film editing profession as well as his active role in the motion picture indus-



Sidney Solow (left) accepts ACE plaque from Cinema Editors' president Gene Fowler at luncheon.

try. Joining the editors at this luncheon were Victor Carter, Robert Stabler, Sid Rogell, Robert V. Newman, Gordon Sawyer, Norwood Simmons, Albert Dorskind and Bob Norvet. ACE vice-president Norman Colbert, was chairman of the day.

"This was one of the most sincere tributes I've ever witnessed," Colbert reported, "as 180 very busy people took this time to honor Sid, coming from studios in every corner of the city . . . a sincere tribute to one of the most deserving men in our industry."

Solow paid tribute to the editors in his response by saying,

"In a business that has a lot of baloney, the film editors are the hard-boiled realists of film making and are ruthlessly honest in their work." He concluded his brief remarks in a characteristic manner, "I am overwhelmed by this honor. I will try to continue to be a useful citizen in our industry." •

* * *

Glatfelter Co. Observes 100th Birthday with Historic Picture

The P. H. Glatfelter Co., paper manufacturer of Spring Grove, Pa., is observing the 100th year under

the same family management with the release this month of *Focus on a Century of Communications*, its 27-minute Centennial color motion picture.

The film shows the past 100 years of history and communications, as recorded on paper. It covers the period from Lincoln's Gettysburg Address to a modern-day rocket launch. Produced by Victor Kayfetz Productions, Inc., of New York City, the picture also points up the direct relationship of man's progress to his increased ability to preserve and communicate thoughts and ideas to others.

Visuals used in the production were collected during years of search through archives of government agencies and private sources by the Kayfetz organization. Even personal family albums provided material. Animation techniques were applied in lensing the historical pictures and these were integrated with live historical motion picture sequences.

Focus on a Century . . . is narrated by Dwight Weist and original music, including a new "folk song" titled "Land of Lincoln" was created by Ray Martin and sung by Miss Ronnie Gilbert. The sponsor is using the song as centennial theme music.

The film may be obtained for group showings on request from the P. H. Glatfelter Co. Film Library, c/o Creativision Inc., 1780 Broadway, New York, N. Y. 10019. It is available to schools, clubs as well as TV stations for public service showings. •

* * *

Hartley Productions on Move

☆ Hartley Productions, film producers, have moved to 279 E. 44th St., in New York City. A new program series for educational television is being developed, according to vice-president and creative director Elda Hartley. •

SALESMEN

National film service organization needs three men (New York, Los Angeles, Atlanta) with non-theatrical film distribution experience. All replies held in confidence.

Write: Box 64-7B

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IN THE EAST...IT'S MOVIELAB

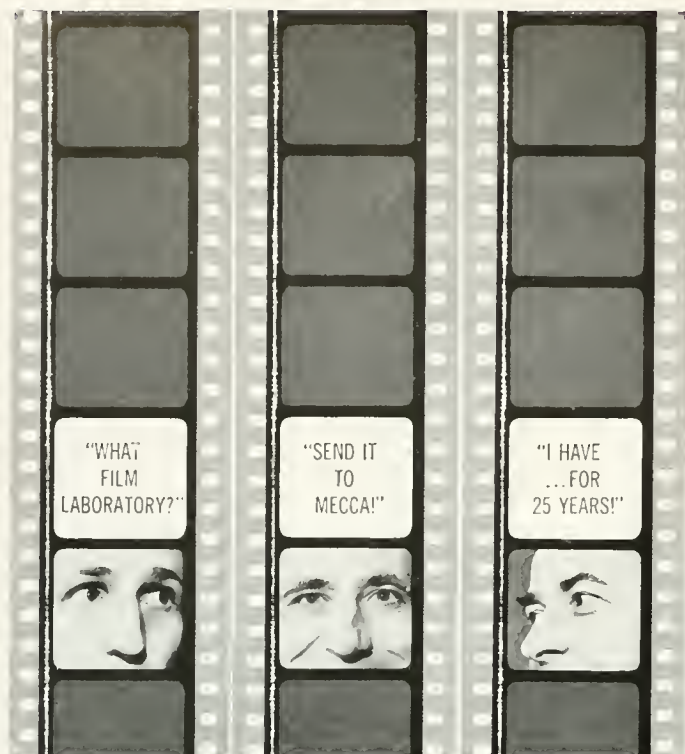


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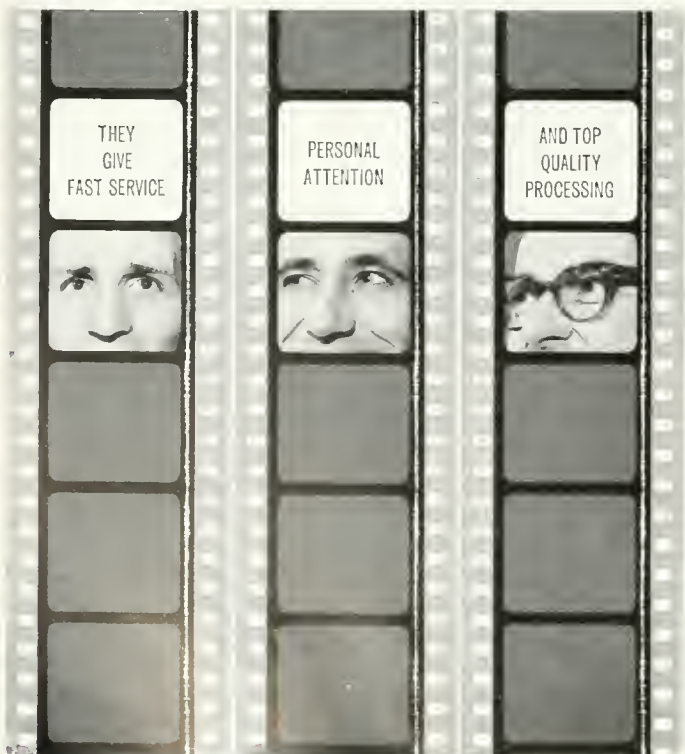
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Department of Communication Set by National Meat Board

A new Department of Consumer Communications has been set up by the National Live Stock and Meat Board to consolidate a number of its consumer service activities. Kenneth R. Franklin has been named to direct the new Communications' department, with William J. Nelson as assistant director.

Areas of responsibility under their supervision include the Board's transcribed, taped and Videotaped radio and television services, newspaper food page services, educational motion pictures, filmstrips, slides and other audiovisuals for consumer and student viewing. Educational literature and consumer point-of-sale materials are also under their aegis.

Franklin has been with the Board for 17 years and for a considerable time has headed the organization's literature, audio-visual and color photography programs. Before joining this staff two years ago, he worked as a radio-television specialist. Nelson was associated with radio station WLS in Chicago and worked in television.

* * *

Influence of German Youth is Shown in "Day of the Young"

The Day of the Young is a new 27½-minute film report on the Germany of 1964 that is now being offered to television stations for the German Information Center by Sterling Movies U.S.A.

The film shows that the young people of Germany are an iconoclastic generation; their watchword is "constructive skepticism;" they thrive on political and social satire.

The Day of the Young finds them in eager pursuit of knowledge and experience — as well as the pursuit of happiness. They are living a new kind of life and living it fully in an ever-growing spirit of independence. On the political scene the film reveals them as anxious to accept responsibility — questioning everything — taking

nothing for granted. Their demand for the material benefits of modern technology are a strong influence in their county's economy.

Production was by Marathon International Productions, Inc. •

* * *

Filmed TV Commercials in 50 Product Groups Available

☆ Product category reels of 6,200 television commercials which were entered in the first five American TV Commercials Festivals are being made available at cost to advertisers and agency creative workshops.

50 categories are offered in separate reels. In each instance the reel is headed by the "Best" and "Runner-Up" selections for the year, followed by Finalists and other entries. The library is operated on a non-profit basis, with charges limited to a nominal fee to cover assembly, inspection, maintenance and booking of the 16mm film prints.

In addition to these product reels, the Festival is also circulating 16 prints of its "1964 Award Winners" to ad clubs, agencies and advertisers in the U. S. and abroad. Seven of these prints are being distributed by regional district officers of the Advertising Federation of America. Write Wallace A. Ross, Festival Director, American TV Commercials Festival, 40 E. 49th St., New York, N. Y. 10017 for further details on any of these films. •

* * *

Sheep Producers Give Lamb Recipes With Homemaker Reel

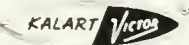
☆ The American Sheep Producer's Council is using two color motion pictures to encourage homemakers to vary their routine menus with easy-to-prepare lamb dishes. *Lamb Taste Adventures* (13½ min., color) and *Let's Have Lamb* (14 min., color) are being distributed to TV stations, home economics' classes and women's groups by Association Films' libraries nationwide. •



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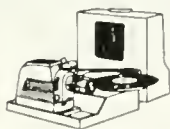
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Personally Speaking

John Desmond, Vice President, Distribution Services Division, United World Films, Inc.

No other avenue of sponsored film circulation offers as many advantages as those of 16mm nontheatrical exposure. Handled intelligently, it enables you to achieve:

- 1) **Controlled Geographic Programming** in the national, regional and local areas most important to your marketing objectives.
- 2) **Audience Selection** at the income and professional level at which your product is directed.
- 3) **Prime Viewing Conditions** through homogeneous groups eager to receive your message.
- 4) **Measured Results** through detailed booking reports and audience-reaction studies.

The elimination of waste circulation and expense and full enjoyment of these benefits demands a high degree of efficiency in distribution. This, in turn, depends on how well your distributor understands your product, your public relations strategy, your marketing problems.

It is on this working relationship that United's custom distribution service is based. We feel that every one of our client's films deserves thoughtful, individualized attention and personalized direction. To achieve this end we offer, to all of our clients, the widest distribution network in the industry... the most knowledgeable staff... the most careful research... and over three decades of success in sponsored film distribution.

In case after case, United's custom film services have put new life into sponsored film efforts. We'd like to tell you how. A collect phone call or postcard to us will put the whole story on your desk.



"BORN IN FREEDOM", American Petroleum Institute film, has to date been seen by approximately 7,000,000 viewers. The breakdown is 2,000,000 16mm nontheatrical; 5,000,000 35mm theatrical. Distribution is handled exclusively by United World Films, Inc.

American Petroleum and National Livestock 16mm Films Viewed by Million-Plus

The offerings of the National Livestock and Meat Bureau and the American Petroleum Institute, already record holders in every avenue of sponsored film circulation again received millions of attentive viewers in a one year period.

API's titles, including such outstanding films as "Born in Freedom" starring Vincent Price, amassed a circulation of 1,949,000. NI & MB's entries, featuring helpful cooking ideas for women, reached a total of over a million viewers. All titles were distributed exclusively by United World Films.

To date, API's 16mm sponsored films have reached an audience of approximately 12,000,000 through 120,174 bookings. NI & MB's titles have been seen by 18,897,000 through a total of 191,386 bookings.

United Holds Line On Rising Sponsored Film Booking Rates; Rejects "Extra Charges" Policy!

The years 1959-1964 saw an estimated average of 15% increase in the cost of sponsored film distribution. Major distributors attributed this to the rising costs of technical services, increased plant overhead and higher handling cost.

Mr. Arthur McLaughlin, United's Sponsored Film Manager, last week stated that modernization of business management practices have to be used by distributors to hold down booking costs in order to fill this gap between rising costs and fixed budgets. He demonstrated how such techniques have minimized United's increases to an industry-wide low of .001% over the past five years.

Resort Hotel Market Opened to 16mm. Sponsored Films

A recent Test Project by United has succeeded in opening promising vacationland markets to film sponsors. The test followed a study of resort areas which revealed that luxury and semi-luxury hotels are a vast, untouched market for sponsored films.

During last summer United offered sponsored films to resort hotels throughout the nation as a tie-in with their feature films. Their success was outstanding, for instance in one area 325 hotels responded with requests for bookings. These films were seen by approximately 100,000 viewers.

Hotel managers were pleased by the entertaining nature of the films and expressed a desire for more sponsored film showings during the 1965 season. For sponsors, this offers a prime consumer market of above average income and professional status.

Expanded "Sponsor-Generated" Booking Service Gains New Clients

With the entry of highly specialized industries into the sponsored film area, United has arranged for more efficient and economical flow of prints to selected groups.

Just recently United was selected to handle "sponsor-generated" bookings for The American Institute of Steel Construction, and The Atomic Energy Commission.

We have found," Mr. McLaughlin said, "that more efficient in-plant procedures have enabled us to absorb many charges without passing them along to our clients. Our one booking rate includes, as always, handling charges to and from audiences, market and field research, audience reaction data, statistical summaries and advertising promotions and electronic inspection of every print after exposure. We have not found it necessary, as others have, to list any of these as 'extra services' subject to additional billing. This results in 20% additional distribution for our clients for every dollar in their budget."

Mr. McLaughlin then illustrated the effects United's corporate flexibility and physical facilities have on circulation costs. "Because of our affiliation with Universal Pictures and Music Corporation of America there are many areas of distribution which are open to our clients which would not otherwise be readily available. United's Entertainment Division alone, for instance, distributes over 1,200 feature films through their nationwide network of 43 libraries. Consequently, United's audience acquisition and servicing costs are considerably lower and we achieve a faster turnover with fewer prints."

Mr. McLaughlin was confident that this custom service along with the increased distribution potential has accounted for last year's record growth in new clients. Many of these new clients never before realized that they could obtain such wide distribution as they have without substantially increasing their budget.

Television Circulation Potential Zooms to Over 61,000,000!

United Adds "News Parade" Service For Clients.

With 56,400,000 home television sets now operational in the United States, television exposure continues to gain importance in sponsored film distribution. Illustrative of the mass circulations obtainable through this medium, is the multi-million-audience that United World Film recently secured for NASA's "Friendship Seven" film. This was achieved through 313 television bookings.

A study by United has revealed that of the 668 television stations now broadcasting, over 85% accept sponsored films for regular programming. Because of close personal contacts established through non-

commercial feature film distribution, and by means of extensive direct mail promotion, United has succeeded in establishing excellent reception for its client's film with all these stations.

DRIVE-IN THEATER "TIE-INS" FOR 35MM PRINTS

Several United World Film clients have reported excellent success with merchandise tie-ins on drive-in theater bookings. These special promotional films are sometimes tied to products handled by drive-in theater purveyors.

New Report on Custom Distribution Now Available from United

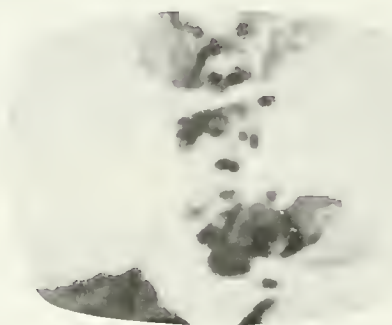
- 16mm nontheatrical
- 35mm theatrical
- Television

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ACME FILM TRANSFERS

Seek Computer-Oriented Films for World Congress Next Year

The world of computers will hold a congress of its own in May, 1965 when the International Federation for Information Processing gathers in New York City for the IFIP Congress 65 and Interdata Exhibition. It will be an international conference on advances in the information processing sciences with at least 5,000 delegates from all over the world expected to attend.

The Congress 65 will again feature (as in its previous meeting at Munich, Germany in 1962) an Information Science Cinema at which it hopes to show some of the latest films available. According to John P. Kelly, chairman for information, Science Cinema Committee, films need not be directly concerned with computers or their applications but should be concerned with subjects related to computers.

For example, he notes, films could focus on appropriate phases of space, social events, the behavioral sciences, physical sciences, etc. The main criterion is that a film's subject should be one that is logically in some substantial way, related to information processing.

Noting also that the Congress 65 may provide an ideal site for the world premiere of contemplated 1965 productions ready for showing by May 24, the chairman has asked BUSINESS SCREEN to invite possible sponsor participants to address inquiries to John P. Kelly, Information Science Cinema, IBM Corporation's Development Laboratory, Post Office Box 390, Poughkeepsie, New York 12602. Although review of available films was expected to conclude in early December readers are asked to communicate with the group if they have any relevant or impending film material.

AFL-CIO Takes Labor's Story to Schools and Youth Groups

☆ The American Federation of Labor and Congress of Industrial Organizations (AFL-CIO) are telling labor's story in a 28-minute b&w documentary narrated by Ralph Bellamy. The picture, *Land of Promise*, contains a foreword by president George Meany and is addressed to the nation's young people. Woven into a skein of American historical sequences is a theme of labor's fight for recognition. The Princeton Film Center is promoting showings in schools and among youth organizations. •

Rank to Distribute Films Overseas for Association Films

☆ Extending its activities in the international field, Association Films has concluded an arrangement with The Rank Organization, London, England, to offer its sponsor clientele film distribution in the United Kingdom, Eire, the European continent, Australia, New Zealand, South Africa and Japan. The firm acquired a Canadian subsidiary, Association-Industrial Films of Toronto, in 1963.

The sponsored film medium abroad has grown rapidly in the past few years, according to Robert D. Mitchell, president of Association Films. "The distribution arrangement we have with Rank will provide American companies with an unusual opportunity to reach audiences in areas where their products or services are available," he noted.

The Rank Film Library in the UK now serves about 40,000 film-using groups. Founded in 1933, it is one of the largest independent distribution services in Europe, employing more than 200 persons in film handling, maintenance and promotion. Apart from sponsored-film distribution, the organization provides audiences with feature films and short subjects, educational films and training aids. The Rank Audio-Visual Division markets American-made 16mm sound projectors.

Distribution charges are comparable to fees in the United States: \$3.00 per booking (up to two reels in length) in the United Kingdom and \$5.00 in European markets. Booking charges include outgoing postage, promotion, print maintenance and audience reports. •

* * *

Sturgis, Arden Speak at 7th Beverly Medical Conference

— Speaking on "Medical Films and Continuing Education" Warren Sturgis, president and executive producer of Sturgis-Grant Productions, Inc. and Hal Marc Arden, associate producer, participated in the 7th Annual Beverly Conference on Graduate Medical Education on November 6-7th.

The 1964 conference, "Continuing Education for the Practicing Physician," was sponsored by the Department of Medical Education at Beverly Hospital, Beverly, Mass. The two medical film specialists also participated in a panel discussion of "Medical Films and Television — Practical Concepts and Application." •

"THE WAY TO KILL A BEAR...

... is to kill a bear"

This ancient Iroquois proverb makes two meaningful points as a guide for communicating ideas today:

FIRST . . . communication programs must be creatively produced to affect specific audiences in *specific ways*.

SECOND . . . the ultimate goal must be to develop both the desire and the capability for more effective *action*.



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PLAZA 7-0651

Communicating ideas on film and the full range of programmed audio-visual media.



Airline passengers enjoy free films at the Greater Cincinnati airport.

Modern Sets Up "Skyport Cinema"

PASSENGERS WAITING for airline departures at the Greater Cincinnati Airport are now watching free sponsored films in a Skyport Cinema theatre which has been set up on a pilot basis by Modern Talking Picture Service.

The theatre has been running about three months. Equipped with a dual 16mm projection system and seats for about 40 people, it

features continuous showings of a wide range of public relations films.

Bill Oard, Modern's vice president in charge of operations, notes that the theatre has regularly been drawing between one-third and one-half of the people waiting in the terminal — those not drinking in the bar, eating in the restaurant, or shopping for souvenirs.

Several things have been done to keep this percentage up. Attractive signs have been spotted about the waiting rooms, and every hour announcements are made on the public address system calling people's attention to the free movie theatre.

Screen Gets Rapt Attention

Viewers seem to enjoy the films. Mr. Oard notes. Once seated, they seem to stay for as long as there is a bright screen. As a matter of fact, one of the passenger agents complained that three of his passengers missed their flight because they were watching the movie!

Most of the audience seems to be composed of businessmen. Less than five per cent of the attendance in the theatre has been children; 10 per cent have been women; and the remaining 85 per cent are adult males. This is a type of audience which is usually harder to reach with films than any other group.

Viewers Return Survey Cards

Modern has prepared an attractive folder which is placed on theatre seats to describe Skyport Cinema. It offers a free catalog, and includes a survey card which asks the viewer where he lives,

what his occupation is, and how often he visits the Cincinnati airport.

From the cards received back during the first few weeks, Modern believes that it is reaching an exceptionally high quality audience. Among the occupations listed were eleven engineers, several vice presidents, a general manager and a company president.

Comments were almost universally good. A sales manager noted:



Wall plaque credits the sponsor.

"This is a wonderful idea, and I enjoyed Equitable Life Insurance film very much." A quality control engineer wrote: "Best way to spend time between flights. More terminals should have." An oil company division engineer commented: "I very much enjoyed (CONTINUED ON PAGE 20)

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1. Now, gentlemen! Let's get to it. Business is fine, but it's been brought to my attention that there is a lack of recognition of Tri Art as the name of Du Art's color lab, and I propose to do something about it!



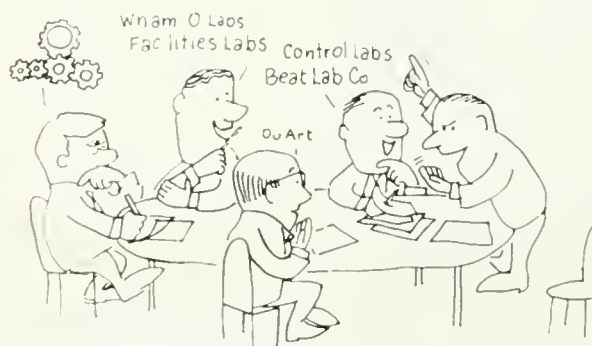
2. I'm going to change the name of Tri Art! It will confuse the hell out of anybody who tries to appease us by learning that name tomorrow. They'll wake up and start screaming Tri Art!... And we won't be there.



3. Now, I want you to come up with a brand new name for our color operations that will convey our new image. It's got to reflect the vitality of our young management and the soundness of our 40 years of experience. The new name must make clear that we have made a tremendous investment in new equipment in the last 10 years.



4. You're not getting the idea! It must have wham-o! Why with our new editing rooms for our customers our new fiber optics color printing, our tightened inspection and absolute quality control, we can beat anybody for service, quality and facilities! Let's try some more!



5. I've got it! I just thought of it! Just the name to say everything! It reeks of speed, our fantastic equipment, personalized, sensational service, and dynamic follow-up combined with the knowledge based on our unsurpassed 40 years of experience! Brace yourselves... Here it comes! **"Du Art Color Corporation."**



6. How's that for a fresh approach?



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IN CANADA ASSOCIATED SCREEN INDUSTRIES LTD. 1000 NORTHCLIFFE AVE. MONTREAL

(CONTINUED FROM PAGE 18)

your films during a stopover at the Cincinnati airport. Such a service has excellent advertising and public relations appeal for the companies exhibiting."

Modern's operations people believe that Skyport Cinema, if it were to become an established channel of circulation in many of the airports, would enable them to offer a number of new kinds of services. For one thing, it would permit showings of free films on a very tight time schedule. For example, if a sponsor wanted to use a film as part of a new model introduction, it would be possible to give him specified markets for specific months. This is not practical for present free-film distribution systems.

Theaters at Other Airports

Modern is planning to expand to a number of other airports across the country to set up Skyport Cinema theatres. Leading U.S. airports range from busy O'Hare in Chicago, with 6,270,020 annual departures, down to Cedar Rapids, in 33rd rank with 67,696. These airports account for 32,793,896 departures a year.

If even a portion of this audience could be reached, it would



Another glimpse of a typical "Skyport Cinema" audience at Cincinnati.

represent a tremendous new market for film sponsors.

Color Films on Africa, Israel Join L'Italia's Film Library

Two additional titles have joined the popular L'Italia film library created by Mel London of Wilding, Inc. (BUSINESS SCREEN NO. 5, 1964)

Africa, Jet Safari is a 13½-minute color film which gives a sweeping view of five countries on that continent as the camera roams

across plains, through the brush and to the water hole beneath the unique Treetops Hotel. Rainbow-hued Victoria Falls, ceremonial dances and Nairobi's high-rise buildings are contrasted with a game reserve at the city's edge.

Israel, the Desert in Flower, also a 13½-minute color subject, depicts the progress being made in this pioneer land where rising cities and cultivated farms have been wrested from wastelands.

Contrasts between the modern

luxury hotels and the ancient Biblical cities serve as a constant reminder of the great strides being made in this land. Kibbutz living is highlighted in a sequence showing a triple wedding celebration.

Produced by Wilding, these and earlier films in the series are available on free loan from the airline's offices or from regional libraries of Association Films, Inc.

* * *

Goodyear's Driver Education Film Directed at Teen-Agers

☆ A half-hour color film designed to show driver education students and other young drivers the importance of tires in safe driving is being offered by The Goodyear Tire & Rubber Company.

Footprints 4 goes into the classroom and onto the road to demonstrate why tires are the single most important item — next to the driver — in controlling a car. Proper selection and maintenance of these "control points" is emphasized.

The 27-minute film is available for showing free of charge by writing — giving a specific showing date — to the Audio-Visual Department, The Goodyear Tire & Rubber Company, Akron, Ohio, 44316.

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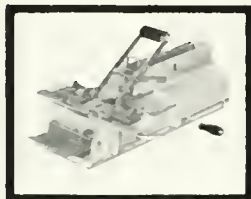
CAPITAL

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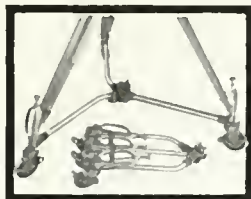
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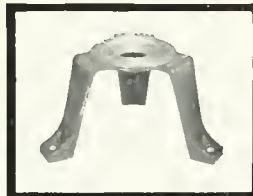
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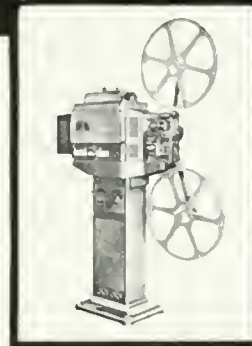
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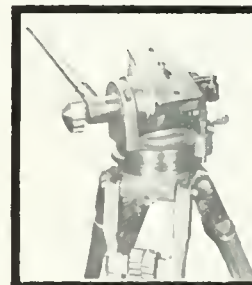
SAMUELSON BRACE
\$99.50



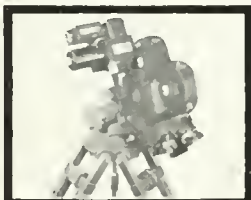
MITCHELL STANDARD
REFLEX
35mm Camera



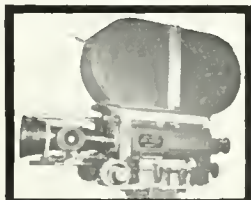
F&B REFLEX
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Eyemo Camera Conver-
sion \$1200 - Camera
with Conversion \$1500



FLUID PRO JR.
TRIPOD HEAD \$350



ARRIFLEX STOP
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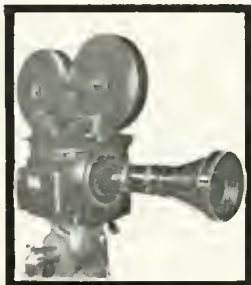
MITCHELL
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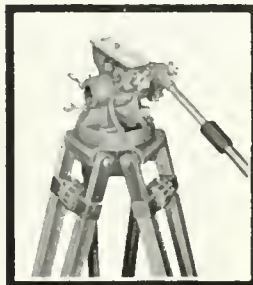
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Camera Eye

THE EDITORIAL VIEWPOINT

COLOR ERA LOOMS FOR TELEVISION

HEAVY BUYING of color television receivers this Yuletide season and the continuing popularity of higher-fidelity, more dependable sets now on the market is a fact-of-life that will greatly affect processors and producers of filmed color "documentaries" as well as commercials. Color viewing is a highly-entertaining experience. Such programs as the Disney Sunday night show, followed later that evening by *Bonanza*, the nightly Carson show and NBC's sports programs can count on the increasing numbers of color set owners.

Zenith, for example, reported in November that "record sales volume for the third quarter and the nine months was sparked by the significant and continuing growth of color television. With production and factory shipments during the third quarter double the year before color accounted for better than one out of every five Zenith television receivers sold." If that record holds up over a year's period, this single set maker will move about 300,000 color receivers into American homes.

The opportunity is clear, the potential is big, for really *creative* sponsored short subjects to meet the color set owner's insatiable appetite for *interesting* programs. Travel subjects of all kinds, but especially those with *colorful* scenes, should obviously do well. Surprising, though, are the still-numerous sponsors of "flat" black & white commercials which appear within color programs. These sponsors should watch the spots which Chevrolet is using so effectively with *Bonanza*; also active in color advertising are Kraft (excellent!), Green Giant, Chrysler, to name a few.

But watch the census of color receivers at the yearend. ABC and CBS, among the networks, seem to be dragging their heels in color programming. But they won't long avoid the medium, not with the most affluent segment of the viewing audience equipped to receive color and turning to NBC or such powerful local outlets as Chicago's WGN for their fare!

* * *

Failure of U. S. Entries at London Offers a Challenge: Let's See What Europeans Like!

The 5th International Industrial Film Festival, recently concluded in London, brought four "firsts" and the Grand Prix to Great Britain's film entries: France achieved two "firsts" and the other "first" went to a Swedish-produced business film. Not a single one of the 15 U. S. entries even placed in this predominantly all-Europe competition in '64! So what's wrong with the American entries or what's different about the way in which Europeans view the industrial screen?

Remember first that in such countries as Germany, the government "blesses" acceptable sponsored films with grants-in-aid (cash)

and they are exhibited for the most part in entertainment theaters as part of the regular program fare. They're either *no-sell* or *soft-sell*, to say the least. Slower-paced, eye-filling to the viewer, they're imaginative in effects and content. But they don't try to sell anything but a pleasant experience and a good feeling.

On the other hand, it would be hard for anything "made in the U.S.A." to beat the British winner (Category G) which truly illuminates the vast land conservation effort being made in Southeast Asia, titled *Mekong*.

Well, Britain has Harold Wilson and Labour to contend with. Perhaps they should have this virtual sweep of the 5th International as a consolation prize! But, seriously, it could be a great educational experience for U. S. business to see the seven first-place winners, to study the techniques and to learn that America's films intended to promote trade abroad had better keep in mind the basic differences between what "goes well" at home and what won't "go" at all in Britain and on the continent.

* * *

U. S. Funds Aid Computer-Automated Film Cataloging Project at Southern California

THE UNIVERSITY of Southern California's Department of Cinema has received a \$112,586 grant from the U.S. Office of Education to study the feasibility of an automated cataloging service for all the audio-visual materials now in use in an eight-county southern California area.

Conducted with the cooperation of all audio-visual libraries in Los Angeles, Imperial, Orange, Riverside, San Bernardino, San Diego, Santa Barbara and Ventura counties, the study will extend over a two-year period and could well result in the largest computerized film library in the world.

USC earned the right to conduct this research because it already has developed imaginative, computerized techniques capable of revolutionizing the film libraries of the world. The whole idea began with one man — USC's Director of Film Distribution, Mr. Glenn McMurry.

It was McMurry who first envisioned getting all the detail related to USC's own rather extensive film library on computer tape. Because there was no other way to do this and because of his personal interest in the concept, McMurry first taught himself how to program an

(CONTINUED ON THE FOLLOWING PAGE 27)

FILM COMPANY

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AUDIENCES

NEWS ABOUT THE SPONSORED FILM MEDIUM

Published by ASSOCIATION FILMS, INC., 347 Madison Ave., New York, N.Y. 10017

November-December 1964

New survey reveals

99% OF TV STATIONS RUN SPONSORED FILMS

ASSOCIATION FILMS OFFERS OVERSEAS DISTRIBUTION THROUGH RANK ORGANIZATION

Through an arrangement with The Rank Organization in London, Association Films now offers its sponsors distribution in the United Kingdom, Eire, Europe, Australia, New Zealand, South Africa and Japan. This move into the international field is part of an overall expansion program that started last year with the acquisition of a Canadian distributing firm, Association-Industrial Films of Toronto.

40,000 Groups Served

"The sponsored film medium abroad has grown rapidly in the past few years," according to Robert D. Mitchell, president of Association Films. "The distribution arrangement we have with Rank will provide American companies with an unusual opportunity to reach audiences in areas where their products or services are available."

The Rank Film Library in the United Kingdom now serves about 40,000 film-using groups. Founded in 1933 it is today the largest distribution service in Europe, employing more than 200 persons in film handling, maintenance and promotion. Apart from sponsored-film distribution Rank provides audience groups with feature films and shorts, educational

(continued on page 4)



Hugh Downs in new UNRWA Film

Hugh Downs, popular television personality and star of the "Today" show, is featured in "To Become a Man", a new film on the UNRWA vocational training program for Arab refugees in the Middle East. An earlier film, "Journey to Understanding", released last March, has been seen by more than 10 million persons on TV and at community showings.

"This film was so successful", Mr. Downs asserted, "that we recently sent a film crew back to the Middle East to explore the subject in greater depth, using a technique of unrehearsed discussion with refugee boys and girls in the training centers."

The 27-minute film is now released to TV stations and will be available to community organizations shortly through Association Films.

Free-loan public relations and special purpose films are a most important part of TV programming according to the latest station survey by Association Films. Of the more than 300 stations responding to a questionnaire, 99% said they used free films and that commercial distributors were sources from which they ordered "most free films."

The survey bears out what Association and its sponsors have long realized: that PR films offer station programmers a vital program service. Among the other results obtained: stations like films in series developed by distributors, greatly prefer special "identifying series titles" and like to learn about new films by mail, over any other methods of promotion.

Here are the results, published in full: (Note: Where totals exceed 100% stations have indicated more than one preference):

1. Do you televise **FREE FILMS** on your station?
Yes: 99%
No: 1%
2. From which sources do you order most **FREE FILMS**?
Government agencies, the Military, etc.: 53%
Commercial distributors: 73%
Individual companies or associations: 45%
Industry services such as TAC: 16%
3. How many **FREE FILMS** a week do you show (approximately)?
Films: 5
4. What running time do you prefer?
Half-hour: 87%
Quarter-hour: 56%
Full-hour: 6%
Other: 16%
5. Do you order **FREE FILMS** in series, developed by a distributor?
Yes: 63%
No: 37%
6. If "yes" to question No. 5, which do you prefer?
Half-hour series: 88%
Quarter-hour series: 41%
Full-hour series: 3%
Other: 2%
7. If "yes" to No. 5, do you prefer having an identifying series title on each film in the series?
Yes: 71%
No: 3%
Immaterial: 25%
8. Do you ever televise **FREE FILMS** in color?
No: 85%
Yes: 15%
9. If "yes" how frequently?
Regularly: 51%
Occasionally: 44%
No Reply: 5%
10. How do you prefer learning about new **FREE FILMS**?
By telephone call: 7%
By mail (special listings, catalogs, individual flyers, etc.): 98%
Advertising in trade journals: 2%
Other: 1%
11. Do you televise short 3 to 5 minute films?
Yes: 71%
No: 29%

(continued on page 3)

AUDIENCES

NEWS ABOUT THE SPONSORED FILM MEDIUM

Published by: **ASSOCIATION FILMS, INC.**
Founded in 1911 • 347 Madison Ave., New York, N. Y. 10017

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EDITORIAL

Salute to CINE

Few organizations have done so much to present America to the peoples of the world as CINE, the Council on Nontheatrical Events. It was created in 1957, as a mechanism or "clearing house" for entering American-made films in various international film festivals.

If there is any guideline that would sum up CINE's objectives it would seem to be: "Does the film achieve its purpose fairly and accurately reflect America?"

During 1963, 119 films — America's "Olympic team" of films — were chosen from 10,000 productions to represent America at some 39 festivals. These films received the CINE Golden Eagle Award, in addition to the distinction of being shown in international film events all over the world.

We congratulate the talented filmmakers responsible for these creative accomplishments and the dedicated men and women who have labored so long and well to make CINE such a success.

These words from CINE's president, Willis H. Pratt, Jr., sum up its achievements: "The years have seen CINE's work increase ten fold, keeping pace with the increasing excellence of American films. Indicative of this growth, CINE this year became a nonprofit organization with a board of 23 directors and 183 regional jurors.

"With the cooperation of producers, sponsors, and distributors, more than 350 American films were submitted and 119 judged worthy of representing the United States abroad. Although the year is not yet over, these films have won greater honors in international competition than ever before.

"This is indeed an accomplishment in which we may all take great pride."

VOICE OVER

THE SPONSORED SCREEN SCENE

the Sponsor Speaks

Our guest columnist is Ben L. Williams, Manager Public Relations, Pittsburgh Plate Glass Company.



Williams

Most of the film activity at Pittsburgh Plate Glass comes under the Public Relations Department. As a part of our custodianship of this responsibility, we make both periodic and annual reports to management. We make no secret of the fact that this is a selling job, not just for films, but for our entire Public Relations operation.

As an example, we point out that "An Architect At Work" has, by almost any frame of judgment, returned its cost many times over. This 28-minute color film, produced for us by Dynamic and distributed by Association, has been in constant demand since it was first offered late in 1962. At the time of our report to management it had been shown to approximately 2,000 select live groups with more than 175,000 persons in the audience. A great many of these 175,000 persons have been men who can influence contracts, determine the design of buildings, and in other ways mean anywhere from \$50,000 to \$500,000 to \$5,000,000 in business for us.

Hopeful that we had our people nodding in agreement and smiling at their wisdom in authorizing the expenditure, we pointed out that during 1963 this film had more than 220 free television showings. A number of these were on prime time in major markets. We estimate the minimum television audience at 11,000,000.

Not being one to quit while ahead, I quoted Association Films as saying that this was one of the most active films of its type in their library and then report that "Architect" received top awards and certificates from the Columbus Film Festival, San Francisco Film Festival and the American Film Festival in New York.

sports shorts



Meredith

Dog tales: Gaines Dog Research Center has proved to be dog's best friend over the years, by giving his master some sound pointers (no pun) on dog care. For example: "Training You to Train Your Dog" (a new film that tells just what the title promises). Other films in the Gaines group are: "Best Dog in the Show", "International Dog Show, 1964" and "The Gentle Doctor", narrated by Burgess Meredith . . . Game Fishermen (and non-Walton's too) will find American Airlines' new piscatorial trilogy, "Kings, Cod and Stripers" an exciting and stunningly-photographed quarter-hour . . . bicycling has long been recommended by health authorities as an excellent way to slim-away body bulges and add muscle tone. Huffman Manufacturing Company sponsors two films on this splendid sport: "Road to Adventure" (American Youth Hostellers exploring the American and European countryside) and "Singing Wheels" (how bicycle clubs are encouraging the sport of cycling) . . . the Bicycle Institute encourages bicycling, too, and makes a very strong case for bicycle safety in "Play it Safe" and "Bicycling Safely Today."

Big Box Office At Bank's Bijou

NEW YORK — First National City Bank's "Little Theatre", is an employee facility that specializes in sponsored films. A service of the City Bank Club and supported by the bank's 7,000 employees, the Little Theatre, in the bank's uptown headquarters at 399 Park Avenue, has three shows a day running continuously from 11:45 to 2:30 p.m.

About 300 bank employees attend the daily performances. With a demand for five-day-a-week programming and two complete program changes a week, the Theatre depends upon Association Films and other services to supply its needs.

'Iphansis' — It's Greek to Us!

Weaving is an age-old art. The Greeks called it, "Iphansis", and not at all by coincidence it's also the name of a new Technicolor film from Burlington Industries. In 10 crisp, colorful minutes it tells the history of weaving and takes audiences into the wondrous world of warf and woof today, where ingenious machines produce textiles of great beauty and originality. It's an excellent example of the "new look" in industrial films — fast-moving, rhythmic, and richly-photographed.

"Iphansis" was produced by Rose-Magwood in association with Film Counselors, Inc.

Quote Us!

We'd be delighted to have you quote from, or reprint, any of the articles and items in "Audiences". Just a tear-sheet of anything that reaches print is all we ask.

99% of Stations (continued)

12. If "yes" do you televise them?
Singly: 73%
Packaged with other short films: 15%
Integrated into live programs: 41%
Other: 13%
13. Do you use on-the-air promotional materials (kits, announcers' scripts, slides, etc.) to promote FREE FILM telecasts?
Yes: 27%
No: 71%
No Reply: 2%



Why Grouse? Ted Tells

The sand hills of western Nebraska are wild, windswept and desolate. Good country for the wily grouse, who's quick, alert and beautifully camouflaged. It takes a man who knows this tricky terrain to find him.

Ted Williams is the man, and he shows how it's done in the new Sears, Roebuck and Co. outdoor adventure, "Grouse Hunting." He stalks the grouse, flushes him out and brings him down neat and clean. A 20-gauge semi-automatic does the job. Lest Ted make it seem too easy, the narrator points out that if you work the grouse for 10 hours you're lucky to get in two minutes of actual shooting.

In a delightful sequence, hidden cameras capture the unusual living and mating habits of two types of grouse, the sharp-tail and the square-tail. The exotic drum dance the males perform is a strange and beautiful ritual (that few lady grouse can long resist).

"Grouse Hunting" runs 21 minutes, was filmed in color and is distributed by the Consumer Education Division of Sears, Roebuck and Co.

TRUE-LIFE HOSPITAL STORY WITHOUT CASEY OR KILDARE

The televised doings of Doctors Casey and Kildare are no match for the true-life drama found in "Cost of Hope", a new documentary about a typical general hospital. This 28-minute Johnson & Johnson film gives audiences a candid look at the complex that is a hospital, a place of hope and healing and, above all, dedication.

Six patients are shown, each with a problem demanding critical diagnosis, treatment and ten-

der care. Each is a drama, far more compelling than anything a television writer could contrive.

The film has found very wide acceptance on stations for public service telecasts, where it premiered last summer. It is now in general TV and 16mm release with bookings running months ahead. It was produced by Dynamic and sponsored by J & J for the American Hospital Association in cooperation with the American Medical Association.

UNICEF'S 'Small World' Looms Large on TV

One of the delights of the New York World's Fair was (and will be again in '65) "It's a Small World", sponsored by Pepsi-Cola and created by Walt Disney Productions for UNICEF. This magical boatride into UNICEF's world, populated with marvelous animated children, was utterly charming. (And it would make a wonderful sponsored film!)

For many years we have been distributing films about the real world of children for the United

Nations Children's Fund. The films now in release have been televised 1,366 times to a cumulative audience of 61,458,707, thus bringing the "small world" to the very large world of home TV. Most popular of the UNICEF films is Danny Kaye's "Assignment Children", a touching Technicolor tour of the countries where pennies raised by American children are helping underprivileged youngsters.



Where the news is, so is Newsweek, as audiences will see in "A Sense of Anticipation". Filmed in Viet Nam, Rome, Tokyo, Paris, India, London, New York and other world capitals and news centers, the film gives first-hand impressions of today's big stories, as interpreted by Newsweek correspondents on the spot. Filmed in Techniscope and Technicolor, the 23-minute Peckham Production, recently played a 26-theatre "Premiere Showcase" engagement in New York City (in CinemaScope), and is being shown in community organizations and on TV all over the country through Association Films.

THE TV PICTURE

TV Households:
51,588,000
Color TV Sets:
2,500,000 (est.)
Commercial Stations:
565
ETV Stations:
88
VHF Stations:
495
UHF Stations:
158



WAX MERRY WITH JOSETTE AND PAMELA

"Ski Happy," the latest film from J. C. Penney, has all the makings of a sponsored success: pretty girls, breathtaking scenery, top ski pros and a well-known personality doing the narration. Filmed high in Chile's Andes, it features Pamela and Josette, two young debs who exercise their ski legs for the first time.

U. S. Olympic Champion, Penny Pitou narrates as the girls turn and tumble, always managing to look fresh and lovely — especially since they are outfitted in Penney's latest ski fashions. This skiing special has appeal for ski experts and tyros alike as well as those with an eye on winter fashion.

'INFORMATION EXPLOSION', Film on Computers

"The Information Explosion", a 21-minute color film on the role of the computer in our society, is now available for sales and rental through Association Informational Materials, a division of Association Films. The film, which is non-technical and intended for high school audiences, industry, and community groups, stresses that the computer is the tool of man and that man does the thinking which directs its efforts.

It was produced by Vision Associates for the Project on Information Processing of the National Science Teachers Association under a grant from IBM. It is available for sale at \$194.00 and rents for \$5.00 a day.

'Wall Street Journal' Finds Films 'Bolder', 'More Imaginative'

"Soft Sell Movies: Entertaining Approach Helps Firms Promote Their Products on Film," was the headline for a story on the sponsored film industry in the October 14, "Wall Street Journal." The article, by Ron Shafer, cited as examples "The Story of Dr. Lister," "Ballad of Soup du Jour," and "A Leaf Through History," all distributed by Association Films.

Of the "Lister" film (from Warner-Lambert) Shafer said "Its talented cast and slick production illustrate the increasing emphasis on making such films more effective by making them more entertaining."

Most new industry-sponsored films, he continued, "reflect a bolder, more imaginative approach to the medium." And, quoting Ted Westermann of Audio Productions, "The trend in business films is like the trend in women's fashions — shorter, tighter and more enjoyable."

The article discussed the increasing exposure sponsored films are finding in motion-picture theaters. As an example Shafer mentioned "A Leaf Through History," which Association Films booked into first-run theaters playing "The Night of the Iguana" and "The Unsinkable Molly Brown."

"So far 'A Leaf Through History' has been seen by 600,000 persons in 110 playdates and is averaging more than 5,000 persons per playdate, or twice the average for a sponsored film," Shafer said, quoting distribution statistics reported by Association Films. (The film is particularly suited to theatrical release: it was photographed in 35mm Eastman-color, runs 12 minutes and combines history with dramatic entertainment. It has been equally well received in 16mm release having been shown 2,837 times in adult community organizations to an audience of 161,189 persons.)

"The Wall Street Journal" article is just one of several important stories on the industry in recent weeks. "The New York Herald Tribune" did a Sunday

feature (which we will reprint in its entirety in our next issue); "Variety" a special on Prudential's "Twentieth Century" and our Association Telefilms activities; and "Television Age" an article on our station survey.



'PEYTON PLACE' STAR STARTED WITH AF

Mia Farrow, the delightful ingenue in the new top rated ABC-TV series, "Peyton Place", made her motion picture debut less than a year ago in Seventeen magazine's "The Age of Curiosity." This quarter-hour film profiles today's teenage girls, their interests, attitudes and concepts. It was filmed in a suburb of Philadelphia, decidedly unlike "Peyton Place" we might add!

Mia is the daughter of Maureen O'Sullivan and the late John Farrow, director of "Wake Island" among other memorable feature films. With such talented parentage it's little wonder she received raves from most of the TV critics when the series premiered.

To date "The Age of Curiosity" has been seen by 141,000 teenagers and adults in school and group showings and another 1,600,000 on TV. Mia's new fame should rocket "Curiosity" to even greater heights. Vavin-De Rochemont produced the film — and picked a star!

OVERSEAS DISTRIBUTION (continued)

subjects and training aids. The Rank Audio-Visual Division markets 16mm sound projectors.

Costs Comparable

Distribution costs are comparable to Association Films' charges in the United States: \$3.00 per booking (up to two reels in length) in the United Kingdom and \$5.00 in European markets. Booking charges include outgoing postage, promotion, print maintenance and audience reports.

Association Films recommends that sponsors provide 15 prints of general interest films for distribution in the United Kingdom and Ireland, and three to five prints each for Belgium, France, Switzerland, Denmark, Sweden and the Netherlands. Fifteen to 40 prints are desirable in West Germany, where the number of projector-equipped groups is unusually high. Outside the United Kingdom it is necessary for films to be dubbed in the spoken language. These arrangements can be made through Rank. English language prints may be used in all countries for selected high-level showings to governmental, industrial and educational audiences.

The Rank Library publishes an annual sponsored film catalog and a quarterly film bulletin which are sent to active film-users.

Gulf 'Stream' Rolling Along

A beautiful British-made color documentary, "On Stream", tells how the supply and demand for oil has linked the economies of two totally disparate nations, Kuwait and Denmark. This 17-minute film, sponsored by the Gulf Oil Corporation, shows how Kuwait — a tiny new Republic on an "underground sea of oil" — is helping Denmark meet its oil needs. Outside of Copenhagen Danish industry has constructed a refinery, modern in every respect, to which Kuwait crude is brought.

Apart from its fascinating story the film is a well-knit, well-photographed document that in just a few months has been seen by 65,985 viewers at club, school, and community showings. It's part of AF-TV's "Your Neighbor — the World," "Kyle Rote's World" series and is being extensively promoted as a TV special for local station use.

CONTINUED FROM THE PRECEDING PAGE 22)

electronic computer and how to operate the business machines associated with it.

Next, he "trained" the computer and the machines to handle the mountain of data necessary in cataloguing, advertising, and distributing films, and keep a running record of the whole operation.

The Office of Education grant will permit McMurry and his small staff — aided by the audio-visual libraries in the eight-county area — to apply what they already know will work for the film library of a large university to all the materials in all the educational audio-visual libraries in the area.

Eligible for inclusion in this experimental cataloguing service will be the materials now in the hands of schools libraries and all other non-profit organizations.

The federal grant directs McMurry, his staff and the cooperating AV librarians to "examine



Planning automated film catalog are (l to r): project director Glenn McMurry; Rodney Pickup, asst., and research associate Charles Vento.

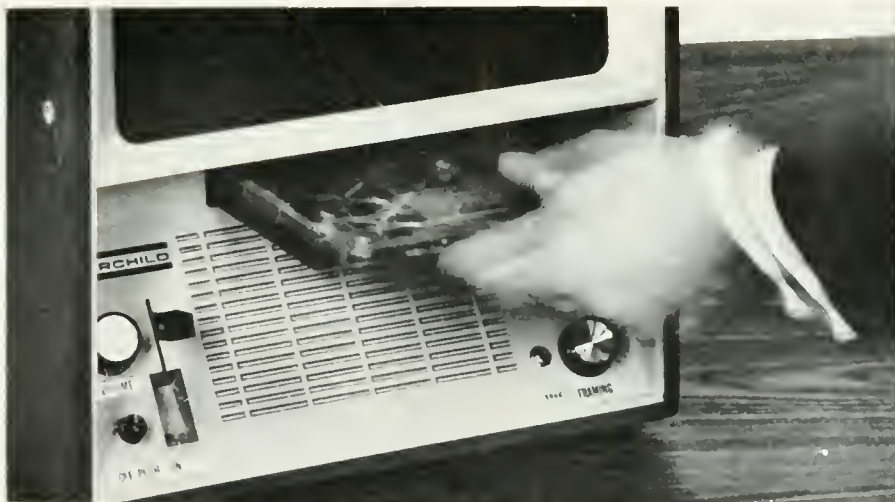
the feasibility, problems, costs and all details related to such a computerized service."

Development of USC's own film Systems Cataloguing began more than five years ago with McMurry's first experiments in automating cataloguing techniques with the use of punched cards and then was extended to the computer. Techniques invented to date involve all phases of cataloguing from information preparation to inexpensive printing of catalogue information.

"Instant Reporting" on Any Film Title

USC's automated approach to the problem of film cataloguing permits McMurry and his staff to get "instant reporting" concerning any film title as to its print number, a summary of the material included in the film, where previewed, to whom rented or sold, transportation charges, and total charges. The same techniques have been applied to detailed mailing lists. From memory tapes, the computer will select all of the churches, or all the churches in just one state; all the schools, all the industrial addresses. The computer will print out each such address with the appropriate addressee: "The Minister," "Audio-Visual Director," or other title.

With the Office of Education grant, McMurry's research team expects to build the prototype of a system which conceivably, could one day cover the nation and possibly the world.



Change films in 2 seconds flat!

Read how Fairchild's amazing new MoviePak cartridge multiplies the value of your entire sound film program

At last you can show any film, anywhere, anytime—without threading, film handling or rewinding.

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Every film you have can be easily converted to 8mm and threaded into the MoviePak cartridge. Duplicate prints are less expensive than 16mm, too. Now you can unleash the full power of your entire sound film program.

The Fairchild Mark IV projector is portable, weighs only 20 pounds and is always ready for action. No warm-up time required.

For display use, it will run without supervision, repeating automatically. It takes up to 22 minutes of film with a single MoviePak.

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It makes slides.

(Perfect ones, in 10 seconds, for 55¢ each.)

So why do we call it The Copymaker?



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The Copymaker has a Polaroid Model 160 Land Camera precision-mounted above an easel. It will copy charts, maps, printed text or even objects, in any size from 11"x11" down to 2 3/4"x3 3/4" (or 1:1). Correct camera settings for all field sizes are listed for you. Two fluorescent lamps light the board evenly. And with the built-in electric timer you can clock exposure and development accurately.

Ten seconds is all it takes to shoot and develop copy prints or "line" slides. Continuous tone slides take 2 minutes.

And anyone can do it.

You focus. Push a button. Pull a tab. Wait a moment and remove the transparency or the copy. (After a quick hardening, transparencies snap into frames, ready for projection.) That's all there is to it. Slides in 10 seconds for 55¢. Copies in 10 seconds for pennies.

Now. Would it make sense to call a machine that's *that* easy to use "The Slideandphotographiccopy maker?"

The Polaroid Copymaker

1965 American Film Festival Entry Deadline Is Announced

☆ Entry forms for the submission of motion pictures and filmstrips suitable for the 1965 American Film Festival will soon be available from the offices of the host organization, the Educational Film Library Association. The Festival will be held April 21-24 of the coming year at the Biltmore Hotel in New York City.

Detailed information about the competition will be mailed to film producers, sponsors and distributors. Entries must be filed with EFLA by midnight, January 20, 1965. All 16mm films and 35mm filmstrips released in the United States during the calendar year 1964 are eligible for the Festival competitions; entries chosen for Festival screening will be nominated by EFLA-supervised committees of audio-visual specialists.

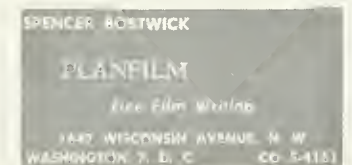
There are 34 competition categories grouped under the general headings of Art and Culture; Business, Industry and Public Relations; Education and Information; Health, Safety and Medicine; and Religion and Ethics. If material is not received within the coming month, write Administrative Director, Emily S. Jones, Educational Film Library Association, Inc., 250 West 57th Street, New York, N. Y. 10019.

* * *

Front Projection Corporation Announces Jenkins Agreement

☆ A licensing agreement with Will F. Jenkins, inventor of the Front Projection Process, has been announced by Sherman Fairchild, president and founder of the Front Projection Corporation. The agreement permits the company to manufacture and sell equipment patented by Jenkins for the composite photography of live models and projected backgrounds.

In making the announcement, the noted industrialist and aerial camera pioneer, said: "Until now, only a few large studios could afford the expensive custom-built Front Projection units available. But now that we are able to go into production, we will be able to bring this exciting new background system to still photographers, large and small, across the country."



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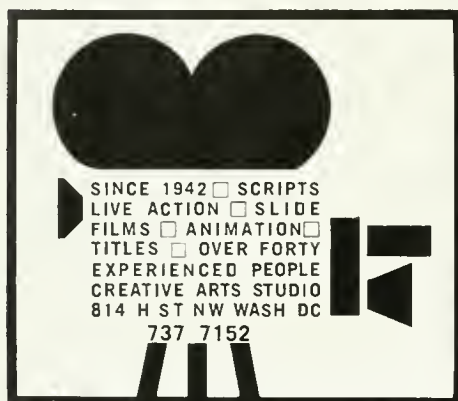
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"MEET JOHN DOW"

The Film That Helped Elect a Congressman

A seven-minute motion picture played a vital role in the upset election of at least one new Congressman in the 1964 election. Even with a possibility of a Johnson landslide, Democratic candidate John G. Dow was given no chance at all to unseat Katherine St. George, who had been the incumbent Republican Congresswoman from New York's 27th Congressional District for eighteen straight years without even being threatened by a close contest.

The 27th District comprises the four counties of Rockland, Orange, Sullivan, and Delaware, where registered Republicans outnumber registered Democrats by majorities as high as eight to one in some local districts. In the face of such overwhelming odds, it was obvious that a film would have to reach independent and Republican voters.

Theater-on-Wheels Went to the Voters

The problem of reaching the audience, was solved by equipping a Volkswagen station wagon with a continuous projector and rear-projection screen, which traveled to shopping centers and parking lots every Friday and Saturday night. Manned by volunteer workers, the VW was placed in high-traffic pedestrian locations and proceeded to project a seven minute motion picture, *Meet John Dow*, which had been scripted by Stanford Sobel and produced and directed by Sidney Milstein, Presi-



President Johnson wishes John G. Dow luck in his campaign for Congress in New York's 27th District; a scene from film "Meet John Dow."

dent of Aegis Productions. During the final stages of the campaign, this schedule was increased from week-ends to every night of the week except during rain.

As each shopper, attracted by the film, stopped to see what it was all about, a campaign worker handed him a piece of Dow literature, in which the candidate's qualifications and positions on various issues were stated in detail. Practically nobody refused to accept the literature, and most people put it into their shopping bags, taking it home with the groceries.

Film Was Shown to Over 75,000 Adults

The campaign literature thus provided a remarkable accurate count of the audience, and according to Dow's campaign manager Arnold Moskowitz, the film reached in excess of 75,000 adult residents of the district during the (CONTINUED ON THE FOLLOWING PAGE 110)

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VIEWPOINT

U. S. Business Needs a Workshop on Films for Overseas Trade

To the Editor:

★ In our January New Year message to clients in U. S. industry, we predicted tremendous growth of world markets for the 1964-1974 decade. Political, economic and social changes throughout the world are causing phenomenal and mercurial growth in world markets which are bound to affect our total U. S. economy and many individual companies.

In the increased competition within the U. S. market from abroad and in our efforts at successful penetration and preservation of foreign markets in competition with rival countries, time-tested business practices are outmoded. The goal of management for the next decade, if we are to survive, must be to build tremendous volume of sales and equivalent profits abroad, even to a higher level than in the domestic market.

This is the only safe way to protect our home market as well as to insure worldwide growth and profits for our economy.

Your magazine's report of the FPA-ANA Film Workshop (held in New York City earlier this year and attended by many film sponsors, producers and advertising executives) considered "The Use of Films to Achieve Marketing Goals." It was of great interest to us. We have pioneered in the dissemination of information on the use of film as the best media for promoting opportunities for the sale of U. S. goods and services abroad, as well as in fostering better understanding of U. S. mores and customs.

But these aims are not achieved unless the films speak in the language of the overseas viewer, carrying the sponsor's message in the appropriate tongue, accurately translated and expertly dubbed. Conversely, poorly-prepared and ineptly dubbed films can cause grave damage to the corporate image and the sponsor's interests.

I suggest that from your altruistic vantage point, the Editors of BUSINESS SCREEN can also render valuable and timely service to U.S. companies with overseas trade interests, by urging the organization of special workshops for the discussion of "How Films Can Help Achieve Foreign Market Goals."

In addition to discussing methods for the effective use and dis-

tribution of films abroad, other collateral problems must be considered. Typical of these are the proper preparation of scripts for films destined to convey the sponsor's message abroad. These must be mindful of differences in cultures, customs and geography which motivate the thinking and buying of people in those markets. These must be carefully researched. Important norms to follow in adapting some "do's and don'ts" in the preparation of the film for foreign distribution must be thoroughly reviewed.

How can a sponsor ascertain that his message in a dubbed film has not been garbled by either inaccurate or too literal a translation? How does he know that his corporate image will not be subject to ridicule because of the use of improper language or by the ludicrous results of poor synchronization?

These and many other problems exist. They are confirmed, all too often, by the unfortunate experiences of many U. S. sponsors. The suggested "Overseas Markets Workshop" would be extremely helpful to all concerned and a very important contribution to the economic future of our country.

Albert J. Amateau,

Managing Director,

Institute of Foreign Languages

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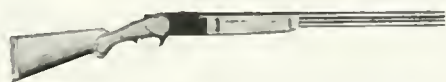
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We can get you millions of viewers for your sponsored film, if that's what you want. But, if you want a better defined audience, we can deliver that, too. Want emphasis on adults, rather than teenagers? A predominantly female audience? Community leaders? You name it.

Sterling Movies U.S.A. developed "Selective Distribution" to give sponsored films pin-pointed exposure, not a haphazard collection of anonymous viewers. Call us. We'll show you how we can set up a specific distribution pattern which will zero in on your film's objectives.



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Ralph Rafik

what's new in pictures

Audio Completes a Third Film on Refinery Safety for Ethyl

The third in a series of safety films on refinery operations has recently been released by the Ethyl Corporation.

Safe Opens and Downs for Refinery Units shows that the job of closing down a refinery for maintenance or repair is a critical operation — a task requiring the coordinated teamwork of thinking men. Highly complex technical animation describes the actions of liquids and gasses in a catalytic refractory unit as it is prepared for shut down, and as it is restored to operation again.

Safe Opens and Downs for Refinery Units, like earlier safety films in the series, *Danger! Air!* and *Danger! Water!*, were produced by Audio Productions and directed by Alexander Gansell. They are part of Ethyl's extensive series of films designed as a service to the petroleum industry.

* * *

Public Service Television Spots Help Alleviate Coin Shortage

★ Television stations are being asked to join an important public service campaign to help alleviate the nationwide coin shortage. The American Bankers Association, working in cooperation with the U. S. Treasury Department, is providing taped TV spots for this "Calling All Coins" program. It has the endorsement of the Advertising Council.

Theme of the spots is to urge getting coins out of household accumulations and into circulation to help tide the nation over its temporary shortage until expanded mint production solves the problem permanently.

* * *

Medical Benefits of Spirits Told by Wine Advisory Board

★ The latest scientific data on the uses of alcoholic beverages — wine, beer and distilled spirits — in modern clinical medicine are presented in a new 28-minute color motion picture with the intriguing title, *Rx: C2-H5-OH*, produced by Fraser Productions of San Francisco.

The client, the Wine Advisory Board of the California State Department of Agriculture, found that this new information was needed by the medical profession. The Board commissioned Fraser to create a film "of viewing interest as well as fully informative."

The result: a presentation of much that is new in scientific research which also explodes many colorful but unscientific myths.

The production introduces three nationally-recognized authorities in the field — Dr. Chauncey D. Leake of the University of California, past-president of the American Association for the Advancement of Science; Dr. Salvatore Pablo Lucia, chairman of the department of preventive medicine at the University of California; and Dr. Milton Silverman, director of medical research for the Wine Advisory Board. Bob Dunn serves as moderator, sparking the film's spontaneous, informal discussion sequences.

* * *

Technicolor Film for Newsweek Shown in New York's Theaters

A Sense of Anticipation, a 23-minute Technicolor film in CinemaScope sponsored by NEWSWEEK Magazine, has been placed in Showcase theatres in the New York metropolitan area to exhibit with *The Unsinkable Molly Brown* by Newport Films, a New York firm specializing in theatrical distribution of business-sponsored motion pictures.

The Newsweek film features interviews with major international leaders and on-scene reporting from key news centers by Newsweek correspondents throughout the world, and includes a rare interview with Marcello Mastroianni and Federico Fellini in Rome.

A Sense of Anticipation was filmed by Peckham Productions, Inc.

* * *

Burlington Industries' Film Takes Weaving Art Thru Ages

★ A 10-minute Technicolor film, titled *Iphansis*, brings the age-old art of weaving up-to-date, showing how this art has expanded over the centuries from an ancient craft to an all encompassing industry where textiles are produced for a myriad of purposes, including fabrics for apparel, home and industrial use.

The title derives from the Greek word for weaving but the film focuses on the great diversity of modern textile products as imaginative color photography picks up the rhythm and beauty of the industry as it spins and weaves for all America. Burlington Industries, Inc. was the sponsor. 16mm prints are available for loan from regional libraries of Association Films, Inc.

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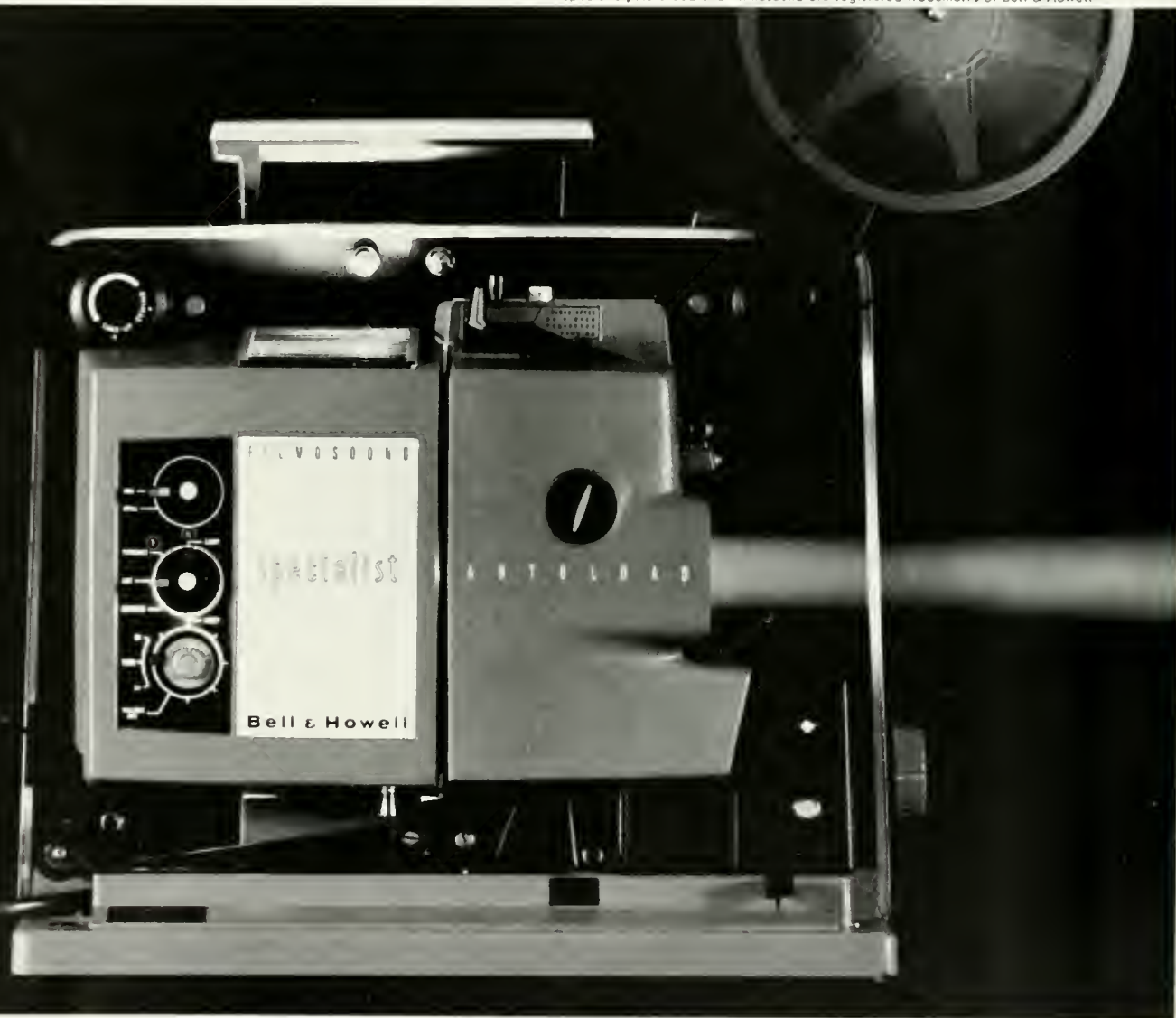
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"Grouse Hunting" is Pictured in New Sears' Sports Film

☆ If you're a grouse or "upland hunting" enthusiast, there's a fine new 21-minute color picture which sports groups will thoroughly enjoy. *Grouse Hunting with Ted Williams* takes the viewer to the sand hills of Nebraska to flush the sharp-tail and square-tail grouse. A former baseball star turned general sports' spokesman, Ted Williams uses a 20-gauge semi-automatic shotgun, retrievers and plenty of leg-power as he roams windswept hills to seek out this elusive game.

In a special sequence, hidden cameras capture some of the unusual living habits of these birds. The exotic drum dance where the bird beats its wings against the ground as it does an intricate "dance" was caught by cameras and microphones concealed during the night and turned on at the first flush of dawn.

The film was produced with the cooperation of the Nebraska Game, Forestation and Parks Commission and is available on free-loan to appropriate viewing groups from the Consumer Education Division of Sears, Roebuck and Co. Association Films is the national distributor.

* * *

"Atlantic Holiday" is Second in Series of Cruise Pictures

☆ Three years ago, the American Export Isbrandtsen Lines presented a 27-minute color film, *Mediterranean Holiday*, featuring the SS. Independence on a cruise to the Mediterranean. Since its release the picture has been shown

on 370 television stations to an estimated 10 million people, in addition to which more than 3,700 audiences of 16mm viewers have asked for and booked the film.

Encouraged by this wide public acceptance, the company has now released its newest travel film, *Atlantic Holiday*, showing the liner Atlantic on cruises to the Caribbean and Mediterranean.

The picture, made on a modest budget, shows the fun of a holiday on a modern ship designed particularly for vacation cruises. Well-



Happy tourists on "Atlantic Holiday"

photographed Caribbean stops include San Juan ("shaded by palms, irrigated by rum"), Martinique, Curacao and Nassau, with bikinis galore. A second trip on the Atlantic, included in the film, takes us to Tangier, Naples and Cannes.

Paul Alley Productions produced the film. Mr. Alley wrote the commentary, which is narrated by TV weatherman Tex Antoine. Cliff Poland and Jacques Alexandre handled the cameras and Jack Shaindlin provided an original music score.

Distribution is via Sterling Movies U.S.A.

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Viewing "Tools for Freedom" award are Leonard Quartin, Kalart export exec; coordinator Dora Narzynski.

Kalart Company Is Cited by "Tools for Freedom" Program

The "Tools for Freedom" Foundation has bestowed a special award on The Kalart Company, Inc., one of seven Connecticut industrial firms who have donated some \$600,000 worth of new equipment to be used in the International Center for Advanced Technical and Vocational Training, a United Nations' sponsored facility for the developing nations recently established in Turin, Italy.

"Tools for Freedom" is a non-

profit organization formed by the U. S. business community to advance technical training in underdeveloped countries.

Through its audio-visual division (the Victor Animatograph Corporation), Kalart donated a Model 70-25MP 16mm sound projector with a 12-inch separately-cased speaker. This unit includes a special built-in amplifier and interchangeable sound heads which permit projection of either optical or magnetic sound tracks.

* * *

PGL Lenses U. S. Grand Prix Auto Race For CBS Telecast

PGL Productions, New York, has filmed the U.S. Grand Prix auto race at Watkins Glen, N.Y., for a one-hour CBS television show in the cinema-verite style.

This race, to be shown in late January, 1965, is depicted through the eyes of Jimmy Clark and the Lotus team. It was directed by Henry Trettin. The director of photography was Ken Snelson, who is experienced in the "hand-held-camera - with - sync - sound" school of shooting. Specialized location equipment was provided by Filmmakers, Inc. Seven cameramen and seven assistants were used.

U. S. Films Gain Three Diplomas at

Science Film Congress in Athens

OVER 170 FILMS from twenty-four nations and international organizations were screened during the XVIII Congress of the International Scientific Film Association, reports Alec M. Hughes from Athens.

Meetings of the Council General Assembly, and the three sections (Research Film, Education, and Popular Science) were held in the Athens Hilton and Festival performances of popular science films and a "Retrospective of Scientific Cinematography" were screened in the Trianon Cinema. Diplomas of Merit were awarded by each Section to outstanding films, nine by the Research Film Section, fifteen by the Popularisation of Science Film Section, and ten by the Section for Films for Higher Education and Basic Science.

Films from the United States gained three Diplomas. Three short films from the Plant Science Film Studies (intended either for screening on 16mm with sound or as 8mm silent film loops) won an award in the Higher Education Section while the "Popularisation of Science" Section awarded two

Diplomas. One went to Academy Films for their *Fish, Moon, and Tides*, a fascinating account of the spawning habits of the grunion, which inhabits the coastal waters of Southern California. The other went to Robert B. Churchill for *Exploring the Human Nervous System* — an animated study made with a grant from the National Institute of Health.

* * *

Randall Whaley, President of the American Science Film Association is also President of the International Scientific Film Association and was re-elected to this post for 1965. He led a Council which included representatives from both West and East Europe, the USSR, Latin America, and Japan. He announced to the General Assembly important developments in the work of the International Association including the progress of the ISFA Film Reference Library in Brussels, work on a survey of the use of films in university teaching sponsored by a grant from UNESCO, and the establishment of a new committee to coordinate Section interests in the field of television.

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17 OF
1964

September 22, 1964

Mr. Alberto Amateu
Institute of Foreign Languages
7046 Hollywood Boulevard
Hollywood 28, California

Dear Alberto:

Just a note to thank you once again for an excellent job on the Spanish language translation of our film "COUNTER ATTACK" for Parke, Davis and Company. The release of this Spanish version to the Latin American countries has brought most complimentary comments wherever it has been shown. We all know it is most difficult to prepare a Spanish language version that will be acceptable to all, so this reaction has been most pleasing to both our client and ourselves.

Especially outstanding was your handling of the foreign language narrators as they appeared in the English version. The Korean, Chinese, Hindu, Liberian, Iranian, and Brazilian narrators speaking Spanish and yet retaining the flavor of their natural origin was indeed a noteworthy accomplishment.

Congratulations again on a fine job. We are looking forward to the French and German versions you are currently preparing on this same picture.

Best regards,

Most sincerely yours,

Jerry Fairbanks
Jerry Fairbanks
President

JF:mm

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September 28, 1964

Mr. Albert Amateu
Institute of Foreign Languages
7046 Hollywood Boulevard
Hollywood, California 90028

Dear Al:

The French, Italian and Dutch versions of the film, "William Tell '62" which you translated, narrated and edited for Lockheed-California Company, were all enthusiastically received at world-wide military installations. Many thanks for an exemplary job!

Your conscientious regard to do each production phase well and efficiently is a welcome attribute. It makes working with you a real pleasure. You can be certain that when the need for your special skills arises, we will be calling you.

Most sincerely yours,

Betty Jane Williams
Betty Jane Williams
Motion Picture Coordinator
Sales Promotion Department

BJW:pw

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THE WINNERS AT LONDON

23 Pictures from Nine Countries Share Honors at 5th International Industrial Film Festival

HIS ROYAL HIGHNESS, Prince Philip, Duke of Edinburgh and patron of the 5th International Industrial Film Festival held in London, England from November 2nd through the 6th set the keynote for the 651 registered delegates from 17 countries who attended this significant event:

"Films have a growing importance in industrial communications. They can help in every part of industry and commerce from training to selling, from information to research and from image promotion to safety propaganda. Furthermore they are easily adapted for use anywhere in the world. There is still a great untapped potential in films for industry."

Sir Peter Runge Cites Films' Value

Later, at the Festival's Awards Banquet ceremonies held in London's swank Dorchester Hotel, Sir Peter Runge, President of the Federation of British Industries, enjoined Prince Philip's opening words when he remarked:

"We all believe that these international industrial film festivals are of great value to industry. They provide a unique opportunity to study the use of film as a tool of industry and allow delegates to see the latest techniques that are being used by each other's countries (see page 44 for complete text)."

Films from Britain Take Six Awards

And then Sir Peter rewarded the 23 winners of first, second and third prize honors in the Festival's seven categories. Great Britain, in turn, received the International Jury's highest honors with four first prizes, one second and a third prize. French entries scored highly, also, with two first prize awards and a second and third prize. Sweden took the other first prize with films from Germany scoring two seconds and two third prizes. National Film Board of Canada-produced films won two third prizes for that country; the Netherlands carried home one second award and an Italian picture won a third prize. Switzerland was also a second prize winner and Belgium took a third in the same category.

15 films submitted by the National Association of Manufacturers from the United States failed to win a single award at London this year. The Festival is sponsored annually by the Council of European Industrial Federations and the Federation of British Industries was joined by the British Employers' Confederation as vice-patrons of this year's event. Sir Peter Runge was also Chairman of the Festival Executive Committee.

Festival Director this year was J. Michael Shersby, Esq. His Publicity Director was our own European Editor, Robinson P. Rigg, Esq. and the Festival Officer was D. G. Stephens, Esq. The Festival was organized in London this year by the British Industrial Film Association.

The 23 prize-winning films were selected by

members of an International Jury, largely composed of representatives of industry and industrial associations, from such countries as Austria, Belgium, Denmark, Finland, France, Germany, Great Britain, Italy, Netherlands, Norway, Spain, Sweden, and Switzerland. The Belgian jurors, for example, were M. Raymond Haulot, L'Acroissement de la Productivite and M. Karel Simons, of the International Audio-Visual Technical Centre; Finland's jurors were Herra Osmo A. Wiio of the Finnish Employers' Confederation and Dr. Kaarlo Larna of the Federation of Finnish Industries.

Great Britain's representatives of the International Jury were Edgar Anstey, British Transport Films; Clive Barwell, Mullard Limited; R. W. Rolfe, Transport and General Workers' Union Record; Brigadier G. B. Still O.B.E., British Oxygen Company Limited; and Ronald Veltman, British Productivity Council.

133 Films Entered in 22 Countries

There were 133 films entered by the 22 countries which competed in this year's Festival (17 countries had delegates in London). They were screened through the week of the program in the ultra-modern theater at Shell Centre, South Bank and the Central Office of Information Cinema, on Hercules Road.

The Festival week also featured two major conference sessions. Chairman of the Conference which discussed "The Value of Industrial Film as a Medium for Promoting Sales" on Tuesday, November 3rd at the Institution of Electrical Engineers was Brigadier G. B. Still, O.B.E. Brig. Still was joined by Dr. Wilhelm Packenius, Badische Anilin — & Soda Fabrik A.G. of Germany and Gordon Begg, of Imperial Chemical Industries Ltd., London, in talks on this important subject. All three men represent companies which are extremely active users of the industrial film medium.

Discuss International Film Showings

The second major conference of the week took place on Thursday, November 5th, also at the Institution of Electrical Engineers. Here conference guests heard a discussion of "The Means by Which Films Can Be Shown to International Audiences." Conference chairman was M. W. Pitts-Tucker, Esq. of Courtalds Ltd. He was joined by John Drummond, Shell International Petroleum Co. Ltd. and Kert Bla-

(CONTINUED ON THE FOLLOWING PAGE 115)

At right: festival delegates enjoy a well-deserved "break" in the continuous screenings of the many entries. Lounge is outside the fine auditorium theater of Shell International Centre, where the majority of films were previewed by nearly 700 delegates.



Receiving the Grand Prix of the Council of European Industrial Federations from Monsieur Maillet, President of the French Federation of Industries (left) is Bonnie Tritton, Chairman of the British Industrial Film Association, at right.



Festival discussion session on "The Means by Which Films Are Shown to International Audiences" with Kert Blaauw, Technical Film Centre, the Hague, Netherlands at the podium. Panelists in front row, (l. to r.): Jean Pierre Dubied, of Schafilm Zentrale, Switzerland; M. Dager, of Cefilm, France; and Sven Hallonsten, of Council for Personnel Administration, Sweden.



Sir Peter Runge, President of the Federation of British Industries (center, above) greeted delegates and guests at the inaugural reception. At left, Miss Avalon Daggett, U. S. producer, is welcomed by Mrs. Laing, wife of the President of the British Employers Confederation.





John Bewg (at left), Director of the Central Office of Information, receives a first award for "Discovery — Penicillin" from Sir Peter Runge, President of the Federation of British Industries.



Hugh Wickham, Shell International Petroleum, receives the first prize awarded to "Mekong."



Miss Juliette Redgrave, of Richard Costain Ltd., receives first prize award for "Critical Path."



Sven Hallonsten of Sweden accepts first prize award on behalf of producers of "Sales Talk."

Below: M. Bureau, of Houilleries du Bassin de Lorraine accepts the first award in Category C.



AWARD-WINNING FILMS AT THE FESTIVAL IN LONDON

CATEGORY A

Films about industrial questions. Economic, social, technical or scientific of general interest—for showing to public.

FIRST PRIZE: FRANCE

"LES EXPERTS DES ANNEES QUATRE"

Sponsored by Gaz de France
Produced by Son et Lumiere

SECOND PRIZE: SWITZERLAND

"SIGNALE"

Sponsored by the
Swiss Federal Postal Administration
Produced by Kern-Film A. G.

THIRD PRIZE: BELGIUM

"POINT MORT"

Sponsored by Ministere des Communications
Produced by Belgique-Cine Production

CATEGORY B

Films about specific industrial products, materials or projects, intended for showing primarily to the general public.

FIRST PRIZE: GREAT BRITAIN

"DISCOVERY—PENICILLIN"

Sponsored by the Foreign Office,
Commonwealth Relations and Colonial Offices
Produced by T.V. Cartoons Ltd.
for Central Office of Information

SECOND PRIZE: GERMANY

"ULTRAMID"

Sponsored by
Badische Anilin- & Soda-Fabrik A. G.
Produced by Sasse Film K. G.

THIRD PRIZE: FRANCE

"LE NOUVEL AGE DE PIERRE"

Sponsored by Syndicat National
Des Maitres Carriers de France
Produced by Les Analyses Cinematographiques

THIRD PRIZE: CANADA

"MAGIC MOLECULE"

Produced by National Film Board of Canada

THIRD PRIZE: GERMANY

"NEUR TURM FUR ALTE WESER"

Sponsored by Hubinsel Gmb H
Produced by Ufa-Werbefilm

CATEGORY C

Films aiming less at information than do the films in Categories A and B, but which have the purpose of contributing to the prestige of the industry concerned, or of a firm, intended primarily for the general public

FIRST PRIZE: GREAT BRITAIN

"MEKONG"

Sponsored and produced by
Shell International Petroleum Co. Ltd.

SECOND PRIZE: GERMANY

"MIT FARBen BEGANN ES"

Sponsored and produced by
Farbwerke Hoechst A. G.

THIRD PRIZE: CANADA

"AN ESSAY ON SCIENCE"

Sponsored by the National Research Council
Produced by the National Film Board

THIRD PRIZE: GREAT BRITAIN

"SNOW"

Sponsored by the British Railways Board
Produced by British Transport Films

CATEGORY D

Films about specific industrial products, materials or projects or about industrial techniques (management methods, measures for increasing productivity, efficiency and output, rationalization, automation, application of modern techniques, etc. intended primarily for specialist audiences.

FIRST PRIZE: GREAT BRITAIN

"CRITICAL PATH"

Sponsored & produced by Richard Costain Ltd.

SECOND PRIZE: GREAT BRITAIN

"POLYOLEFINS"

Sponsored by Shell Chemical Co. Ltd.
Produced by Shell International Petroleum Co.

THIRD PRIZE: ITALY

"DIFESA DEL PIOPPo"

Sponsored and produced by Montecatini

THIRD PRIZE: GERMANY

"EIN NEUES VERFAHREN DER ENSTAUBUNG VON KONVERTER-GASEN"

Sponsored by Fried. Krupp Industriebau
Produced by Indoc Industrie-und
Fernsehfilm-GmbH

CATEGORY E

Films: an industrial application of scientific principles and research intended primarily for special audiences, including educational establishments, rather than for general showing.

FIRST PRIZE: GREAT BRITAIN

"FRONTIERS OF FRICTION"

Sponsored and produced by
Shell International Petroleum Co. Ltd.

SECOND PRIZE: SWEDEN

"THOUSANDS OF G"

Sponsored by Alfa-Laval AB.
Produced by Rygaards AB.

THIRD PRIZE: GERMANY

"UNTER GARANTIE"

Sponsored by E. Merck A. G.
Produced by Leonaris-Film

(CONCLUDED ON THE FOLLOWING PAGE 42)

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Sofedi, 147, avenue de l'Hippodrome, Brussels 5

CANADA:

Mr. Bruce Thomas, General Manager (Canadian Branch)
Modern Talking Picture Service, Inc., 1875 Leslie Street, Don Mills, Ontario

DENMARK:

Mr. E. Witte
Informativ Film, Astridsvej 13, Kastrup, Kobenhavn

FRANCE:

Mr. M. Dauger, Secrétaire General
Céfilm, 31, Avenue Pierre 1er de Serbie, Paris 16e

GERMANY:

Dr. K. Müller, General Manager
Konferenz der Landesfilmdienste, Rheinallee 59, Bad Godesberg

GREAT BRITAIN:

Mr. E. S. Morden, Joint Managing Director
Sound Services, Wilton Crescent—Merton Park, London SW19

HOLLAND:

Mr. K. J. Blaauw, Joint Managing Director
Technical Film Centre, Stadhouderslaan 152, The Hague

ITALY:

Mr. F. Jasiello, President; Mr. L. Morglia, General Manager
Difi, Via Domenico Chelini 3, Roma

JAPAN:

Mr. E. Kanazashi, President
Educational Film Exchange, 3 Ginza Nishi 6-Chome, Chuoko, Tokyo

NEW ZEALAND:

Mr. T. T. Hughes, Director
The H. J. Ashton Company, Films & TV Division, Box 2541, Auckland

SWEDEN:

Mr. S. Hallonsten, Managing Director
Swedish Council for Personnel Administration, Visual Aids Section,
Warfvinges Vag 26, Stockholm K

SWITZERLAND:

Mr. J. P. Dubied, Director
Schmalfilm Zentrale, Erlachstrasse 21, Bern
Prof. Dr. R. W. Meyer, Public Relations
Schweizerisches Filmarchiv, Splügenstrasse 6, Zurich

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INTERNATIONAL WINNERS

(CONTINUED FROM THE PRECEDING PAGE 40)

CATEGORY F

Films on management and manpower training (for example vocational guidance and training, training within the firm) and on manpower promotion and human relations within the firm, intended for industrial audience, not the public.

FIRST PRIZE: SWEDEN

"SALES TALK"

Sponsored by Svenska Saljledargruppen

Produced by Suecia-Film

* * *

SECOND PRIZE: NETHERLANDS

"HOW TO SOLDER"

Sponsored by Philips-Eindhoven

Produced by Philips TEO Filmservice

CATEGORY G

Films on accident prevention, occupational diseases, health re-education and measures of social security, intended rather for an industrial audience than the general public.

FIRST PRIZE: FRANCE

"SERIE DE FILMS MINUTE"

Sponsored by Houilleries

du Bassin de Lorraine a Faulquemont

Produced by Son et Lumiere

* * *

SECOND PRIZE: FRANCE

"UNE BELLE JOURNEE"

Sponsored by S. N. C. F.

Section Centrale Cinema

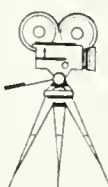
Produced by M. Censier, Centrale Cinema

FESTIVAL GRAND PRIX

— of the Council of European Industrial Federations

THE WINNER: GREAT BRITAIN

as the competing nation with most points. The six British awards earned 29 points. France placed second with four awards for 17 points.



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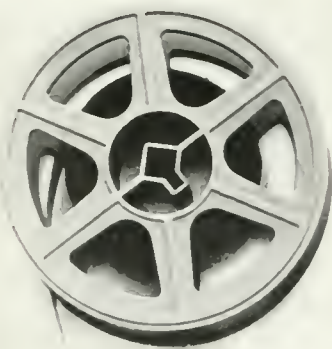
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FESTIVAL REPORT FROM LONDON

The Festival Chairman's Address
at the 5th International Awards Banquet
by Sir Peter Runge

Chairman, Festival Executive Committee

UNLIKE HOLLYWOOD which has to scan box office figures with such anxiety — there is one part of the film industry which is thriving without any box office revenue at all — the part which makes films for industry to help it sell its products, broadcast its viewpoints and train its personnel.

Twenty-two nations have shown their best industrial films at our Festival in London this week and the representatives of seventeen of them are here tonight.

But unlike most film festivals it has been no glamorous, glittering occasion. The stars are the industrial achievements of the western world, seen in a hundred and thirty-three films which together present a complete and exciting picture of 20th century industrial development.

Total of 651 Delegates Signed Register

The Festival has attracted a very great deal of interest here and abroad. Over 650 delegates have attended — industrialists, diplomats, specialised film producers and journalists, who have studied each other's methods and techniques.

We have seen how engineers are developing vast areas in the Middle East, how a petrochemical works has been built outside Brindisi in Italy, and how the beaches of Dunkirk have been transformed by the construction of a giant iron smelting plant. Even international sporting events have crept in, including the America's Cup Races, Donald Campbell's speed attempts and those of his U.S. rival, Breedlove. From plastics to poplar trees, from snow to atomic power — every aspect of industrial achievement has been on show, presented by the world's best specialised film makers.

Value of Festival to Industry Is Noted

We all believe that these international industrial film festivals are of great value to industry. They provide a unique opportunity to study the use of film as a tool of industry and allow delegates to see the latest techniques that are being used by each other's countries. However, perhaps the most valuable part of a festival is the opportunity it affords for delegates to meet together and discuss problems of common interest. I am sure that you have profited immensely from the meetings you have had in the delegates' lounge at Shell Centre, and (CONTINUED ON THE FOLLOWING PAGE 46)

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FESTIVAL REPORT FROM LONDON

(CONTINUED FROM THE PRECEDING PAGE 44)

the two conference sessions held on Tuesday and Thursday. At the evening receptions we hope that you have had an opportunity to meet together and, at the same time, enjoy some of the history and tradition of London.

Great Britain a Most Gracious Host

As Chairman of the Festival Executive Committee you would like me, on behalf of all of us, to thank the Federation of British Industries and the British Employers' Confederation for giving us such a wonderful reception at the Drapers' Hall on Monday evening, and also to thank Her Majesty's Government for the wonderful reception which they gave us at the Banqueting Hall in Whitehall on Wednesday evening.

We are extremely grateful to the Industrial Federations for all the help that they have given in making this Festival possible and in supporting it with such a strong entry of films and for sending so many delegates. The Committee also wish to record their appreciation of the support given by the Films Sub-Committee of the Council of European Industrial Federations which is responsible for making the rules that govern our Festival.

An Appreciation to Members of the Jury

The prizes are awarded by the International Jury — I would specially like to thank them for all the very hard and immensely important work they have done in viewing films.

Lastly I am certain that you will all join with me in congratulating Mr. Michael Shersby, our Festival Director and his team for their untiring effort and excellent organization. No detail has been overlooked and the success of the festival redounds to their credit •



Festival interlude: European Editor Robinson P. Rigg and Mrs. Rigg chat with Carl Lenz, President of Modern Talking Picture Service, New York (at right) during the London festival.



Mme. Yvette Roze, of Les Analyses Cinematographiques, receives third prize given their film "Le Nouvel Age de Pierre" in Category B.

The European Editor of BUSINESS SCREEN, Peter Rigg, served as the Festival's press and publicity representative throughout the arrangement period as the Publicity Director. •



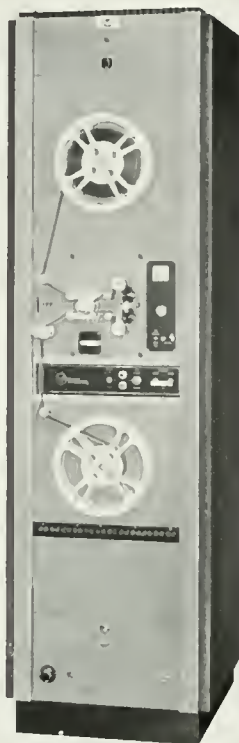
Pilot Productions cameraman, part of crew on location at Louisville, Kentucky.

Movie Tells How One of World's Largest All-Welded Bridges Was Built

A 20-minute color and sound movie tells the story of how Allied Structural Steel Company fabricated and erected structural steel for one of the World's largest all-welded truss bridges, which spans the Ohio River at Louisville. The film produced by Pilot Productions, Evanston, Illinois, is being shown to engineers, national, state, county and local gov-

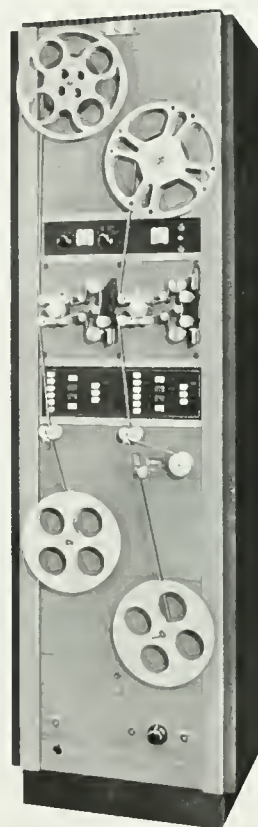
ernment officials; engineering students; technical associations; and civic groups. It explains the unusual welding practices, special equipment, and X-ray testing techniques used. Movies can help you reach and sell important prospects with your "how-it-was-done" story—whether you build bridges or watches. Write Pilot Productions, Inc., 1819 Ridge Avenue, Evanston, Illinois. Or call collect at Davis 8-3700.

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izes in tape-to-film transfers and
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black and white.

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TV film recorders, and one color
TV film recorder, make Acme's
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independent companies, according
to Sawelson.

Increased demand for tape syn-
dication by film producers, Acme's
expansion into a national company
and the recent opening of their
New York office were cited by
Sawelson as the reasons behind
this major equipment acquisition.

"We believe that the latest Am-
pex equipment will enable us to

News Along the Film Production Line

continue to make important con-
tributions in quality of reproduc-
tion to this quality-conscious in-
dustry," Sawelson said. The new
equipment also will enable Acme
to keep up with the demand for
their in-by-nine, out-by-five daily
service, a system where prints are
air-expedited and jetted back the
same night for next-day delivery
in the east.

Acme headquarters are at 1161
North Highland Avenue, Holly-
wood. The New York office is
located at 400 Madison Avenue.

* * *

**Synchro-Sound Handling Music
For ABC-TV Cartoon Series**

☆ Work has begun on a new ABC
television show for which Synchro-
Sound, Inc., New York, will han-
dle the music requirements. The
series is a cartoon show being pro-
duced by Hal Seeger Productions
and will contain original songs and
background music written and
scored for the series.

The company now has regular
shows running on all three net-
works. It also supplies music and
sound effects for documentary and
industrial films, and is currently

working on several theatrical spe-
cial features for Matteo Associ-
ates, of Chicago.

* * *

**Telic Introduces New Model
of Famed Micro-Stick Lighter**

Woody Siegel and Ed Bough-
ton, of Telic, Inc., New York,
have found time between produc-
tions to design a new version of
their well-known pocket promo-
tion piece of 1961 — the Micro-
Stick lighter.

The Mark II Micro-Stick con-
tains a complete slate for credits.
Although designed as a lighter, it
has actually been used as a slate
for insert shots.

* * *

**Highway Patrol Film to Aid
Motorcycle Officer Training**

☆ The California Highway Patrol
will have a new 15-minute color
film, *Tall in the Saddle*, now being
produced by Chapman 5 Produc-
tions for advanced motorcycle of-
ficer training. Filming was com-
pleted recently at Sacramento, with
sequences shot from a helicopter,
motorcycles and other moving
vehicles to capture the realism,
techniques and audience interest.



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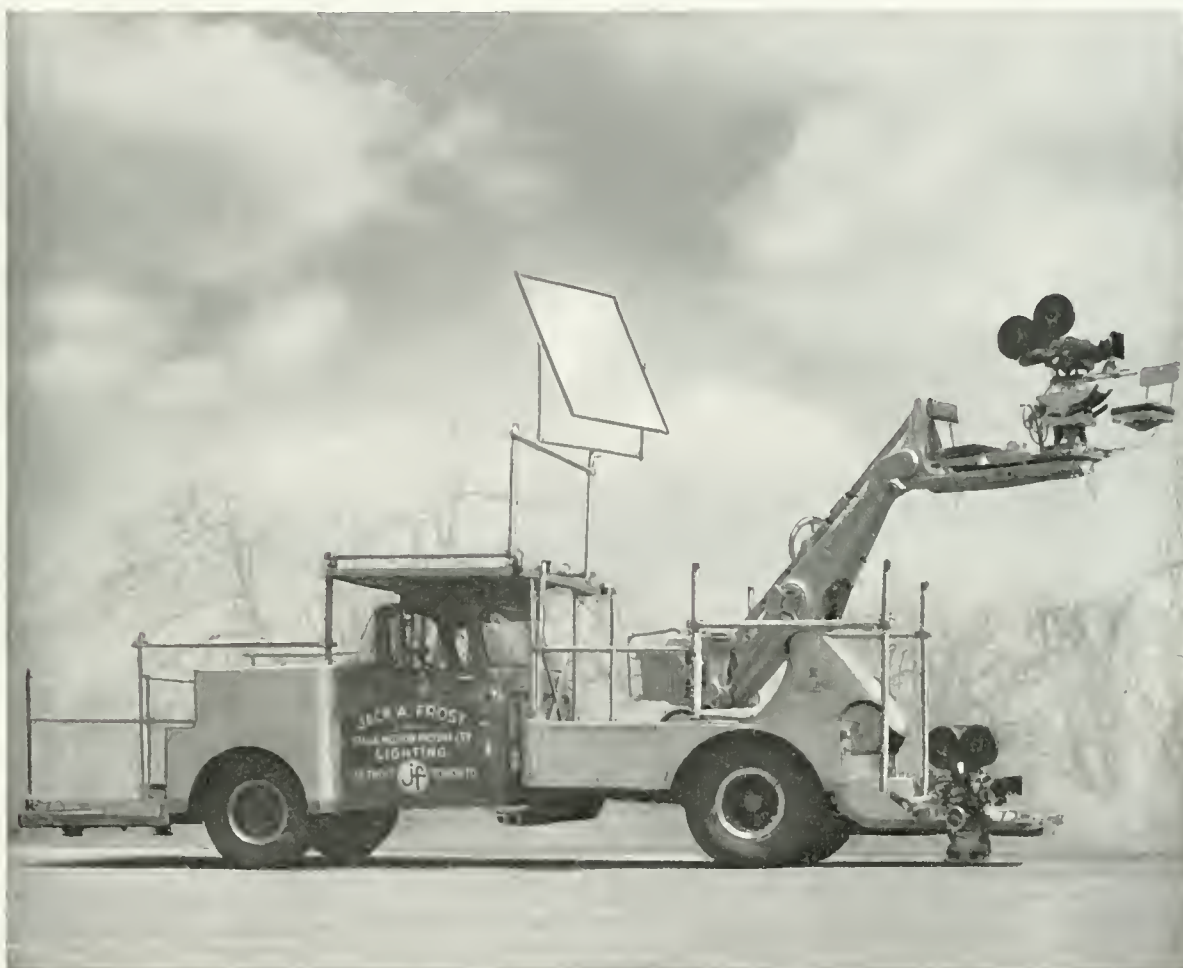
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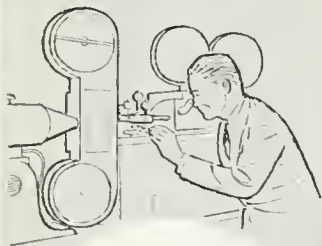
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NEWS of Distribution and Production

Closed-Circuit T V Division

New at Sterling Movies U.S.A.

A service designed to open new avenues of visual communications for its clients has been announced by Sterling Movies U.S.A., distributor of sponsored films and other visuals.

Sterling Movies' president, Charles Dolan, said that Herbert T. Green has been named director of the new Closed Circuit Television Division. Green has been a broadcast and closed circuit television executive since 1948.

Dolan described the new activity as a "complete service package." It includes total production planning, facilities arrangements, program presentation, and the distribution of videotape and film transfers. He also noted that Sterling Movies is now staffed to handle both the live program and the nationwide distribution of a taped or filmed version transcript.

Listed as specific areas of interest to Sterling Movies' new division are: sales promotion shows on an intercity basis; the transmission of programs of special interest to convention delegates who are housed in one or more hotels in a given city; and the recording of seminars or lectures on videotape.

One of the division's first assignments was the video recording of a scientific discussion sponsored by the Interdisciplinary Program of the New York Academy of Sciences. An edited version of the tape will be transferred to 16mm film which will be studied by interested groups throughout the country.

Sterling Movies U.S.A. first ventured into the closed circuit field in 1962 when it originated TeleGuide, the closed circuit network feeding 45,000 rooms in New York's major hotels with a daily program of information to visitors to the City.

New Studio Center for Logos

in Arlington Expands Service

A new studio center at 3620 S. 27th St., Arlington, Virginia, was occupied in early October by Logos, Ltd. production firm in the nation's capital. Michael Chaney, general manager, noted:

"The center gives us badly-needed space, power and technical facilities required to provide necessary production capabilities for this growing area." The new building provides a central 5,000 square-foot studio and facilities for both color and b&w television production, in which Logos specializes. Two docks accommodate the company's two mobile television units. Logos' tape-to-film transfer department was the first operation to be moved to the new location.

Identicolor Laboratory Moves to Larger Plant in Los Angeles

New and larger plant facilities at 849 N. Highland Avenue, Los Angeles, for the Identicolor Laboratory, Inc. have been announced. D. B. "Skip" Creaser, president, confirmed the acquisition of the Master Film Service, the lab division of Execugraf Corporation.

New Identicolor laboratory services include "mastering" for the Vista-Sell projector and other continuous filmstrip formats, visual aids and a variety of cartridging and packaging for 8mm subjects as well as the expansion of Identicolor's narrated travel slides. The new facilities include a projection room, soundproof recording room and complete vault storage for all masters, negatives and original material.

William Beale, vice-president and plant manager; Merle S. Ewell, slide duplicating and production department; and Hiro Yoshida, filmstrip production and photography, are named as among key personnel at the new location.

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Write, phone, or come right in . . . Ask for Woody Siegel or Ed Boughton . . . but hurry . . . our "matchless" offer may expire in 1984.

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4TH FILM FESTIVAL OF NEW YORK

Honor 78 Industrial Films, Filmstrips & TV Spots

at 4th International Film & TV Festival of N. Y.

THE 4TH INTERNATIONAL Film & TV Festival of New York, held at the New York Hilton on October 21-23rd, proved to be a generous host to agencies, sponsors and producers who submitted entries for the four principal areas of competition. A total of 24 silver and bronze awards were bestowed in the eight categories for Industrial Films, including a Grand Award to Saul Bass & Associates for the Eastman Kodak N. Y. World's Fair picture, *The Searching Eye*.

In addition, five silver and bronze awards were given to film-strip entries and another five went to public service television programs. 38 awards for outstanding television commercials were shared by 16 U. S. film producers and eight companies from abroad. Notable among the agencies represented in this group were the Campbell-Ewald Company, Carson, Roberts/Inc., Erwin Wasey, Ruthrauff Ryan, Inc., Fuller & Smith & Ross, Inc., and Ketchum, MacLeod & Grove, Inc.

Discussion seminars, another feature of the three-day program, included a presentation by Harry Wayne McMahan on "Breaking the Language Barrier in International TV Advertising," and a talk by Robert E. Spinner, president of Marketscope Research Co., on "How to Measure TV Advertising Effectiveness." Another program feature was a presentation on "Modern Fotomation Techniques"

by Al Stahl, president of Animated Productions, New York, who developed the technique.

The awards to industrial films, filmstrips and public service television programs:

GRAND AWARD

"The Searching Eye"

The Eastman Kodak Company
Producer: Saul Bass & Associates

• • •

SALES PRESENTATIONS

Silver: "Truck Announcement Film"

Dodge Truck Division, Chrysler

Producer: Kerbawy-MPO

• • •

Bronze: "Power in Hand"

Atlas Copeo AB, Stockholm

Producer: Suecia Film AB

TRAINING FILMS

Silver: "The Three Bosses"

Texaco, Inc.

Producer: Skyline Films, Inc.

• • •

Bronze: "A Guy Named Joe"

The Grolier Society, Inc.

Prod: Kim & Gifford Industrials

PUBLIC RELATIONS

Silver: "Cover Girl in Paris"

Cover Girl Make-Up

Producer: Helen Nash Associates

Distributor: Sterling Movies USA

• • •

Bronze: "Americana"

American Airlines

Producer: Larry Madison Prods.

Bronze: "The Widening Circle"
Continental Can Company
Producer: 33 Productions, Inc.

SCIENTIFIC FILMS

Silver: "Eclipse of Quiet Sun"

Douglas Aircraft Company
and National Geographic Society

Bronze: "Rice"

The Rockefeller Foundation
Producer: Willard Van Dyke
Distributor: Sterling Movies USA

EDUCATIONAL FILMS

Silver: "Eye for Isotopes"

U. K. Atomic Energy Authority
Producer: World Wide Pictures

Bronze: "Careers in Chemistry"

Allied Chemical Corporation
Producer: F.P.S. Productions

PUBLIC SERVICE FILMS

Silver: "Before It's Too Late"

The Bell System

Producer: Audio Productions, Inc.

Bronze: "Bermuda College Week"

Bermuda Trade Development Board

Producer: Film Authors

DOCUMENTARY FILMS

Silver: "The Inland Sea of Japan"

Japan Nat'l Tourist Organization

Producer: Iwanami Productions

Distributor: Modern T. P. S.

Bronze: "Bristol Fashion"

Port of Bristol Authority
Producer: Assoc. British Pathe

SPECIAL AWARDS

For Best Photography—

"The Challenge of Tomorrow"

Radio Corporation of America

Producer: Vision Associates

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For Best Film Color—

"From Here to There"

United Air Lines

Producer: Saul Bass & Associates

For Unusual Camera Effects—

"Wirtschaftsfilm Berlin"

Der Senate für Wirtschaft & Credit

Producer: Deutsche Documentar

For Best Animation—

"To Build a Schoolhouse"

Educational Facilities Labtr.

Producer: Pelican Motion Pictures

For Best Music—

"By Their Bootstraps"

Care, Inc. & Outboard Marine

Producer: Elliot Macklow

For Best Film Editing—

"Steelhead Junction"

Exvinrude Motors

Producer: Oristano-Pearsall Assoc.

Fine Motion Picture Research—

"St. Paul—Fur Trade to Space Age"

First Nat'l Bank of St. Paul

Producer: Martin Bovey Prods.

For Best Special Effects—

"Galaxy of Elements"

The Swedish Institute

Producer: Svensk Filmindustri

FILMSTRIP AWARDS

GRAND AWARD

"Series of Filmstrips Showing
Different Phases of Insurance"
Metropolitan Life Insurance Co.

SILVER AWARDS

"Sales and Market Identification"
Dun & Bradstreet, Inc.
Producer: Maxwell Desser

"Focus on Travel"

The Christian Science Monitor
Producer: Dekko Films, Inc.

BRONZE AWARDS

"The Future Lies in the Balance"
The Bank of America
Producer: Film Fair

"Mr. Winner"

A. O. Smith Harvestore Products
Producer: A-V Productions

PUBLIC SERVICE TV FILMS

GRAND AWARD

"The Speed Revolution"
WFIL-TV, Philadelphia
Producer: Triangle Productions

SILVER AWARDS

"The Halls of Mercy"
WGN, Inc., Chicago
and Sears-Roebuck & Company
Producer: Dick Hance



Among the winners at the 4th International Film & TV Festival of N. Y. were (l to r): festival director Herbert Rosen, Charles Keller, executive director, WFIL-TV, Philadelphia; Florence Johnson, Metropolitan Life Insurance Co.; Barbara Feldon, spokeswoman for Revlon; John Pistor, Eastman Kodak Co.; Mrs. L. Zoff, Insel-Film, Germany; and N. Y. City Commissioner J. J. O'Brien, who represented Mayor Wagner at awards luncheon.

"Suffer Little Children"

"Strangers in the Shadows"

"The Quitters"

Producer: WBNS TV, Columbus, O

"Colorful World of Music"

WFIL-TV, Philadelphia

Producer: Triangle Productions

BRONZE AWARDS

"Whatever Happened to 5?"
WRCV-TV, Philadelphia & Fels
Producer: Robert J. Shafer

The event is commercially-sponsored by Industrial Exhibitions, Inc. and is under the direction of Herbert Rosen. Trophies were presented at an awards luncheon.

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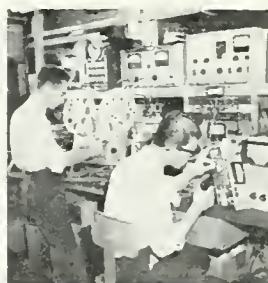
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HELPING TO make both management and film producers aware of the urgent need for more good films to aid company managers, the nation's oldest professional management society, The Society for Advancement of Management, launched its first International Management Film Festival at the Americana Hotel in New York City on October 14-17. Dr. Henry A. Singer, executive director of the Society and Peter Livingston, film festival co-ordinator, supervised the event.

68 entries were judged in four categories on the basis of their merit in using "the film medium as a force for management education." A total of 15 pictures were

given awards in the four festival categories. Films sponsored by International Business Machines won top honors, winning three of the prizes. Grand prize winner was a Volkswagen Co. of America production, *The Right Hand of Plenty*.

Judging the entries for the SAM were: John F. Mee, chairman, Mead Johnson Professor of Management, Indiana University; C. G. Cady, division manager, Pacific Telephone & Telegraph Co.; Dause A. Bibby, president, Stromberg Carlson; Edward D. Kemble, general manager, Mine Safety Appliances Co.; and Professor Oliver J. Sizelove, Newark College of Engineering.

This first year's festival event

Films for Management Compete at First International Festival

Society for Advancement of Management Jury Names Fifteen Motion Pictures for Honors in Four Categories

was held during the annual gathering of Society members and showings were well-attended, having been given prominent program identification. The organization will continue the festival competition in 1965, noting that "the general feeling was that for a first year the results were excellent."

A film industry committee, which included representative producers and the Editors of BUSINESS SCREEN, helped launch the event

but panels of qualified management personnel were in full charge of preliminary screenings and finalist judging. Only 12 of the 68 films were eliminated because of non-conformity with category definition. The aim of this first International Management Film Festival was for *quality and relevance*, rather than sheer numbers of film entries. The goal was achieved with distinction as the Society provided a *relevant* new awards program •

INTERNATIONAL MANAGEMENT FILM FESTIVAL

The Society for Advancement of Management

New York City • October 14, 16, 1964

Grand Prize: "The Right Hand of Plenty"

Volkswagen Company of America, Inc.

Produced by Marathon International Prods., Inc.

* * *

CATEGORY A WINNERS

Films on "Community Service" in nature, stressing a management interest. Films should promote an idea rather than a specific skill.

First Prize: "Winds of Change"

The General Electric Company

* * *

Second Prize: "Area of Action"

International Business Machines Corp.

Produced by Film Enterprises, Inc.

* * *

Third Prize: "Target You"

Produced by F. K. Rockett Productions

* * *

Honorable Mention: "Architect at Work"

Pittsburgh Plate Glass Company

Produced by Dynamic Films, Inc.

CATEGORY B WINNERS

Films dealing with management techniques such as management development, theory, leadership. Teaching films which stress methods of developing managers, how to increase efficiency in management.

First Prize: "Manager Wanted"

Produced by Roundtable Films, Inc.

* * *

Second Prize: "Stress"

Produced by American Film Productions, Inc.

Third Prize: "This Is Your Meeting"

Pan American World Airways

Produced by Henry Strauss & Company

* * *

Honorable Mention: "Berkfunkle"

Produced by Portafilms

CATEGORY C WINNERS

Films dealing with management of a specific area of a company or organization. Management of R/D, Sales, Advertising, etc., and the specific problems inherent in these areas, also management of non-profit organizations.

First Prize: "Everybody Has Two Jobs"

U.S. Independent Telephone Association

Produced by Parthenon Pictures

* * *

Second Prize: "Faces and Fortunes"

Produced by Mort Goldsholl Design Associates

* * *

Third Prize: "The Route Manager's Job"

The Pepsi-Cola Company

Produced by Turteltaub & Moss

* * *

Honorable Mention: "Charisma" (Innovation)

Produced by MPO Sales Meetings, Inc.

CATEGORY D WINNERS

Technical films, not for public distribution. Films dealing with time and motion studies in highly technical areas, computer operation, medicine, etc. These films should be used for the education of managers in these technical areas, rather than for the teaching of new information.

First Prize: "IBM Manufacturing Announcements"

International Business Machines Corp.

Produced by Academy Film Productions, Inc.

* * *

Second Prize: "Automation in Design"

IBM Development Laboratories



Winners of Golden Eagle awards were presented to this capacity audience which saw the CINE festival films.

cine: a sky-full of golden eagles

Capacity Audience in Nation's Capital Sees Exhibition of Films of Merit and Presentation of International Film Awards in the N. E. A. Auditorium

THROUGHOUT THE WORLD, the "Film Festival" is a way-of-life, a prized attraction for attracting tourist visitors to cultural centers like Edinburgh and Venice, to spas like Cannes. To the entertainment film industry, the "festival" is a marketplace where trophies lead to boxoffice receipts. Some festivals are specialized, as in Cortina, Italy where the "sports motion picture" is king; or in Padua, where medical-scientific interests rules in a medieval university setting.

Festivals run to flowers, as at Trieste, Italy; to religious concerns, as in Valladolid, Spain, which held an "International

Week of Religious Cinema" this past spring. In 1964, there were festivals to be served at such far-flung places as Buenos Aires and Cordoba in the Argentine; at Kampala, in Uganda (an African Film Festival); in Iran, Pakistan, Poland and at Adelaide and Melbourne in distant Australia.

What Festival Viewers Like

For the most part, throughout the wide world of festivals, the most common denominator of audience interest is in the art of the film, the appeal of the unusual or the cultural reflection of the country of origin. The exceptions are specific: i.e. sports, medicine, religion, science. Only a relative few



Cesare Guoli (left) Italian Embassy counselor, commends Dick Pope, Cypress Gardens, Florida, for the silver medal award from Cortina.

of the world's crop of festivals have any specific interest in the industrial film in the methodology

of business. The exception is the European-oriented "5th International Industrial Film Festival" recently concluded in London.

But, paradoxically, it is in these "galleries" of art and culture where the U. S. motion picture *not* for entertainment — the short film, the documentary, the abstract and experimental, the medical and the scientific pictures — runs into stiff competition for the minds and hearts of men from highly-competitive film makers of the Soviet Bloc countries. Well-heeled legions of Communists visit these events en masse. U. S. representation (except at Cannes where Hollywood stars are active) is often sparse, with a single lonely delegate and little or no funds for entertainment.

Awards Night in Washington

☆ All of this is prelude to a recent and important gathering in Washington, D. C. where members of the Council of International Non-theatrical Events were hosts on November 10, at an Exhibition of Films of Merit and an awards ceremony in the Crabtree Auditorium of the National Education Association. Here, on a gala evening and before a capacity audience, winners of international film festival trophies received their prizes and 119 of CINE's own "Golden Eagle" award certificates were bestowed on sponsors and producers of motion pictures which had been selected to represent the U. S. at 38 worldwide festivals this year.

The Council's efforts this year brought U. S. entrants a Silver



The U. S. Undersecretary of Labor, John Flemming (left) accepts Golden Eagle for "Wonderful World of San Francisco" (his home town) as presented by president Bill Pratt.

CINE Board of Directors, pictured at NEA headquarters in Washington, D. C. Front row (l. to r.): Dr. Harold Wigren, coordinator; Alden Livingston, secretary; James Culver, treasurer; Brig. Gen. Willard Webb, vice-president; Willis H. Pratt, Jr., president; J. Edward Oglesby, vice-president; Charles Dana Bennett, vice-president; Dr. Anna L. Dyer, vice-president; John Flory, past-president; and Thomas W. Hope, vice-president. Second row: Stan McIntosh, O. H. Coelln, Randall M. Whaley, Don G. Williams, Eyre Branch, Robert Disraeli, Peter Cott, Frank S. Rollins, Ralph Creer, and the Rev. Michael Mullen, C. M. Picture was made during recent meeting.



Bear award (for *Sunday Lark*) from the 14th International Film Festival at Berlin; a special jury prize for the "creative-experimental" short subject, *Help! My Snowman's Burning Down*, from the International Festival at Cannes; the silver cup of the Automobile Club of Italy from the International Competition of Sports Motion Pic-

tures at Cortina, Italy for *The Sound of Speed* and a silver medal from the same festival to *Sports, Wacky & Wet*.

"Silver Sail" from Locarno

At Locarno, the 17th International Film Festival bestowed its Silver Sail Award on the film, *Hangman*. Bilbao, Spain selected the television documentary, *Crisis: Behind a Presidential Commitment*, for the top award in the television film category. 15 of the 38 festivals in which CINE selections were entered put one or more of these subjects on the program and bestowed diplomas of merit, in addition to other awards noted.

Council's "Golden Eagles," at which Dr. William C. Carr, executive secretary of the National Education Association delivered the speech of welcome. The NEA has been host and helper to CINE since its inception. Dr. Harold Wigren of that organization is the coordinator in Washington, D. C. Dr. Anna L. Hyer, another NEA executive staffer, is a member of the CINE Board of Directors.

Council president is Willis H. Pratt, Jr.; vice-presidents are Thomas Hope, Edward Oglesby, Miss Hyer, Charles Dana Bennett and Brig. Gen. Willard Webb. James Culver is treasurer; and Al-



Thomas Ware, president, International Minerals & Chemical Corporation, (2nd from left) receives Golden Eagle award from Mr. Pratt for the film, "This Garden England," produced by William S. Yale and directed by Richard N. Jamieson (both are at right) of Empire Photosound, Inc.



Dr. William G. Carr, executive secretary of the National Education Association, welcomes sponsors and producers at CINE Awards dinner.

The Council, now incorporated as a non-profit organization and formally recognized as such, began its work in 1957. It replaced the chaos of individual sponsor, producer participation in the innumerable festivals with an orderly process of selection. Regional screening committees, many of them composed of experienced sponsor, distribution and educational film executives, help "clear" the large number of original entries for finalist selection in the spring of each year.

Governments of the countries involved have been enthusiastic supporters of the Council program. Counselors and attaches of the various embassies officiate at the annual awards event. International awards were presented in Washington on November 10 by The Honorable Michael Robb, Information Counselor of the British Embassy and by Cesare Guoli, Counselor of the Italian Embassy; French and German government representatives were also on hand to present awards from their respective lands.

Dinner for Awards Winners

The CINE awards' presentation program was a day-night affair. A dinner honored recipients of the

den Livingston, secretary of CINE. The immediate past president is John Flory.

Past President Flory has called the CINE selections "America's

CINE'S PRESIDENT BILL PRATT PRESENTED THESE AWARDS:



Peter A. Mooney, Audio Productions, Inc., accepts three Golden Eagles.



Mr. and Mrs. Gilbert Altschul received their Golden Eagle award.



Mel London, Wilding, Inc., accepts Eagle for picture "To Live Again."



Avalon Daggett receives the award for her motion picture, "Big Span."



Jack Borland, Smith, Kline & French Laboratories, accepts Golden Eagle.



George A. Johnston, Washington Video Productions, was also cited.



Scene from the Pan American motion picture, "U.S.S.R." takes viewers inside the Kremlin walls in Moscow, to a corner of Cathedral Square.

THE PEOPLE OF THE U. S. S. R.

Clear-Eyed, Fresh Look at the Land and the People of Soviet Union in Strauss' Film for Pan-American

RUSSIA

Sprawling four thousand miles from the Baltic to the Pacific. A land so vast that when a housewife in Odessa is just waking up, a fisherman in Vladivostok is tying off his lines for the night. Mountains, deserts, lakes and oceans. Broiling summers on vast plains and numbing snow-storms in the Arctic tundra.

And the Russians.

The criss-crossed design of humanity that so fascinated Dostoevski, inspiring him to write, "I like, when roaming the streets, to look attentively at certain wholly strange passersby, study their faces and speculate: who are they? . . . how do they live? . . . what is their occupation?" The Russians—ranging from the blond, blue-eyed families on the Finnish Gulf to the descendants of Turks in the Middle-East and Tartar warriors in the Orient.

How to condense the scope of this giant land and the spirit of these many peoples into a half-hour film? How to do it without turning out 'just another travelogue'? How to do it with absolutely no political overtones?

These were the problems faced

by Henry Strauss Productions, Inc. of New York when they set out to make a travel film on Russia for Pan American Airways.

The result: *U.S.S.R.*, a 16mm color film of unusual depth and beauty which admirably fulfills the demands placed upon it.

* * *

As the latest in a series of award-winning travel films Henry Strauss has made for Pan Am, *U.S.S.R.* continues the successful pattern of the earlier films, delving deeply into the eyes and soul of the Soviet Union; for it is about the people of Russia, not simply the things they have built—the tourist attractions.

To be sure, the tourist attractions are there: the Bolshoi, the Pechersk Monastery at Kiev, the fantastic palaces and gardens of the Czars, but when we see them, we are made aware of the dreams that inspired them, of the centuries of different cultures and traditions that influenced them and of the influence they have on the people of Russia today.

The format of the picture is like the country itself—a patchwork of design and color, now blending, now contrasting. The flashing brilliance of the Moiseyev

dancers is a short step from the twirling aerialists at the Circus, and the face of a grain reaper operator easily gives way to that of a turban-topped old shepherd, smoking a hand rolled cigarette in a battered holder. But Zina Voinova's sensitive and often humorous editing reflects the contrasts as well as it does the blends. The bustling, modern Moscow subway lighted by Victorian rococo lamps; the face of a young soldier reflected in a train window and that of a seventy year old flower seller in the bright sunshine; the opulence of the palace at Peterhof, with a stoutish "moujik" lady waddling down the marble staircase.

* * *

Many things might surprise the viewer. The sight of Moslems praying in Kiev as we learn that Prince Vladimir once considered bringing Russia into the Moslem faith. The impressive collection of the Leningrad Art Museum with its incredible store of French Impressionists. The glamorous resort towns of the Black Sea, looking for all the world like the Riviera. And the fact that in Moscow it is illegal to blow a car horn or to run over a pigeon.

The narration matches the poetry of Henry Strauss' photography and direction—supplementing it, never merely repeating what the audience can see for themselves. Dotted here and there throughout the sound track are quotes from some of the great Russian writers: Dostoevski, Sholokov, Turgenev, Rustaveli. As they talk, we see their words spring to life on the screen—in a barge traveling up the Volga, in the face of a young Georgian girl, or in the petals of a bright sunflower by a farm house in the Steppes.

In six weeks of shooting on two

separate trips, Henry Strauss and Walter Raft, vice-president of Henry Strauss Productions, covered 7,000 miles of Soviet territory, exposing more than 12,000 feet of film along the way. Although the Russian government had offered them help in the way of crews and equipment, they decided to be as unobtrusive as possible and set out on their own, with their Soviet Tourist Office guide, much as they would if they were any other American tourists. In this way, they were unhampered by rigid schedules and were able to capture many 'target of opportunity' sequences which we might otherwise have been denied.

The decision to employ this production technique was made after careful examination of Pan Am's needs and aims for the film. This typifies the philosophy and modus operandi of the Strauss organization.

* * *

A Chris Statuette Winner

Specifically, the success of *U.S.S.R.* was shown in September when, shortly after the film was released, the judges at the recent 12th annual Columbus Film Festival unanimously decided to honor it with their highest award, the Chris Statuette. Cited was "the excellence of the film, from its beautifully unobtrusive camera work to the wit and intelligence of its editing."

Yet, for all its beauty, gaiety and spectacle, *U.S.S.R.* is not a paean to Russia, not an obvious 'hands-across-the-sea' propaganda vehicle. It is a clear-eyed, fresh look at a land and a people who often stir our curiosity. This film helps to satisfy that curiosity. It is available on free loan from local Pan Am offices, nationwide.

Multitudes on the march: scene from the Pan Am film shows Moscow's anniversary celebration of the October Revolution as it enters Red Square.



Focus on faces and places: cameraman-director Henry Strauss lenses a group of school children as they perform an Uzbek dance in Tashkent.



the new
quick-change
magazine
 camera



ARRIFLEX® 16M

ARRIFLEX
 CORPORATION OF AMERICA
 257 Park Avenue South, New York, N. Y. 10010



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Scene from *The K...*
inside the K...

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Clear-Eye
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RUSSIA

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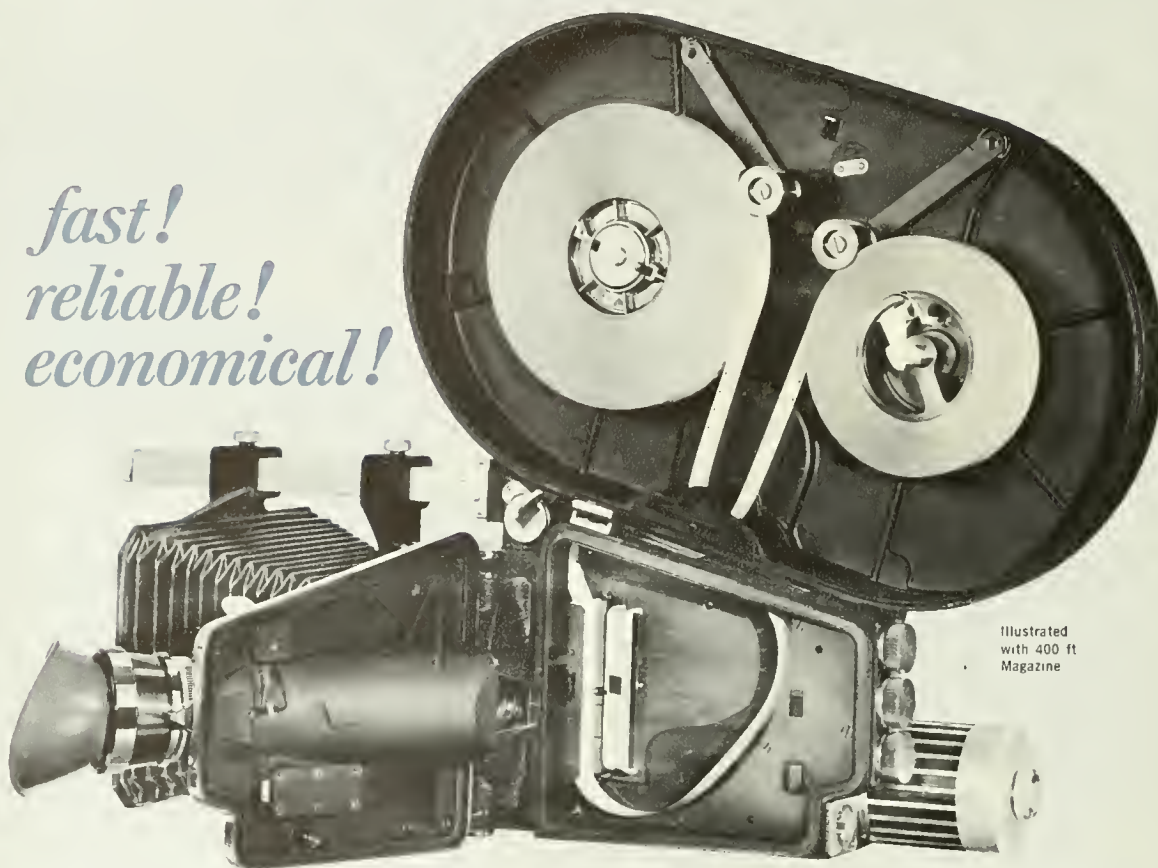
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ARRIFLEX[®] 16M

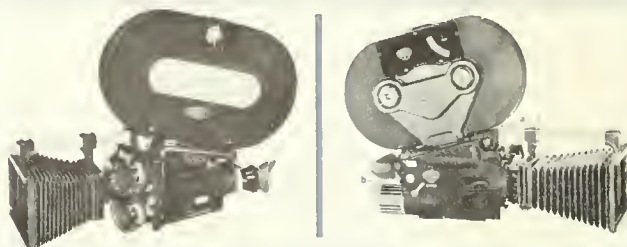
the new *quick-change magazine* camera

fast!
reliable!
economical!

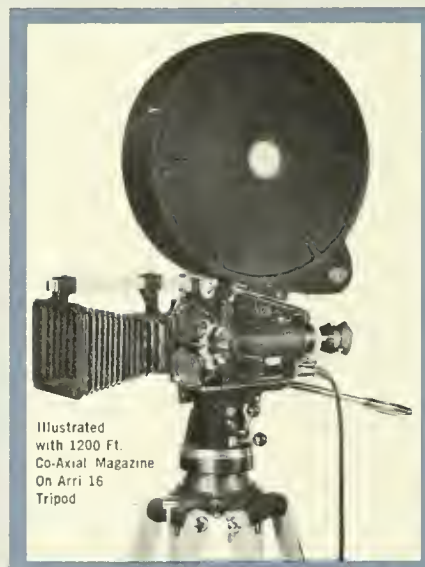


Illustrated
with 400 ft
Magazine

SIMPLIFIED FILM PATH LETS YOU CHANGE MAGAZINES IN SECONDS!



Arriflex-16M with 400 ft. magazine showing (a and b) control lights for automatic electric start and scene mark system.



Illustrated
with 1200 Ft.
Co-Axial Magazine
On Arri 16
Tripod



a born thoroughbred!

The new model Arriflex 16M can be relied upon to behave like a thoroughbred from your very first assignment because it incorporates the best features of its time-proven forebears, the famed Arriflex 16 and 35 professional motion picture cameras. The model 16M is certain to become another important tool for our cinematographer friends all over the world whose specific needs and suggestions motivated its production.

The Arriflex 16M combines the extreme compact lightweight portability of the standard Arriflex 16 with the larger film capacities and quick change, gear-driven magazine features of the Arriflex 35.

Designed from its inception to be used only with magazines, the model 16M is much more compact with attached magazines than the standard Arriflex 16 with the same capacity magazine. This has been accomplished by eliminating the internal 100 ft. film capacity within the camera head. Thus the head has become much smaller and permits the mounting of even the largest magazine (1200 ft. capacity) in a matter of seconds.

The literally millions-of-footage-proved mirror-shutter reflex system and registration pin movement of the famed Arriflex 16 have been retained as well as the 21° divergent 3 lens turret. And in addition, the new Arriflex 16M features a built-in 60 cycle sync generator and automatic electric start and scene marker for synchronous sound filming with all 1/4" tape recorders in common use today.

The new Arriflex 16M is ideally suited for location, studio and special assignments where compact portability, ruggedness, dependability, fast handling and extended filming runs are essential requirements.

HERE'S WHY

Because the magazines for the new Arriflex 16M have feed and take-up sprockets built-in, time consuming and critical threading of film is conveniently done when loading the magazine. And in loading, a precise 39 frame loop is automatically formed outside the magazine.

HERE'S HOW

To get set for filming, merely drop the loop inside the camera, secure the magazine via a quick-acting latch, place the loop into the film gate with registration pin retracted, and you're ready to roll! This simple fool-proof procedure takes only seconds! Attaching the magazine to the camera automatically connects camera and magazine drive mechanisms. No belts to change, no torque motors needed. As a consequence the magazines (except 1200 ft.) will automatically run forward or reverse.

MOST IMPORTANT

Arriflex's reputation for precision and rugged reliability is not compromised in the new 16M model because NO PART OF THE FILM GATE IS INCORPORATED IN THE MAGAZINES THEMSELVES! The aperture plate, rear pressure plate, side guide rail—every component part essential to locating film precisely in the focal plane is protectively located within the camera head! Only this system meets the demand for fast operation and precision and reliability. In addition, the cost of magazines is thereby kept low. No small saving when outfitting with more than one.

MAGAZINE SYSTEM

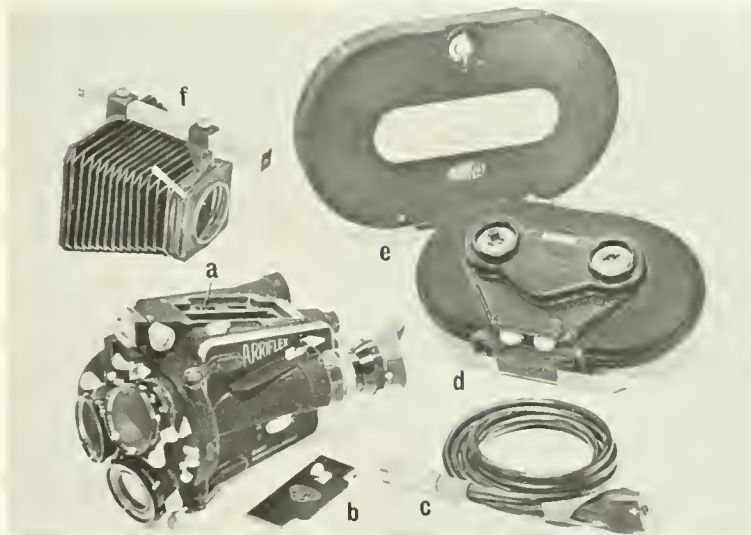
The new line of quick-change magazines for the Arriflex 16M now make available capacities up to 1200 ft. thereby greatly extending the filming capabilities of the model 16M. The quick change feature derives its advantage from the fact that feed and take-up sprockets are built-in. Eliminated too, is the time normally involved in aligning drive gears of camera and magazine; in the 16M the camera gear is spring loaded and automatically engages itself when magazine is locked into position and camera is switched on. The positive magazine to camera lock is solidly engineered—assurance against accidental opening.

Compact and lightweight in design, the 200 ft. and 400 ft. magazines are of the single compartment, displacement type and accept

darkroom loads on plastic cores. Both magazines also accept 100 ft. and 200 ft. daylight spools, respectively. The 200 ft. and 400 ft. magazines are factory equipped for forward and backward operation and automatically change their internal drive mechanism when the camera is reversed.

The 1200 ft. magazine will prove particularly advantageous for our sports, industrial and military customers. Once completely loaded, mounting on the camera is as fast as the smaller capacity magazines.

(The 1200 ft. magazine is standardized for forward filming only but can be equipped for reverse running as well, on special request at extra charge.)



Arriflex 16-M Camera Head with a) Magazine Drive Gear, b) Magazine opening cover, c) Battery cable with self-locking Cannon plug, d) 200 ft. magazine with loop protector showing magazine drive gears, e) 400 ft. magazine cover side, f) Matte-box (same as for standard Arriflex-16S).



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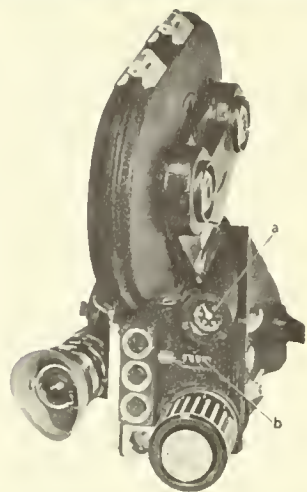
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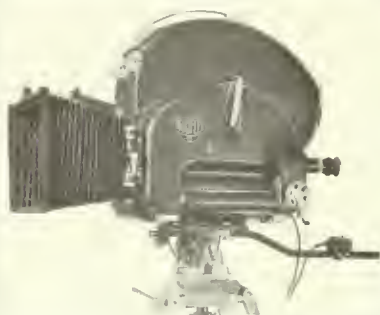
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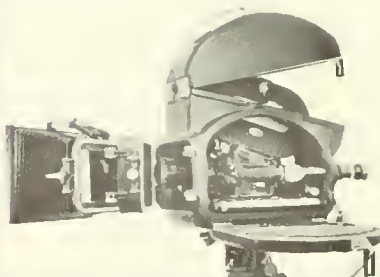
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Arriflex-16M with 200 ft magazine attached Rear View. Note arrangements of all control instruments within easy view of operator a) Tachometer, b) Footage and frame counter



ARRI Universal Fiberglass Blimp; accepts Arriflex 16S or Arriflex 16M camera. Shown with 400 ft magazine top and lightweight matte box



ARRI Universal Fiberglass Blimp shown with conversion kit for zoom lens. Large Blimp doors provide easy accessibility to camera, magazines and lenses.

BUILDING BLOCK CONSTRUCTION. Another significant feature of the Arriflex 16M is its basic concept of building block construction. Not only magazines and lenses, but also matte-box, motors, viewing screens, finder eye-pieces, etc., are easily interchangeable. This permits the camera to be adapted instantly for many specialized applications in industrial, scientific, medical, documentary or television filming. This is all the more significant because, with the exception of the magazines, practically all of the above components are interchangeable between the Arriflex 16S and the Arriflex 16M.

SYNCHRONOUS SOUND FILMING. A 60 cycle signal generator with interlocked automatic slate system are built-in components of the Arriflex 16M. A small accessory oscillator (Cat. No. 339355) can be connected to the camera, permitting the recording of 1000 cycle start marks in recorders which do not have start mark oscillators. Moreover, the oscillator is used to record scene marks on film and tape, the sophisticated substitute for clap-sticks. Thus the 16M is fully equipped for synchronous sound recording with $\frac{1}{4}$ " tape recorders in common use.

The 16M accepts the 8 volt governor controlled DC motor as well as the regular synchronous motor from the 16S, so that with the latter, the conventional double system technique utilizing sprocketed magnetic film recorders is routine operating procedure.

SOUND BLIMP. A light-weight fiberglass blimp for location and sound stage work adds to the versatility of the 16M. A unique manufacturing process results in a blimp weight of only 28 pounds and a noise level of 27 db measured at a distance of 3 feet. The blimp features remote controls for follow-focus and diaphragm setting, a triangular scale bracket shows the calibrations for three lenses mounted on the camera turret. The rectangular front window enables the use of a new 8mm wide angle lens. The electrical system accommodates 8 volt DC and 42 volt AC, developed in the synchronous motor's power supply. An interchangeable top for the 1200 ft. magazine and conversion kits for using various types of zoom lenses are available.

NEW IMPROVED FINDER SYSTEM. The camera door with its sturdy double hinges and precise tolerances made it possible to transfer the finder prism from the interior of the camera to the camera door. Prism and field lens being separated, are now easily accessible for cleaning purposes.

PROVEN FEATURES MAINTAINED. Many well proven features of the Arriflex 16S have been maintained, such as mirror-shutter reflex system, 21 divergent 3-lens turret and film transport mechanism with registration pin movement and extra long film gate. The 16M can film forward or reverse by simply setting the forward-reverse switch on the camera drive motor. The magazine take-up and feed mechanisms will automatically respond (except 1200 ft. magazine).

ELECTRICAL CONNECTIONS. All electrical connections are located in the rear of the camera. The battery cable terminates in a 3-pole, self-locking Cannon plug. A 3-pole outlet wired in parallel to the camera's D.C. circuit provides 8 volt D.C. for auxiliary devices. The 60 cycle signal, previously mentioned, as well as the start and scene marker feature are available at the 5-pole center terminal. The top 4-pole outlet is blank and may be custom wired for special applications.

OTHER FEATURES. The tachometer and footage counter are also located in the rear, clearly arranged for easy viewing by the operating cameraman. The four digit counter records footage and frames simultaneously. A buckle switch automatically stops the camera in the event of a film jam and also at the termination of the roll.

A42 600 964AA

ARRIFLEX CORPORATION OF AMERICA

257 PARK AVENUE SOUTH, NEW YORK, N. Y. 10010



PROGRESS IS A ROAD THRU VICOS

"Seeds of Hope" Are Growing in a Peruvian Valley
to Set an Example in Latin-America and the World

ALONG THE SWEEPING ARCH of the Andes—the towering backbone of the South American continent—live 7 million landless Indians, descendants of once powerful races: the Chibchas, Quechuas, Aymaras, Guaranies. Before Pizarro led his Spanish adventurers to the coast of Peru, these people lived under the rule of the mighty Inca empire.

For them time has stood still for centuries. They live on the slopes and highlands of forbidding mountain ranges (often as high as 15,000 feet) in the timeless isolation of ignorance, ill health and abject poverty . . . bought and sold like oxen with the land. For ages there has been no hope, hardly even the will, for a better future.

An Experiment in Progress

Nothing could be changed—or so they believed—because it was the will of destiny that they should never know freedom, never have enough to eat, never see many of their children live to walk; and those who might survive would be no better than their fathers.

One day ten years ago, on one of these haciendas named Vicos, an American anthropologist from Cornell University began an experiment to see how the primitive Indians would react to modern culture and methods.

As a result of this experiment, the Vicosinos have learned new ways to cultivate their land and increase crop production; they have begun to govern their own community and to educate themselves and their young.

Now Owners of the Hacienda

With help, teaching and encouragement, they now have become proud and responsible owners of the hacienda where they

once worked as slaves only ten years ago.

Last year the Thomas Craven Film Corporation was commissioned by the United States Information Agency to produce a half-hour television program on film telling the story of Vicos: a story of the peoples' aspirations for freedom and dignity, and of their struggle to escape the timeless bondage to the past.

Capturing a Dramatic Change

The task of creating this film was given to Andrew B. Nemes, a director-producer with extensive Latin American film experience.

When Nemes and his crew arrived in this spectacular valley of the Peruvian Andes last November, they found approximately 300 Indian families living in scattered huts at great distance from each other on the land of the 35,000-acre hacienda, working their small plots to use every inch of arable soil on the steep, wind-swept mountainsides.

Knowing that the Vicosinos had responded well to the guidance given by the Cornell-Peru project, Nemes' task was to capture on film a sense of the dramatic change accomplished in the brief 10 years which lifted a group of backward people out of their 14th century existence into a modern era.

Become Part of Vicosenos

Nemes and his crew hauled their cameras up the narrow road which winds from the spectacular Santo River Valley to the old hacienda house and church where now a new school, dispensary and community center face a grassy square from where once these people were ruled by strong-handed overseers.

The small group of film-makers settled in the community, attempting to build a bridge of understanding and communication with the people who speak only Quechua. Slowly they became a part of Vicos—and slowly they began to recognize the subtle signs of the tremendous change the Vicosinos were undergoing. Their attitude, their pride and their accomplishments became the fabric out of which evolved the compelling story of how a backward and helpless people can build themselves a new and better life with modest assistance and hope.

Working without a script, Nemes



Hilario Gonzalez, a leader in the Vicos community, listens to his son as he tells of school experiences when he was sent to become a teacher.

recorded their language, their music, their folk songs, and documented on film how understanding the value of working together has brought strength and status to their community. Now, they elect their leaders and they decide on all matters concerning their work and business. Their children now go to the new school which their fathers have built.

Hope for Countless Millions

This new understanding and knowledge became the seeds of hope not only for the Vicosinos but for millions of downtrodden people who still seek to emerge from the dark ages of misery and ignorance into the 20th century.

The film, entitled *Seeds of Hope*, tells with quiet strength and force how the age-old desire of man

for a better life for himself and his children can be attained with outside help and self-determination, and it also captures the eternal beauty and isolation of the high valleys of the Sierra Blanca in Peru.

Photographed by director Nemes, the film was produced by Thomas Craven, edited by Wanda Ten Pas Rotz, and narrated in English by George C. Scott. The film is scheduled for world-wide distribution by the U.S.I.A.

The Government-TV Industry Committee in charge of selecting entries for all television and film festivals unanimously chose this 28½-minute documentary as the sole half-hour documentary entry from the United States to the Berlin Television Festival this year •

Production crew is led through rocky Andean footpath by Victor Mata, one of the principal characters in this USIA film, "Seeds of Hope."



Andy Nemes shoots Hilario Gonzalez, president of the community council, the workings of the motion picture camera. Young Vicosenos assisted the crew with surprising skill.



Continental Can Company foresters explain tree grafting operations to young Grant Macon, star of the company's film, "The Widening Circle."

PULP PROFITS THE NEW SOUTH

"The Widening Circle" Visits South's Tree Farms Which Provide a \$2 Billion Crop and 200,000 Jobs

THE PULP AND PAPER INDUSTRY of the South, now running at over two billion dollars annually, plays an increasingly important role in the economy of the area. Lands where cotton once was king are now more and more profitably turned to wood farming. In fact, over half the pulp wood in the nation is now grown in the South, and over 200,000 full-time jobs are provided by the industry.

Continental Can Company, with substantial mills in Louisiana, Georgia and Virginia turning out paper board and kraft for such products as milk and "six-pack" cartons, has a big stake in this industry.

Show Long-Range Planning

Its management feels a responsibility to reassure Southerners (1) that the pulp and paper industry intends to participate in the long

Clossay Mill personnel supervisor reviews shooting script with Grant Macon, the boy who stars in film.



Research Director Dr. Keith Max, Paperboard & Kraft Division, with Grant and producer Jack Fenimore.

range development of the Southern economy on a permanent basis; (2) that woodcutting for the industry is not a cut-and-move-on operation but a large and continuing cash crop for Southern property owners; and (3) that the big paper mills are responsible for much growth and prosperity in their communities.

Widening Economic Ripples

To tell this story effectively, Continental Can has brought out a new motion picture, *The Widening Circle*, which likens the ripples of a stone dropped into a pond with the economic ripple of the pulp and paper industry in a community — creating new jobs in auxiliary industries and services to everyone's benefit.

Peter Martin, Manager of Public Relations for Continental Can, in charge of the film project, de-

termined that to do the job properly the film must have much more than a mundane commercial approach.

It should have no "sell" for Continental Can, except as being part of the paper industry. It should be a graphic lesson in basic economics, but also a motion picture with considerable warmth and audience appeal.

A young production company, 33 Productions, Inc., of New York, composed of experienced film makers, was given the assignment, and delegated to do the job with almost complete artistic freedom from a filmic standpoint.

The Widening Circle shows how the paper industry operates in the South. Laboratories develop new ways to grow bigger and better trees in less time through grafting methods and proper harvesting.

Southern land-owners receive free seedlings for continuous reforestation and technical advice on all phases of wood lot management.

Plans for Film Distribution

Distribution of *The Widening Circle* is now in its initial stages. It is planned to sell the film to regional TV stations in the South, as well as to civic, service, school, college and church groups in mill communities and surrounding areas. Each Continental Can mill will have a quantity of prints, and arrangements are also being made for a commercial distributor.

Credits on the film — which was a recent bronze award winner at the International Film and TV Festival of New York — go to Jack Fenimore, as producer-director; Jules Victor Schwerin, writer; Robert Downey, cinematography; and Roland Smith, music.

Holiday Package from Julius Wile

Sales Meetings Feature Bright Look at New Line

SPONSOR: Julius Wile Sons & Co. TITLE: *The Wonderful World of Julius Wile*, 25 min. color, produced by Telic, Inc.

As the holiday season approaches, the liquor industry is busy preparing for its biggest sales opportunity of the year. Conventions have been going on far and wide as new sales strategies and packaging promotions are introduced for the competitive battles to come.

One of the more interesting of the convention programs this year has been that of Julius Wile Sons, importer of an extensive line of quality wines and spirits. The Wile sales meetings have been held in over a hundred localities throughout the 50 states during the past two months. A featured attraction of these meetings has been a new motion picture, *The Wonderful World of Julius Wile*.

Richard L. Blum, Jr., president of Julius Wile, appears in the film during an introductory sequence and discusses the changing customs of the times. It is a poor host, he says, that can now do without a dozen different kinds of wines and spirits in his closet or cellar.

As the American consumer finally emerges from the carry-overs of the prohibition era, whiskey may continue to keep an even pace in popularity, but sales of wines and other spirits are growing in leaps and bounds.

And it is in this area that the Wile company has its greatest strength — with such outstanding imports as Benedictine liqueur,



Wile's 1964 holiday packages are featured in this sales film scene.

Bollinger champagne, Dry Sack sherry and Pimm's Cup among 29 brands currently on the company's import list.

The Wonderful World . . . goes on — with Hugh James as host and narrator — to describe all of the outstanding names in the Wile line. Pictures on the screen are beauty-shots of Christmas wrappings amid holiday displays and background materials of maps, photographs and art with kaleidoscopic transitions.

The film was made as a co-production by Telic with a Wile management team composed of President Blum, Vice President Howard L. Blum, and Advertising Manager Julian Levinson.

Telic's writer-director-producer team of Woody Siegel and Ed Boughton used a combination of live lip-sync action with an economical but effective Photo-Motion technique employing camera movements on still photographs and other materials.

FORUM ON FILM CREATIVITY

Industrial Audio-Visual Executives Were Asked:
"How Do You Define, Apply Creativity in Films?"

THREE TEN members of the Industrial Audio-Visual Association were contacted at the recent annual fall meeting of that organization and asked to help us define the role of creativity in film making for business.

From their widely-ranging experience in audio-visual management and production, we offer a number of interesting viewpoints. Now write your own definition . . . just make sure that you're *creative* when you do. The experts offer these good ideas:



"We musn't confuse activity for creativity. When a worker rises above mediocrity and does an outstanding job, he should be given credit for achievement — but not set up as a 'creator!' On the other hand, when a file clerk or a typist comes up with a new and revolutionary way of labeling the files — this may be true creativity."

Martin Broadwell,
Southern Bell Telephone Co.



"Creativity means many things to many people. Every human being has a measure of creativity in him. There is no great spark or blinding light which releases creativity; it results from hard work. Just as in the scientific circle — namely, securing a specimen, examination of same, drawing hunches or conclusions, re-evaluation, re-examination, etc., eventually results in scientific advance. The same holds true for creative results — work, study, experiment — work, and you create."

Bill Buch,
Lederle Laboratories



"We are concerned with practical creativity — that is, within a framework of budget, time what fresh combination of pictures and words will fan a spark of audience interest into a flame consistent with our objective? Creativity in the motion picture medium shouldn't be limited to an 'arousing' visual idea or a favored combination of words, but to how the **sum of audio plus visual** can far exceed the value of either considered separately. This makes the audience perceive more than a frame-by-frame examination of the print would reveal on a viewer."

Two powerful prods to more creativity: (1) making sure there is a feeling of achievement — reinforce the creative man's conviction that he has added something of significant value; (2) recognize him in a manner that will motivate him. This varies with the individual. Publicity, for example, may be a de-motivator with some people. Membership in IAVA is a powerful stimulant to creativity."

Don Peterson,
Caterpillar Tractor Company



"Spontaneity is our key word. There may be nothing actually new under the sun. Our job is to find something **original** under that distant star. We discourage revision. The spontaneous things are the best of man's creativity."

Al Schlachtmeyer,
Link-Belt Company



"A creative atmosphere is essential if we are to expect our associates to produce effective, productive, creative ideas — but we, as managers, must do the evaluation. Keep the flood gates open so that ideas generated by our people can flow freely."

Bob McCaslin,
Caterpillar Tractor Co.



"Delegation is the **essential**. Interaction is the keystone. There is no individual creation. All is the result of interaction: management to technical writer, engineer to sales, draftsman to artist. Hesitation to revise the spontaneous should be admired. Summing up create the 'atmosphere' for creativity and you will get it . . . from every man on your staff."

Larry Warnock,
Link-Belt Company



"Creativity has a tremendous range. In its highest aspects, it is usually the result of inspired thinking by an individual. As such it is a priceless gift, but to reach a practical level, creativity often calls for activation by an assorted group of talented people to provide a useable adaptation."

Vince Hunter,
Union Pacific Railroad Co.



"Creativity takes all kinds of people. There are the brilliant 10 percent who insist upon doing the job their way — the unusual approach. There are the 50 percent who do a fine job — more conventional — but excellent. And there are the 40 percent who do what is required in a completely conventional manner. **All** are needed."

Ray Bonta,
General Electric Company



"Creativity is really the construction of new concepts from old ideas — that is — seeing new relationships. We don't challenge our people sufficiently; we are satisfied mainly with mediocrity and that is what we get."

Sal Dworkin,
Bell Telephone Labs.



"Creativity cannot exist unless a culture conducive to creativity exists. This atmosphere must permit the individual to feel committed and free to express himself."

Darrell Rathbun,
American Standard Radiator Co.



Dr. Harold Upjohn (2nd from left) at re-enactment of top-level meeting initiating Orinase research program.

Upjohn's Exposition of a Credo: "With Care and Concern"

A 29-Minute Picture Brings Convincing Facts About Pharmaceutical Research and the Image of a Company's Honest Concern for Its Products and Patients

ONLY A MOTION PICTURE such as the recent 29-minute color film, aptly titled, *With Care and Concern*, and presented by the Upjohn Company, a respected leader in the ethical drug industry, could do as much to counter the misconceptions laid down by sensationalized reports and the residue of investigative hearings.

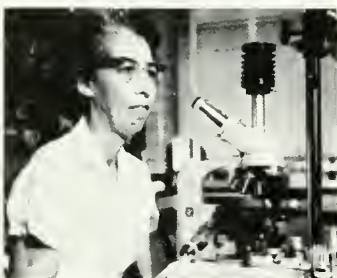
Now currently showing to audiences, both adult and of school age, throughout America, the picture frankly poses five blunt questions and presents convincing answers which leave viewers with a much broadened understanding of modern pharmaceutical research and of the "care and concern" with which the quality maker of drugs and antibiotics as well as the pharmacists, regard their products and the patients they serve.

The film story utilizes a "photoplay" format, synch, with voice-over vignettes. It was created for Upjohn by Parthenon Pictures, Hollywood. Prints are being distributed by Sterling Movies U.S.A. Special foreign language versions

This old-fashioned pharmacy set was readily available; scene in Upjohn's exhibit at Disneyland.



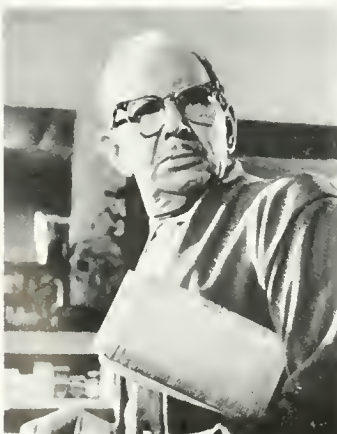
Doctor works with a small section of library of biological cultures.



Researcher Alma Dietz, whose colored slides advanced chromatography.

have been made available to Upjohn distributors. The film was selected as a U. S. entry to the 5th

Disgruntled pensioner Jack Rice weighs the cost of drugs against the price of his favorite beer.



Technicians are conducting "white light" inspection of Unicaps.



Doctor, research technician shown in the paper chromatography lab.

International Industrial Film Festival at London.

Notable is the fact that the

Leukemia victim Maggie Maginnis ponders her daughter's future in this climatic scene from Upjohn's film.



company's name appears among the title credits, a legal requirement for television performance, but the company itself is mentioned by voice only once or twice and then only to differentiate or to place responsibility. Needless to say, *With Care and Concern* is a far cry from the "trip through the laboratory" type of picture.

The story line introduces five typical patients who visit the prescription counter of a modern pharmacy. In the minds of each is one of the film's "critical" questions. The first of these is elderly, well-to-do Mrs. Bailey, who still remembers the drug-store of her youth, the warm, personal relationship with which "old Doc McConnell" watched over his customers.

"But today," she wails, "everything has grown so. It all seems so big and impersonal." And she wonders, looking at the many labels...

"Big companies like these, making so many things, do they really care any more about the people who use them?"

Mrs. Bailey's prescription calls for a new antibiotic, Albamycin. The film turns back in time to see the endless work by which skilled, able medical research teams discover new antibiotics. It relates the "care and concern" which goes into testing and manufacture, providing a body of solid fact to answer that question.

Mr. Bollinger is a customer for an arthritis drug product. Which of the manufacturers' products has been prescribed? And this raises the question, "Isn't all this hot competition between drug manufacturers wasteful? Doesn't needless duplication make my drug cost more?"

The fact is that competition

Spanish version of Upjohn film featured actress Pilar Arcos and her niece in modern pharmacy scene.



tends to bring prices down. But in the case of Medrol Medules, competition brought into being not "another" drug, but one greatly improved over the early Cortisone, with smaller dosage and with the great boon of reduced or eliminated side effects.

The final customer, just before closing time, is young Mrs. Joan Westman with her small daughter. She has leukemia, cancer of the blood, and hasn't long to live. Her question: "So many drugs on those shelves and none for me. *Will the same thing come to Shelley a few years from now? And if it does, will there be something on those shelves for her?*"

The most important question of all *can't be* answered in the film. But the viewer can go into the

research laboratories and see what is being done, what lines are being pursued, particularly the major Upjohn avenue . . . chemotherapy. Some of the findings may have promise and while there have been many dashed hopes (and there will be more) "we need just one success . . . just one." The medical researcher is a man of hope . . . he has to be.

With these frank, detailed and visualized answers to Kefauver-inspired questions and doubts, the film gives the audience honest and "wanted" value. The questions are answered from a broad all-industry point of view, with de-emphasis of Upjohn in that light. The sponsor earns merited dividends, however, through well-photographed scenes of its facilities and people.



Judge Thaddeus V. Adesko, Circuit Court of Cook County, County Division, during filming of "In Your Hands" at Pilot Productions' studio.

How to Operate a Voting Machine

18-Minute Film Helps Assure Proper Ballots in Illinois

Motion pictures helped to show civic and government workers in the state of Illinois the proper operation of voting machines as well as explaining the use of the long special paper ballot used on November 3rd for the "at-large" election of state representatives. An 18-minute film was produced for the Board of Election Commissioners by Pilot Productions, Inc., Evanston-based studio. Judge Thaddeus V. Adesko, Circuit Court of Cook County, County Division, was a key participant in the filming of *In Your Hands*.

The picture was premiered during a "Voting Machine Exposition" at Chicago's Sherman House, where it was viewed by the election board, the Election Laws Commission of Illinois and repre-

sentatives of more than 30 civic organizations interested in the proper conduct of elections.

"How-to-do-it" scenes showed how easy it was to vote either a mixed ticket or to cast a straight party vote. The film also explained who can vote, how to register, the functioning of election judges and the system of poll watchers. Of special interest were scenes showing new printer machines recently installed to replace older types of voting machines. The new units actually print and emboss the total vote count on special tally sheets in a manner impossible to erase or change.

In Your Hands was made available to all interested political and civic organizations in the Chicago area during the recent election. •



Film scene: statue of General Sucre in the Plaza de la Independencia at Quito, Ecuador.

A FILM JOURNEY TO ECUADOR

Documentary Report on YMCA Project Shows U. S. Collegians As They Share Teaching Skills in Quito

PICTURESQUE is the synonym for Ecuador, whose capital at Quito is right on the equator, in a valley surrounded by mountains over three miles high. To this land, sometimes called "the most wonderful diorama in the world," went U. S. producer Byron Friend a few months back to lens a documentary film report for the YMCA, telling the story of 12 young college students from the States who are helping the Ecuadorians learn sports, handicrafts and hygiene.

This new Telecine Film production shows youth groups of the two Americas working in close collaboration. It shows the collegians at work in Chimbacalle, the poorest section of Quito; it relates the warmth of their acceptance by the people, young and old alike. The final version will serve as a documentary report of the project for YMCA showings. But as this producer notes:

"The film will serve as an instrument of out-reach, hopefully designed to encourage other young people to undertake similar gestures of goodwill around the world."

Quito Report opens with stun-

ning pictorial scenes of the capital and its surrounding mountains. It shows the picturesque dress of the Ecuadorians, their llamas in the fields, snow-covered volcanos and relates something of the history of the land and its quest for independence. But the job of capturing these sequences illustrates the problem of production abroad.

"It's a good thing," says Friend, "that we carefully planned our picture, researched the area. There seems to be little or nothing in the way of commercial film equipment, supplies or personnel in the area. We were totally dependent on our own resources. Fortunately customs presented no problem, either in or out of Ecuador. They're a truly friendly people."

Though many Communist slogans are painted on the walls of buildings all over Quito, the ruling junta has done a good job of driving them underground. Exposure proved to be a problem. The clarity of the air at the city's high altitude lets more sun through.

The YMCA picture is another good example of the latitude of the film medium, of its useful role in bringing better understanding, improved relations to the world. •

Young Ecuadorians play outside Quito YMCA.





The Display Center also includes a portion of the Wilding created exhibit for the Ford Merchandising Fair.

IDEA Center for Communicators

A Picture/Text Visit to the Communications Idea Center of Wilding, Inc.
Where Businessmen See All the Audio-Visual Tools and Techniques in Use

RARE AND WONDERFUL to behold is this example of a communications company setting forth the complete range of audio and visual tools and techniques on its own behalf! Wilding, Inc. has formally opened two such demonstration facilities at newly-acquired quarters on 5725 North Broadway in Chicago. The Communications Idea Center (CIC) and an adjacent Display Idea Center (DIC) now enable this national concern to share the latest in projected and staged media with visiting groups of businessmen—and to show them how displays and exhibits are designed to be part of comprehensive communications programs.

The combined centers cover an area of 36,400 square feet and comprise one of the most complete audio-visual demonstration facilities ever created. As Wilding president H. Williams Hammer recently told a group of security analysts who visited the facilities:

"For a company to truly prosper in the competitive marketplace, there must be effective communications throughout the entire organization. And here is where services, such as these centers show, fit into a company's marketing program.

"We provide the media and methods of dispensing information to the people the customer must depend on—the sales representative who must get the product to the wholesaler or distributor, the distributor who must be motivated to accept the product and promote it to his dealer organization, the salesman who must be trained in product knowledge so he can talk intelligently to the dealer, and the dealer who must understand the company's service policy.

"This new Communications Idea Center . . . is the most effective way to show our clients and prospects all the many products and services we can supply. It was, in

fact, the success of our original, smaller CIC which led us to create this larger installation."

The Presentation Room

Within these walls is the spacious "Presentation Room" which comprises a theater area 37-feet

long and 34-feet wide with a matching 29-foot screen. The stage area, for the demonstration of live industrial show ideas, is 15-feet deep and 16-feet high. The stage features a motorized treadmill, scrims, very effective theatrical lighting and scenic drops. For motion picture or still projection, the show can go "wide screen" across a 29-foot matte white projection screen or narrow down to standard screen areas. There is a matching rear-projection screen for the complete 29-foot spread. This area is served by a stereo sound system.

Adjacent to the Presentation Room area is a display of the latest in audio-visual projection equipment and devices for small shows, direct selling and point-of-sale use. There are DuKane "Flip-Top" slidefilm projectors, the Fairchild 8mm sound repeater projector, Technicolor's 8mm "Instant" cartridge equipment and the B&H Auto-Threading 16mm sound projector, to name a few. All are "activated" for personal demonstration of their use.

The broad, glass-paneled sweep of a wall opposite the screen displays one of the most complete



Above: Graphics are illuminated for study. Here, visitors may examine printed media designed to give continuity and cohesiveness to programs.

Display Center: visitors are shown how displays and exhibits can be designed for a comprehensive communications program in this exhibit area.



control booths anywhere. The show can "go" to 35mm color motion pictures, with either standard, wide-screen or CinemaScope apertures—or in the same dimensions via a Philips-Norelco 16mm Xenon arc projector. Two DuKane "Auditorium" model sound slidefilm projectors are side-by-side with Wilding's own (CPE) "Gold Plater" which shows bright, vivid slidefilm images, using the widescreen Triggerstrip and VistaStrip techniques.

There's another Mark IV "Gold



The Stage Area demonstrates both live industrial theater and projected media techniques on this completely-equipped professional stage setup.



The wide screen is ready to show motion pictures or standard, wide-screen slidefilms, with stereo or monaural sound, for front or rear projection.

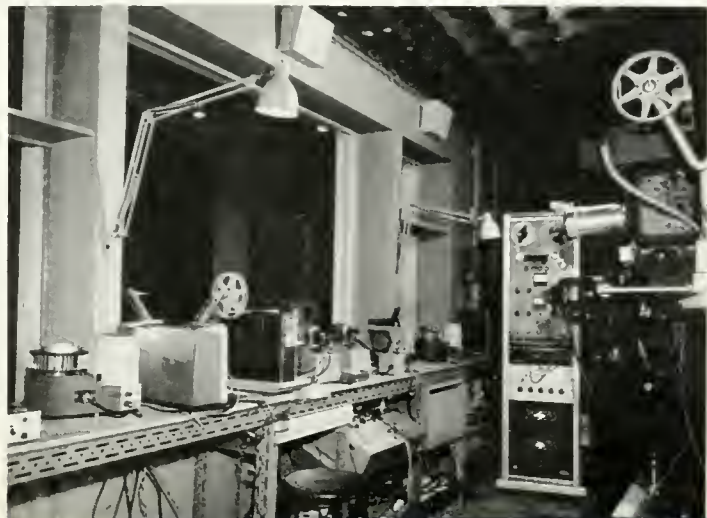
Plater" for projection of "Duo-Vista" scenes. For 2 x 2 slide projection, the booth has a matching pair of Spindler & Sauppe Selectroslides. A nearby Ampex tape recorder feeds either stereo or monaural sound to the house. Demonstrations of 2 x 2 slides, Triggerstrip and Vistastrip equipment are automatically controlled by programmed tape equipment. Did we overlook any slide projection? Wilding didn't! There's a projector in the booth which handles the larger 3 1/4 x 4-inch color slides.

All stage drapes and screens, house stage lights, PA and room sound systems are controlled from a panel installation in the booth. Trained technicians man the control booth as well as the house areas—with experienced A/V consultants to answer queries.

The Display Idea Center

In the adjoining building, the demonstration tour continues with a visit to the Display Idea Center.

New Idea Area — Control Booth with its 35mm and 16mm arc projectors, automatic control panel and other filmstrip and slide projectors on ledge.



Main Theater Area at the Communications Idea Center, where businessmen can see the full range of A/V tools actually in use on stage or screen.

This extensive display of "program materials" features back-lighted display units with multi-screen projection of color filmstrips; another panel unit displays six two-by-three-foot color transparencies.

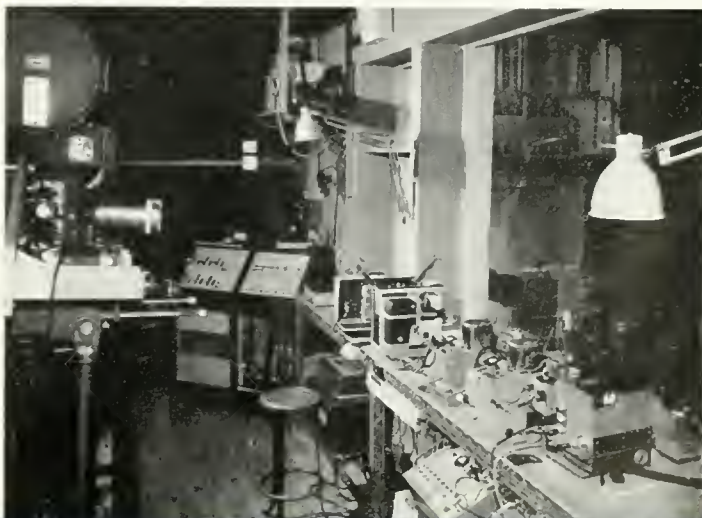
In what the company calls, "New Idea Area No. 5," the important function of "Graphics" is given comprehensive, lighted display. The visitor may examine booklets, manuals, and a wide

range of printed media which were designed to give continuity and cohesiveness to various communications programs.

Also within this Display area is a portion of the exhibit which Wilding created and built for the successful Ford Merchandising Fair. It demonstrates how the "message" can be broken down into programmed sequences, with logical disclosure to visitors.

All of these, Wilding notes, are media to be "used to inform, educate and motivate." That's the mission of CIC and DIC, the company believes. The combined Centers have been created to help businessmen get the complete picture of a range of tools and techniques which has been mushrooming in recent years. In that light, the Communications Idea and Display Centers are rendering a great service to all industry, fortifying business for better selling on which the entire American economy depends at home and abroad. •

Another View of the Control Booth: it has stereo and monaural tape recorders, and Wilding-created Vistastrip, Triggerstrip and Duo-Vista projectors.





In the film scene (left): Benson reads his morning mail, and as he goes through four letters that are pompous, sycophantic, grouchy and lavishly overdone, his face is super-imposed with cobwebs, shattered into bits . . . then flowers gradually fill the screen . . .

YOUR LETTER IS YOUR IMAGE

An Insurance Firm's New Picture Aims to Help Improve Business Letters in "Who Wrote That?"

"IN THE BUSINESS WORLD everybody writes and receives letters. But look out! Language is a sword that cuts both ways. With its help we can conquer the unknown. But we can also wound ourselves."

Thus begins the narration of a most useful and entertaining new film just released (through Association Films, Inc.) by Connecticut Mutual Life Insurance Company on the subject of letter-writing. The company has had an internal program to improve letters for a number of years. This film, titled *Who Wrote That?*, is designed to expand the program and make it available to the general public.

Reading the Morning Mail

All the action takes place in a typical business office as Mr. Benson reads some of his morning mail. As he opens the letter on top of the pile, an off-screen, scratchy, droning voice reads the letter out loud. Mr. Benson's face changes from anticipation to boredom and finally disgust. Meanwhile, an animated doodle — a barbed wire line — writes itself across the screen illustrating the frame of mind of any reader get-

ting this kind of a cross, peevish letter.

Number two letter is spoken by a sycophant with a built-in phony chuckle — "Dear Mr. Benson . . . you are the kind of man I want to know, a man of vision and dedication . . ." Cartoon flowers begin appearing on the screen over Mr. Benson's face and a schmaltzy violin sneaks in on the sound track.

On it goes through a real grouchy letter — while a freeze frame of Mr. Benson breaks up into little pieces; and a letter packed with cliché after cliché — as a cobweb writes itself over the screen until Mr. Benson is lost behind it.

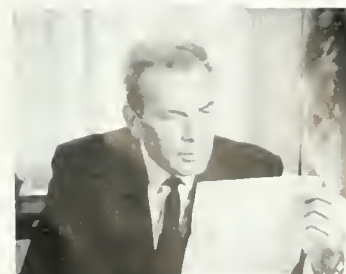
Finally . . . a Good Letter!

"Four letters, four total flops. But try the last one, Mr. Benson," the narrator says. "It's your duty. You're human. You can be sold."

Here, at last, is a letter written in a pleasant, conversational tone, no gobbledygook to obscure the message, no cobweb to confuse and annoy, no hearts and flowers. This letter has short words, short sentences, short paragraphs; it gets to the point and stays there.

Mr. Benson reads this one over a second time with pleasure. He thinks that perhaps some of his

Now "Who Wrote That?" asks Benson as he scans still another letter which is loaded with clichés . . .



"Take a letter, please," he begins with all those examples of right and wrong letters etched in mind.



letters are not written the way he would like to receive them. As he re-dictates to his secretary, we come to the only credits in the film.

Mr. Benson, on screen, speaking: "I've got one more letter and then you can go to lunch. The Connecticut Mutual Life Insurance Company, Hartford, Connecticut. Attention: John L. Lobin-

gier Jr. Copy to Ted Lowry. Pelican Motion Pictures.

Dear John . . . I would be very happy to appear in your new motion picture about how to write a letter. Please tell your writer, Howard Enders, to call on me at any time. I'm especially looking forward to meeting your letter consultant, Ellis Gladwin, whose ideas made it all possible. *Sincerely*. •



Scene from another Niles' film for Chicago's "Crusade of Mercy" fund.

Focus on "The Crusade of Mercy"

Actual Case Histories Show Fund Benefits at Work

☆ Dramatic interviews with some of the actual people who have been given help when they needed it by the Crusade of Mercy form the focal point of a 16mm black and white film produced by the Fred A. Niles Communications Centers, Inc., Chicago, New York, Hollywood, for the Crusade.

The film, most of which was shot on location, emphasizes the humanness of the Crusade's work. It also points out how the money donated is budgeted and disseminated by staff members, to get the maximum use out of each dollar.

Format to get these points across is based upon persons, such as secretary, truck driver, business executive, (studio shots) asking typical questions about the benefits of the Crusade and why they should contribute.

Each of the questions is then answered by actual recipients of aid, explaining why they were placed in a position of asking for

aid, and what was done for them. This ranged all the way from a man paralyzed from the waist down, who now, through the Crusade, makes a living as a medical secretary, to a parent of a retarded child.

One interesting sidelight of the film, is that during its scripting, the Anchorage, Alaska, earthquake took place. This was in March, 1964. A brief insert on this was included in the film, not on the aid given by the Red Cross on the site, but how one office (the Chicago office was used) worked day and night trying to get information to relatives and friends about victims of the earthquake.

Cameras and production crew were moved into the actual office where this activity took place, and the entire scene was recreated with the same staff members who did the work.

The film was recently released, and is now being widely used in the solicitation of Crusade funds. •

SHOOTING THE WORLD SERIES

Behind-the-Scenes Notes on the 1964 World Series
Picture Now Being Edited for Release to Millions

MOST WIDELY-SHOWN single sports film of the year is the annual color picture which recreates all the action and thrills of professional baseball's World Series' games. *The 1964 World Series*, now being completed for the second straight year by Jack Lieb Productions of Chicago, is personally supervised by former player-manager Lew Fonseca, who heads the motion picture activity of the combined leagues. It's another cliff-hanger as the Cardinals finally triumph over the Yankees in a rugged seven-game series!

Consider the fact that some 16 million viewers are waiting for this half-hour color picture, that nearly all of them will see it via 16mm sound projectors in thousands of clubs, union halls, etc. as well as at every base of the armed forces in the U. S. and abroad. That's the challenge producer Lieb was well aware of as his crews first awaited the uncertainties of both pennant races. Would it be the Phillies or Cincinnati in the National? Could Baltimore take the resurgent Yanks in the American? And watch those Cardinals move!

The pre-game ceremonies for production people doing the *Series* film lead off with expert counsel from Fonseca. Cameramen were carefully rehearsed on all angles of the play ahead from this veteran's encyclopaedic knowledge of players and managerial strategy. Five cameras were located: one behind first base; another out in center field. Camera three was behind third base in the upper grand-

stand; camera four in the upper stands behind home plate. Camera five was stationed in the same area and set up to shoot only slow motion sequences. An extra camera was also stationed here to film the warm-ups, pre-game ceremonies.

Establishing sequences were already in the can. City back-grounds, crowds entering the parks, shots of notables like Commissioner Ford Frick, National League president Warren Giles and American League prexy, Joe Cronin, were ready to insert. Once the first pitch was thrown at St. Louis there was no "second chance." Any pitch could be a scoring play, vital to the final outcome. There are no re-takes!

The series turned out to go seven games; coverage by five camera crews consumed 36,000 feet of color stock. At the end of each contest, takes were shipped to the laboratory (Calvin) and reports obtained of results. The Series was all even at the end of six games, a perfect situation for film interest. The seventh went to a new champion: St. Louis, amidst wild outbursts from Cardinal fans.

It's at this point, when the gear is packed, crews back home and both sound and picture are ready for the critical job of final editing that each year's film is *made*! Cutting of "hot" action scenes into a tightly-edited production which retells the story of a complete Series is begun under the personal supervision of Fonseca. His years of experience are again helping put together a real baseball classic! •



Armed with filmstrip projector and record player, salesman does his homework with materials from the "Speaking of Selling" audio-visual program.

LEARNING TO SELL AT HOME

New Six-Part Home Study Sales Training Program
Proving a Boon to Sales and Marketing Managers

MOST SALES TRAINING takes place at centralized meetings but there's a growing realization of their expense and time. When it's feasible, astute managers would rather keep men in the field and, still better, utilize the concentration possible in "home study" among men who care enough to want to advance their status and incomes.

Thanks to modern audio-visual techniques which can put actual selling situations into bright, vivid perspective on screens and compound their effectiveness with appropriate recorded sound, there's a growing number of sales managers and marketing men who are turning to such programs as the recently-introduced "At Home" training course which utilizes six sound slidefilms in a series titled *Speaking of Selling*.

The slidefilms present basic principles of professional salesmanship; demonstrate the application of these principles in actual situations. 10 minutes apiece, illustrated with color art, they devote at least half of each program to "how-to-do-it" sequences. The course was prepared by Henning & Cheadle, Inc., Detroit, Mich.

Salesmen who need help in sales

techniques can be given special training through enrollment in this course. Each of the "At Home" sessions includes a study guide and quiz sheet. The quiz is completed by the student and returned to Henning and Cheadle for grading and comments, before being sent to the sales manager. Each study guide includes a "plan-of-action" recommendation to be applied to any product or service.

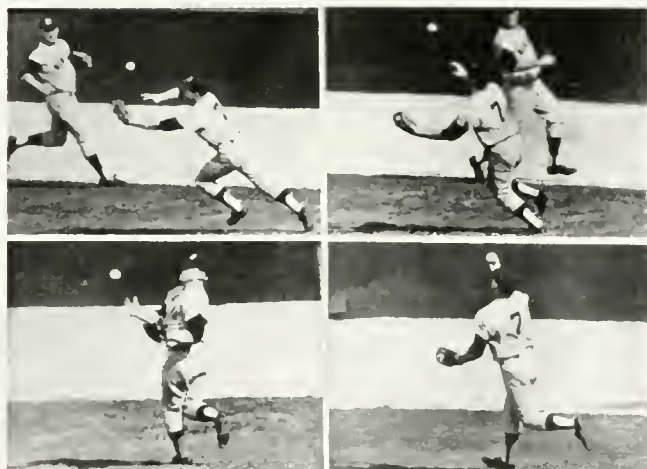
To encourage such immediate use and practice of the sales principles, each quiz sheet calls for a case history of how the salesman used the techniques. The six audio-visual sessions are delivered to the salesman one at a time. Because there is no time limit on the completion of lessons, "slow learners" set their own pace.

The program covers six areas: a professional attitude, buying motives, handling objections, meeting price resistance, closing the sale, and better use of the salesman's time. More than 20 marketing managers contributed to the preparation of the program. The course is available at nominal cost, charges varying with numbers enrolled. Write: Henning & Cheadle, Inc., 10010 Greenfield Road, Detroit, Michigan 48227 for details.

Below: contents of typical "at home" training session, which brings film, record, Study Guide and the Quiz Sheet with its return envelope.



World Series action: sequence shows Mickey Mantle, Yankee right fielder, catching liner by Cardinal's Dick Groat. He bobbles ball, finally catches it as center fielder Roger Maris (top) backs play.





A visual examination of film also takes place throughout every foot of film during rewinding onto cores or reels.

PROJECTING FOR PERFECTION

Assuring Print Quality in the Lab and on the Road

TAKE A PERFECT \$150 print of a \$30,000 production, run it through a projector that has the wrong size bulb or hasn't been cared for, and you'd be amazed at just how poor it can look," says Mel Stutsman, Inspection Supervisor, Calvin Productions, Inc., Kansas City, Missouri.

When it comes to putting film through projectors, Stutsman qualifies as an authority. In fact, the line-up of Kodak Pageant Sound Projectors (AV 126 TR) in his inspection department just *might* be the busiest to be found anywhere. Calvin produces millions of feet of film each month, with 100 per cent projector inspection of each small order. Long films get a generous projection sampling.

See It As Customers Will

"We feel that the only good way really to examine a motion picture film is to project it," Stutsman declared. "We use visual inspection during rewinding and high speed projection to inspect large quantity print orders. However, for answer prints and other similar types of orders, we use normal projection techniques. If we are to see and hear exactly what is on the film, as we must, we have to project it exactly as our customers will project their prints.

At Calvin, where the projectors

are in use 8 to 16 hours a day, five days a week, cleaning is an almost daily function.

"Lack of cleanliness, generally, is the most common projector problem," Stutsman emphasized. "Dust, lint accumulate frequent-



Lack of cleanliness at film gate is a most common problem.

ly on the film gate, producing the all-too-familiar shaggy appearance around the edges of the image. This must be removed frequently.

"Not so noticeable, but more disastrous for film life is the accumulation of emulsion gelatine on the film pressure shoe in the gate," Stutsman said. "A tiny speck can act like a knife and leave a continuous scratch in the film.

"If a business or institution

Industry invests millions of dollars in valuable color prints . . .

It should also take time, care to assure their perfect showing.

shows movies, some knowledge of film care and cleaning is desirable because it is the film that attracts the dirt. Static electricity resulting from winding or rewinding film attracts dust, lint, and foreign substances to the film. This material accumulates in the projector and can be a real problem unless removed frequently.

What Film Users Overlook . . .

"Most maintenance techniques are well-known, but projector users just don't get around to them as often as is necessary. Some of the things that should be done are frequently overlooked."

"For example: how many people ever think to check whether or not the bulb in a projector is the right size for their own purposes? Each of the 16mm projectors we use came equipped with the usual 750-watt bulb.

But, our projection rooms limit the throw to 10 or 15 feet with a screen image approximately 20 x 30 inches wide in size. So, we put in 500 watt bulbs instead. On the other hand, had we been faced with a larger room and desired a larger screen image, we might have gone to 1000 watt bulbs.

Three Tips for Good Showing

Stutsman believes that the thing to keep in mind when one is working with motion picture film is that proper care of a projector is neither expensive nor time consuming. But, it would be reasonably frequent and particular attention should be paid to the following:

1. "Keep the film gate and aperture clean. Dirt removal is easiest with an ordinary pipe cleaner which is soft enough not to scratch, yet can be bent to reach around corners. For best results, do it after each print is projected.

2. Keep the film itself clean and lubricated. This is done by drawing the film slowly through a soft, lintless cloth moistened with film cleaner and lubricant. There are commercially prepared cloths especially for this purpose, or a good grade of Canton flannel, a short- or medium-pile rayon or nylon plush, or a soft cotton batiste is satisfactory. The cloth is folded and held against the two faces of the film as it comes from the feed-off reel. This gives the cleaner time to dry before the film goes onto the take-up reel. Rewinding equipment is handy for this, if available. If not, cleaning can be done on the projector by setting for the rewind cycle.

3. Determine in some way that

you have the proper size bulb for the intended projection use. Information on this is usually supplied with the projector, also common sense must be used. For larger screen images 750 or 1000 watt bulbs may be used. Once the proper brightness is determined, an incident light meter can be used to check the brightness for any screen size desired and the proper bulb used to attain the desired brightness," he concludes.

* * *

Trucking as Teen-Age Career Goal Told in Goodrich Film

☆ The fourth in a widely-shown series of career guidance and motivational motion pictures for teenage viewing has been released by the B. F. Goodrich Company. *Tommy Looks at Careers — Trucking* is the title of the new 25-minute color film, produced by Atlas Film Corporation and distributed (as are the rest in this series) by Sterling Movies U.S.A.

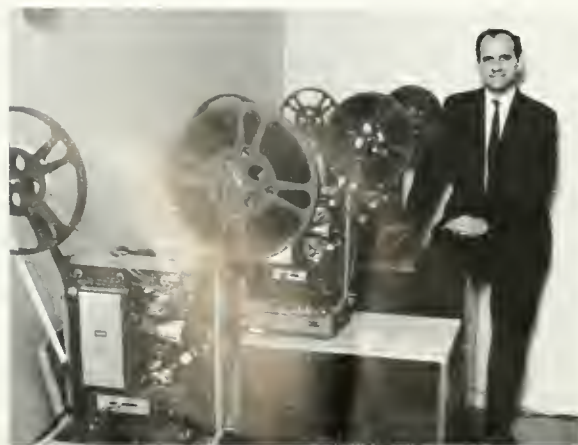
The picture develops the theme that young men and women can find countless opportunities for careers in science and engineering, sales and accounting, creative channels and a multitude of crafts within the trucking industry. It shows that this growing field offers both college-bound and graduated students their choices of specialties ranging from salesmen, accounts and instrument specialists to traffic and safety engineers, electricians, mechanics, painters and drivers.

"All around us are industries we take for granted," notes P. W. Perdriau, president of the Goodrich Tire Division. "Yet they represent a great potential for worthwhile careers in a society which needs many skills."

"Tommy" learns, in this film, that the trucking industry provides direct employment to more than eight million men and women. Scenes take the viewer into modern truck terminals and reveal the many skilled, highly-trained people, plus the advanced equipment, required for today's motor carriers.

The series includes a film on tire manufacture, a picture on space exploration and a highway safety film (*Tommy Gets the Keys*). These films are available on free loan to schools and other audience groups in full-length; shorter versions are also provided for public service TV showings. Regional offices of Sterling Movies U.S.A. have the prints.

Inspection supervisor Mel Stutsman with three of Kodak AV 126 TR Projectors used to inspect films at Calvin plant.



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No. California Panelists Discuss "What Makes a Film Valuable?"

The Northern California Chapter heard a panel discussion on "What Makes a Film Valuable to Industry?" at its meeting of Friday, November 20th, held at the International Inn in South San Francisco.

Joining national IFPA president Jim Wasson who appeared as a special guest panelist were W. Phil Herriott, director of education and training for United Air Lines, Chicago; Jim Allen, Batten, Barton, Durstine & Osborn, who gave the ad agency's viewpoint; Dr. Jerrold Kemp coordinator of audiovisual production at San Jose College; John Corty, San Francisco film producer; and Al McNay, Standard Oil of California.

Members also reviewed award-winning films out of recent Columbus, Los Angeles and the San Francisco International Film Festival.

New Affiliations and Chairmen Named for West Coast Chapters

There have been a goodly number of staff changes and organizational moves during the past month. Robert M. Duff, our conference vice-president, is now at the Jet Propulsion Lab and Ray Ussery has replaced Henry Martin as chairman of the Southern California Chapter.

Ira Thatcher, United Air Lines, is the new chairman of the Northern California Chapter.

We also note that Jim Swift, formerly of Hughes Aircraft Company, has replaced Jack Smith as program chairman for the Southern California Chapter. Jack has left Hughes and moved to the Air Force Motion Picture Unit at Wright-Patterson Air Base in Dayton, Ohio.

Lookout Mountain Photo Men Transferring to Norton AFB

Among the 95 actions taken recently by Defense Secretary McNamara was his order transferring the photographic mission at Lookout Mountain Air Force Station, Los Angeles, to the Norton Air Force Base. Several of our IFPA members will be affected by the transfer of these facilities. They are attached to the 1352nd Photo Squadron, Air Photographic & Charting Service. This group won an IFPA Cindy Award in '64 for their outstanding training film, *Mountain Survival*.

IFPA JOURNAL

INDUSTRY FILM PRODUCERS ASSOCIATION, INC.

NARRATION

Spine of the Documentary Film

by Dr. Harald O. Dyrenforth

ANYONE WHO HAS TAUGHT television and radio broadcasting, as the present writer has, should be amazed at the indifference with which the leading textbooks in the field treat the subject of narration. Many of them do not mention the word "narration" at all, or dismiss it with a casual line. I am sure that textbooks of film-making, primarily concerned with the visual aspects of the art, are just as guilty, or more so, of this sin of omission.

And yet, narration *should* be of tremendous importance to directors and producers of documentary films: it is the skeleton holding up the entire body of an instructional or factual show, or the spine — whichever you may wish to call it.

What is narration? It is exactly what the Latin word "narrare" denotes: "telling a story." In an old radio textbook, Rudolf Arnheim gives a good operational definition:

"That the most natural procedure is to speak not only before people but also to them, arises historically from the fact that Greek Drama . . . sprang from the narrating chorus and its soloists, that it is not the dramatic action . . . that represents the original form, but rather the narrator . . ."

Therefore the performer himself should be recognizable as a human being addressing human beings.*

And Crews remarked:

*"The narrated transition becomes more than a mere interruption to change a scene. It is really a continuation of the scene in narrative form, which may strengthen the over-all structure of the play rather than weaken it."***

In many cases, narration is as much acting as story-telling, and it is within the power of the actor-narrator to lift his narration to just slightly below the emotion-

al pitch of the dramatic scenes surrounding it.

A perfect example of this type of narration is the one in Thornton Wilder's *Our Town*. The narrator takes no part in the action; he is merely an observer and commentator. But what an observer! He is anything but impersonal or unconcerned; he knows and loves every nook and cranny in that sleepy New England town of Grover's Corners; he is the personal friend of every man, woman and child in it. He lives and loves and hopes and dies with them. Similar narrations are those in *The Glass Menagerie* and *Tea-house of the August Moon*.

Let me be blunt about it: *Never, at any time, has narration anything to do with announcing!* "The announcer," wrote Arnheim, "is nothing but a voice. He exists . . . not beyond but only in the loud-speaker." Therefore announcing is not an art, but only an instrument, a device, and the announcer is not an artist, but at best, a craftsman.

The narrator, on the other hand, is, or should be, an artist, creating and projecting a definite personality; ergo, the further he keeps away from announcing, the better he is bound to be.

Because narration, unlike announcing, should be a *highly individualized performance*, the greatest mistake an aspiring narrator can make is to strive for an over-"orotund", booming voice. There seems to be a craving among the bulk of American microphone speakers for over-resonant Superman voices.

Except for varying degrees of dullness, they sound amazingly alike: one big low "sexy" he-man boom. Perhaps this is the vocal

*Rudolf Arnheim, *Radio*, Margaret Ludwig and Herbert Read, Transl. (London: Faber and Faber, Ltd.)

**Albert E. Crews, *Radio Production Directing* (Boston: Houghton-Mifflin Co.)



Narration and the Documentary Film:

(CONT'D. FROM PREVIOUS PAGE)
collateral to a peculiarly American phenomenon: the He-Man Complex.*

It does not seem to occur to those who desperately strive for a standard, "beautiful" he-man microphone voice at the expense of all individuality that some of the greatest "leading men" in history, notably Napoleon, Frederick the Great, Lincoln (as far as we know), Roosevelt or Churchill had to struggle along with voices that were too high, hoarse, rasping, thin or nasal — and still did quite well for themselves.

In the theater the classic example is the great Sir Henry Irving or, to mention a very successful living actor Marlon Brando. A great deal of the charm and the spice in art is derived from irregularity, even ugliness; perfect beauty, symmetry and regularity can, and do, become incredibly dull!

Nor do I have any patience with directors whose comments, when casting for a narrator, run like this: "Oh, he's out, he has a rasp in his voice . . . Too high-pitched, no good . . . Southern accent, can't use him . . ." Hardly ever does one hear questions raised such as: "Does he read with intelligence and feeling? Does he catch the mood of the script?"

The comparison with the stage is rather illuminating: When filling a leading or featured part, there are often two choices: either to cast some one who "looks the part" but cannot do justice to the acting, or someone who may be too young or too old, too short or too tall, but who can give a great performance. The effect of externals is a very fleeting one. With a good actor who does not look the part but plays it superbly, we will forget the unsatisfactory looks after the first five minutes, and we will no longer be aware

of them as we enjoy his performance.

The same, only more so, holds true for narration. "Looks" correspond here to voice quality. The beautiful microphone voice, if it does not express anything, will bore us in even shorter time than mere looks in the theater. But a good narrator will hold us spellbound, even if his voice should be a few tones higher than is deemed proper for a "he-man voice," or if he should have a regional accent — once the first slight shock at his unusual voice or speech has worn off.

It would be gratifying if I could name a whole string of such "unorthodox" narrators — unfortunately, I cannot think of any but Cecil B. DeMille, Art Gilmore and Olan Soule, for the simple reason that the "unorthodox" narrator is seldom given a chance to be heard.

These pages are not likely to be read by students of broadcasting or aspiring narrator talent. But for the benefit of the directors and producers of documentary films casting for narrators, I shall attempt to sum up my ideas:

1. A narrator should concentrate, first of all, on the *meaning* of his text, second, on the *meaning*, and third and last, on the *meaning*. To quote Wayland M. Parrish:²

"We must do in reading what we do in conversation. We must have the same mental activity in the one as in the other. As our minds create the thought we speak in conversing, so they must recreate the thought we speak in reading. We must have a vivid, intense realization of the meaning of what we read while we are reading it. With all our mental force we must bear down on the thought at the moment of utterance."

And one of the causes of boredom and unreality in reading is too much voice-consciousness, listening to oneself.

2. The narrator should be familiar with the subject matter of his narration. The microphone is a very fine barometer and betrays at once to a sensitive ear whether the speaker knows or does not know what he is talking about, whether he believes or does not believe in what he is saying. At

²Wayland Maxfield Parrish, *Reading Aloud* (N. Y.: Ronald Press)

the risk of being ridiculed and accused of out-Stanislavskying Stanislavski, I suggest that a person who has never skied in his life should not be called upon to narrate a ski picture, nor should a totally unmusical man narrate the life of Beethoven. Ignorance or insincerity will often show!

3. The narrator must have a genuine urge to communicate the thought behind the words. Eagerness to have this thought under-

Notes About the Author

* An actor for 29 years in all media, Dr. Dyrenforth has also taught drama and speech as a college professor. Our editorial v.p. is presently a writer-director in the TV and Motion Picture Presentations Dept., at North American Aviation, Downey, Calif. He is under contract to 20th Century Fox, appearing in the film *Moriturus*.

stood and appreciated will, as Parrish says, bring about a "spontaneous brightening of the pattern of expression."

4. The narrator should have a mental or emotional attitude toward his material. There is not, or should not be, such a thing as a completely impersonal narration; if it is impersonal, it is no longer narration and sinks to the level of dull announcing, in which case the narrator is nothing more than the drab property man in a Chinese play who goes perfunctorily about his business but has no part in the play itself.

Narration, as we have stated before, is an art, and art can never be completely impersonal, or else it ceases to be art. Even the purely factual, informative narration requires an attitude on the part of the narrator. It must be something more than mere blank repetition of words.

5. On the other hand, in a factual narration this personalizing of the narration must not go too far. The narrator "should not be an exhibitionist, but a conveyor of the truth, the real meaning of what he reads."* Under the heading of exhibitionism would also fall vocal over-consciousness and the vocal acrobatics and mannerisms of certain well-known news commentators.

6. The narrator must not speak before people, but only to them. He must rid himself of the idi-

*Lionel Crocker and Louise M. Eich, *Oral Reading* (N. Y.: Prentice-Hall)

otic idea that he is orating to an audience of thousands or millions and tell his story to one, two or three people in a room.

7. The narrator should fit his style into the general pattern of the script. Too many narrators plough through all scripts in one and the same style, like an Army tank through a flower garden.

8. The narrator should not be too glib and authoritative. He should not play the teacher too much — no audience, whether adult or younger, likes to be put on a hard school bench. He should not be a prig talking down to his audience and letting them feel that he knows so much more than they do.

Let's say it once more in conclusion: The announcer is the impersonal voice; the narrator is the story teller and, as such, is an interpretive artist quite as much as is the actor. I hope these remarks will help those who hire and direct narrators to a better understanding of the true functions and aims of narration.

* * *

Navy Technicians Get Special Training on Optical Printer

Research Products, Inc. of Hollywood has announced delivery of a new optical printer to the U.S. Navy Aerospace Recovery Facility at El Centro, California. Special training on the printer was given at the company's plant to Mrs. Sally Quijada and Navy photographer first class Jim Portwood.

The new equipment embodies several innovations not standard on optical printers, thus requiring the special training program. Research Products' president Harold A. Scheib notes:

"No other manufacturer of optical printers is in the position to offer this follow-up service. Since our associate company, Cinema Research Corp., is actually in the business of making optical effects we are able to test the equipment under actual operating conditions."

* * *

Gordon Enterprises to Handle Western Sales for Permacel

Gordon Enterprises, North Hollywood, Calif. has been named Western U. S. distributor for the new Permacel Film Processing Splicer, according to Roy Low, Gordon sales manager.

* * *

Holiday Greetings to All!

☆ And here's hoping there are a few mss. in our stocking for future issues of the JOURNAL! A happy holiday to you from IFPA!

*The very word "he-man" is highly revealing. I have never encountered it in any foreign language of my acquaintance. Geoffrey Gorer in *The American Dream* (W. W. Norton & Co., N.Y. 1948) wrote: "The lives of most Americans are bounded by the constant necessity to prove to their fellows that they are not sissies, not homosexuals . . ." There may be some relationship between the "he-man-voice" and the wildly exaggerated physical brutality of American TV and motion pictures with their endless succession of sluggings, shootings and killings.

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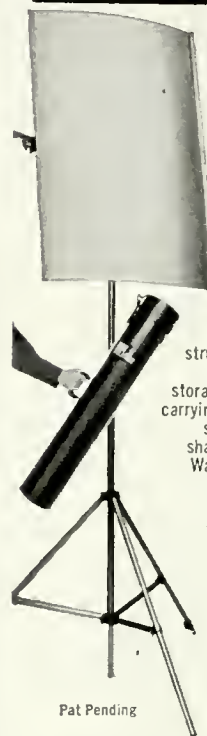
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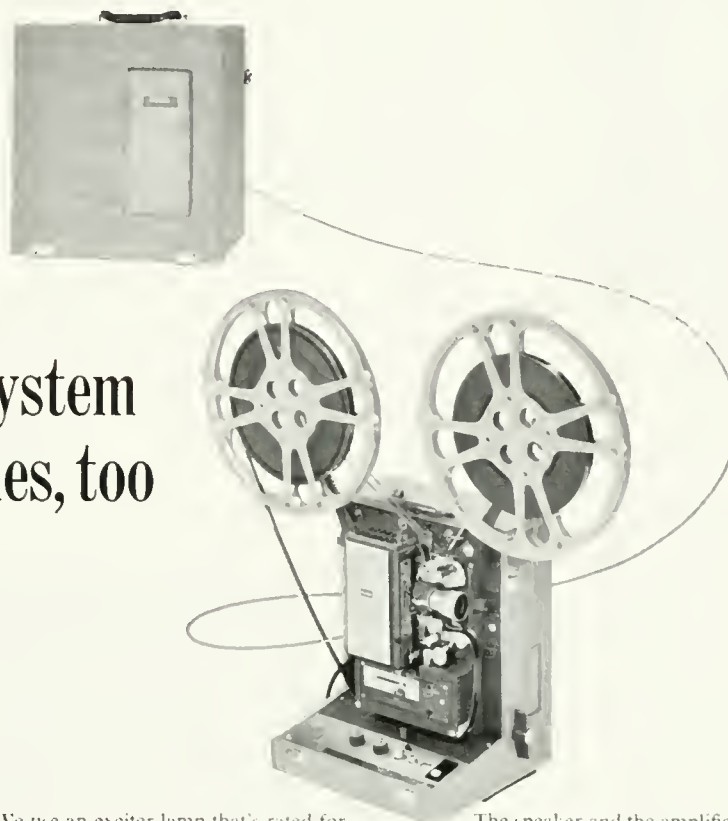
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To get the best quality of the sound from all films, you can *focus* the light from the exciter lamp on the film's sound track. We give you a fidelity-control lever to adjust this focus, and we're the only ones who do. We pick up sound from the sound track with a solar cell instead of a photocell, and this gives you sound that doesn't have electrical noises mixed in with it.

We give you a hefty 11 x 6-inch oval speaker that can take the full 12-watt output from the amplifier without distortion. You can even hear it clearly with the volume turned down to a whisper. We put the speaker at the end of a 40-foot cord so you can place it wherever it suits your needs.

The speaker and the amplifier have been matched to each other for a combination of maximum power and clarity. This means that whatever the movie has to say, the audience hears—clearly, easily, completely.

Not only is your audience satisfied, but the operator is too. There's nothing whatever to embarrass or harass him.

He gets instant sound when he presses one button. He gets instant pictures when he moves one lever. He doesn't have to be a mechanic to set up for the movie. He doesn't have to be a weight-lifter to move it around.

If you would like to read about this projector in complete detail—or wish to see it demonstrated—please fill out the coupon and send it back to us at the address below. No obligation, of course.



EASTMAN KODAK COMPANY Dept. 8-V, Rochester, N. Y. 14650

11-47

☐ Please send me, without obligation, folder describing KODAK PAGEANT 16mm Sound Projectors in detail.

☐ Please arrange a personal demonstration without cost or obligation to me.

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CITY

STATE

ORGANIZATION

ZIP CODE

Kodak
TRADEMARK

BUSINESS SCREEN EXECUTIVE

NEWS OF STAFF APPOINTMENTS AND A-V INDUSTRY DEVELOPMENTS



Gus Eisenmann Wilding East

Eisenmann is Account Exec. in Eastern Offices of Wilding

Gustave Eisenmann is now an account executive in the eastern sales office of Wilding, Inc. His appointment was confirmed by Leon Kreger, vice-president in charge of the communications' agency's New York office.

Eisenmann has served as production manager for the company in New York for the past five years; also acted as associate producer on many of the company's films.

* * *

Elect Arthur Hatch President of Theater Supply Association

☆ Arthur Hatch, president of the Strong Electric Corporation, Toledo, Ohio, was elected president and chief executive officer of the Theater Equipment and Supply Manufacturers' Association at the annual meeting of that group on October 19th. He had been a vice-president of TESMA since 1960.

Another Toledo executive, Richard Kneisley, president of Kneisley Electric Corp., has been elected vice-president of the organization. He has been a member of the association's board of directors for several years.

* * *

T. L. Flattery to Technicolor as Secty. Corporate Counsel

☆ The appointment of Thomas L. Flattery as secretary and corporate counsel for Technicolor, Inc. and its wholly-owned subsidiary, Technicolor Corporation of America, has been announced by Melvin H. Jacobs, president.

* * *

Permacel Names George Spiro as Director of Manufacturing

☆ George A. Spiro has been appointed director of manufacturing for Permacel, New Brunswick, N. J. He joined Johnson and Johnson, Permacel's parent company, in 1945 as manufacturing supervisor.

Krause Heads Product Services at General Aniline & Film Corp.

Peter Krause has been named Manager of Product Services in the Marketing Department, General Aniline and Film Corporation. He was formerly director of quality control for the division which produces Ansco photographic products and Ozalid reproduction products.

Krause joined the company in 1938, returned to General Aniline following World War II service and was appointed director of quality control in 1962. He was educated in Vienna, Austria and at Georgetown University, Washington, D. C.

* * *

Richard Stone, David Langley to MPO's Visual Design Staff

☆ Designer-photographers Richard Stone and David Langley have joined the staff of MPO Videoelectronics, Inc., New York. They will work under Philip Peyton, in charge of production for their units.

Both men are specialists in visual design and made important contributions to the concept of the storyboard of the American TV Commercials' festival winning spot for Breck, titled *Night Ride*. They have also applied visual design talents to campaigns for Campbell's Soup, DuPont, IBM, Hunt's, Coca-Cola, GE, Chrysler and Swift.



Gil Lee to Becker-Goesel

Gil Lee to Becker-Goesel as Director of Creative Services

☆ Becker-Goesel, Inc., Chicago area studio, has announced the appointment of Gilbert Lee, formerly of Wilding, Inc., as vice-president and director of creative services. Lee has over 25 years of experience in the film industry, served as creative art director at Wilding.

The studio is located at 5621 Dempster in Morton Grove, a Chicago suburb, and specializes in audio-visual communications. Lee will serve as key man in client liaison.

* * *

Elect Bruce Hill, Paul Piper V.P.'s of Mitchell Camera

☆ The Mitchell Camera Company has announced the election of R. Bruce Hill as vice-president in charge of sales; Paul E. Piper has been elected vice-president for finance. Both positions were confirmed by president B. G. Tubbs at the company's West Coast headquarters.

* * *

Executive Names in the News

☆ Donald S. Hillman has been named vice-president for sales and creative development at Coastal Film Service, Inc., New York City.

* * *

☆ Jerry Vondergeest has joined JPI Denver, film and TV production firm in that mountain city, as vice-president and production manager.

* * *

☆ David E. Thomson has been elected a vice-president at Cine-Magnetics, Inc., New York City, where he will be responsible for overall company operations and continue as assistant to the president.

* * *

☆ Robert B. Newman has been appointed manager of the Industrial Products Division of Anken Chemical & Film Corporation.

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2 Printed Light Struck Leader . . . Quick identification of "Heads" or "Tails", source identification, instructions to projectionist, choice of imprint color

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- multiple exposure • bi-packing
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mattes, processing and printing.



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... hair in gate ... bad framing. Call us.
We've saved thousands of feet of film.

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MARYLAND

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Tele-Sell Has Tape Sound and 8mm "Instant" in Single Unit

A new Tele-Sell sound unit which combines with the Technicolor "Instant" 8mm Movie Projector has been announced by Audio-Sell, Inc., Ann Arbor, Michigan. The maker notes that the combination unit is the lowest-cost synchronized 8mm sound/film system available as a cartridge-load projector.

Tele-Sell unit uses standard audiotape recorded on any single-track tape recorder, loaded into the Fidelipac cartridge. Pro-



Tele-Sell combines tape and 8mm films in this single unit.

jector uses standard 8mm film loaded into Technicolor's Magi-cartridge when film is processed. Both cartridges snap into units for instant loading, eliminating threading and rewinding and both film and tape rewind continuously during presentation.

The tape player features a built-in speaker; is fully transistorized for instant sound reproduction. A single switch activates both film and sound. The combined package unit, less cartridges, lists at \$249.50. Write New Products Desk, BUSINESS SCREEN, 7064 Sheridan Rd., Chicago, Ill. 60626 for further details.

• • •

HPI's New "Groupshow Mini" a Wafer-Thin Desktop Screen

A miniaturized folding rear projection screen that is no bigger, no thicker than an average notebook, has been introduced by Hudson Photographic Industries,

HPI's "Groupshow Mini" screen folds into small notebook-size package . . .

a-v equipment trade fair

NEW PRODUCTS & ACCESSORIES FOR PRODUCTION AND PROJECTION

Inc., Irvington-on-Hudson, N.Y.

The screen, called the Groupshow Mini, will fit into the thinnest briefcase or portfolio along with notes and papers now carried. In use, it is merely opened like a notebook and aligned with any projector on any table or desk top. There is no need for room-darkening, audience movement or special tables. Salesmen will find it especially useful in the field.

The Groupshow Mini features a black HPI screen and a built-in folding hood which eliminates room light washout of the image quality. The screen is said to be grainless, and will not introduce

any line pattern or decrease definition no matter how closely the images are examined. It can provide images viewable by audiences from one to six despite its compact screen size — only eight by eight inches.

The square format enables it to operate with any projector, motion picture, slide, filmstrip, microfilm and microscope projection devices. A built-in thin, flat mirror corrects the image reversal, normally found in rear projection.

Price of the Groupshow Mini is \$25, packed in a portfolio carrying case, through HPI Industrial AV dealers.

Conversion Top for Universal Blimp Houses the Arri 16M

☆ A conversion top for the Arri Universal Fibre Glass Blimp, designed to accommodate the Arriflex 16M camera with 1200 ft. magazine, has been announced by the Arriflex Corporation of America.



Arri Fibre Glass Blimp with a 1200-ft. top and the lightweight matte-box.

The blimp accepts the Arri 16S and M models with their 400 ft. magazines. Divisible hinges allow easy removal of the 400 ft. top and replacement against the larger 1200 ft. size.

With this new addition, versatility of the Universal Fibre Glass Blimp is further extended, allowing the use of the 16M 1200 ft. magazine under critical noise level requirements in production. The 1200 ft. top lists under order code #321055 at \$325 and is available from franchised Arriflex dealers or write Arriflex Corp. of America, 257 Park Ave. South, New York City, N. Y. 10010.

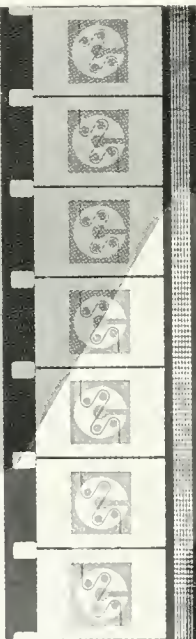
* * *

Remote Radio Controls for Camera Motors, Strobe Units

☆ A wireless radio transmitter and receiver for motorized cameras and strobe/flash units called Remo-Rad, has been developed by Technical Photomation Instruments.

The Remo-Rad offers wireless control up to three miles, making it useful in situations where cords can't be used. It will operate the motor of the Nikon F36 or F250, and or strobe flash units where shutter speeds of 1/500 sec. can be used. Five separate channels allow five photographers to work simultaneously. One transmitter can work any number of receivers. A selective superheterodyne silicon transistorized circuit allows freedom from all normal types of interference.

Transmitter is the size of a 35mm camera; receiver is the size of a pack of cigarettes. Transmitter, receiver, chargeable batteries and charger are supplied in a Haliburton case. Remo-Rad Radio (CONTINUED ON PAGE 82)



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Colburn Chemists and Technicians keep a constant check on all of the steps that influence processing quality.

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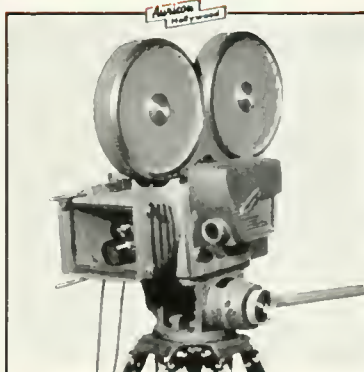


AURICON 16mm Sound-On-Film for Professional Results!



ALL AURICON EQUIPMENT IS SOLD WITH A 30 DAY MONEY-BACK GUARANTEE.

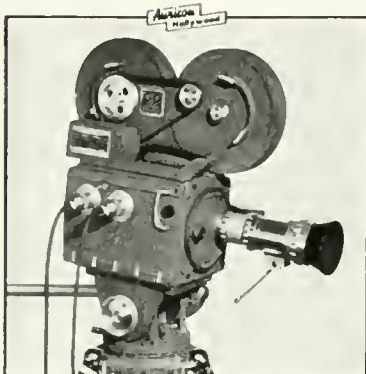
"CINE-VOICE II" 16mm Optical Sound-On-Film Camera.
★ 100 ft. film capacity for 2¾ minutes of recording; 6-Volt DC Converter or 115-Volt AC operation. ★ \$967.00 (and up).



"AURICON PRO-600" 16mm Optical Sound-On-Film Camera.
★ 600 ft. film capacity for 16½ minutes of recording. ★ \$1871.00 (and up) with 30 day money-back guarantee.



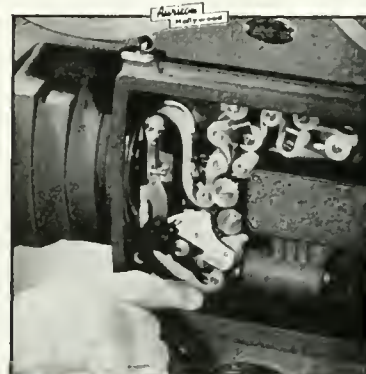
"SUPER 1200" 16mm Optical Sound-On-Film Camera.
★ 1200 ft. film capacity for 33 minutes of recording. ★ \$5667.00 (and up) complete for "High-Fidelity" Talking Pictures.



"PRO-600 SPECIAL" 16mm Light-Weight Camera.
★ 400 ft. film capacity for 11 minutes of recording. ★ \$1,295.00 (and up).



PORTABLE POWER SUPPLY UNIT — Model PS-21... Silent in operation, furnishes 115-Volt AC power to drive "Single System" or "Double System" Auricon Equipment from 12 Volt Storage Battery, for remote "location" filming. ★ \$269.50



FILMAGNETIC — Finger points to Magnetic pre-stripe on unexposed film for recording lip-synchronized magnetic sound with your picture. Can be used with all Auricon Cameras. ★ \$960.00 (and up).



TRIPOD — Models FT-10 and FT-10S12... Pan-Tilt Head Professional Tripod for velvet-smooth action. Perfectly counter-balanced to prevent Camera "dumping." ★ \$406.25 (and up).

★ Auricon Equipment is sold with a 30-day Money Back Guarantee. You must be satisfied

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If it's profit you're after in the production of 16 mm Sound-On Film Talking Pictures, Auricon Cameras provide ideal working tools for shooting profitable Television Newsreels, film commercials, inserts, and local candid-camera programming. Now you can get Lip-Synchronized Optical or Magnetic Sound WITH your picture using Auricon 16 mm Sound-On-Film Cameras. Precision designed and built to "take it."

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HOLLYWOOD 2-0931



Write for your
free copy of
this 74-page
Auricon Catalog



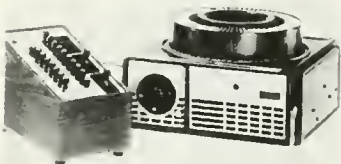
MANUFACTURERS OF PROFESSIONAL 16MM CAMERAS SINCE 1931

(CONTINUED FROM PAGE 80)

Controls are marketed nationally by Ponder & Best, Inc., 814 N. Cole Ave., Hollywood, Calif. 90038, from whom further details are available.

Dial-A-Slide Random Access System Uses Kodak Carousel

Dial-A-Slide, a new slide projection system with an automatic, random selection feature, has been introduced by Decision Systems, Inc. The device employs the Kodak Carousel slide projector adding



The Random-Access "Dial-A-Slide"

a control unit which permits instantaneous choice of any slide in the drum by remote operation.

Designed for industrial use, Dial-A-Slide is priced at \$590 for the standard dial-selector version; at \$690 with push-button selection (illustrated). The projectionist can select any of the 80 slides housed in the Carousel drum in any sequence permitting instant changes in presentation after a program has been set up. Repeat of a view already shown is also possible without repetition of the entire slide cycle.

Dial-A-Slide projects 2" x 2" slides at an average selection time of four seconds; has a 5-inch, f/3.5 lens, 500-watt DFW blower-cooled lamp. Weight is 25 pounds. Write the New Products Desk, BUSINESS SCREEN, for complete literature and nearest dealer source.

RCA Audio-Visual Offers New Professional Audio System

A transistorized new professional audio system with "broadcast quality" for tape recording and playback of music has been introduced by RCA Audio-Visual Products.

The system is available in monaural and stereo models, is priced at approximately \$4,000 for stereo. Components include the RT-21B tape recorder, BA-34B amplifier and the LC-1B loud speaker and speaker housing. Write A. J. Platt, A-V Products Manager, Radio Corp. of America, 30 Rockefeller Plaza, New York, N. Y. 10020 for complete details, availabilities.

a-v equipment trade fair

Eclair Announces Techniscope Adaptation of 16/35 Camerette

A new model of the 16/35 Camerette with provision for Techniscope production has been announced by the Eclair Corporation of America. Existing Camerettes can also be Techniscope without sacrificing 16mm and 35mm capabilities.

The Camerette CM-3 "T" is instantly convertible back and forth from normal four perforation pull-down to Techniscope two perforation pull-down, on the spot, without tools. Slide a cam into the camera body (no disassembly is required); then slide appropriate mattes into the aperture and viewing system and shift a gear in the magazines.

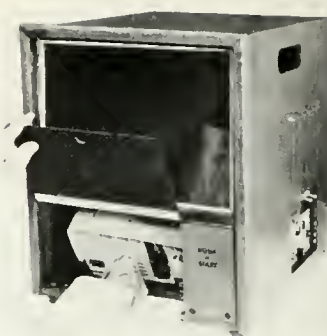
All traditional features are retained: instant-change magazines,

fully rotating eyepiece, divergent turret, variable shutter, Cinemascope framing and convertible 16mm or 35mm filming with the same camera. Further details are available from Harold Dreyfus, Eclair Corporation of America, 8078 Woodrow Wilson Drive, Los Angeles 48, California.

ColorTran's New "Soft-Lite" Features Quartz-Iodine Lamp

A new quartz-iodine light, said to produce shadowless "sky-light" illumination for fill, key and general lighting has been announced by ColorTran Industries.

The new "Soft-Lite" uses quartz-iodine lamps, operating directly from 120 volts AC or DC. A new reflector design principle directs the rays from the lamp.



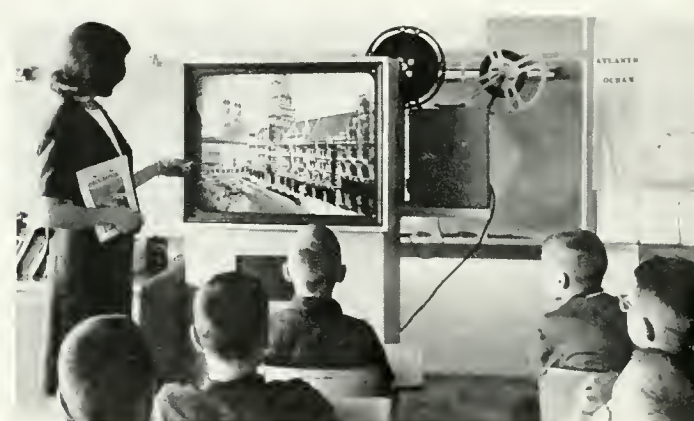
Soun-Talk Cabinet houses the 8mm "Instant" and Tape Playback Unit.

"Soun-Talk" Combines Instant Projector With Magnetic Sound

Engineers at the Sales Engineering and Training Company, St. Louis, Mo., have combined a Technicolor 8mm Instant Cartridge Projector with a new device called "Soun-Talk" to produce a new sight/sound projector which resembles a television set.

SETCO's new unit employs a magnetic-tape playback unit. Interconnecting circuitry and controls insure synchronous operation. All components are housed in a compact walnut cabinet, 18" high x 15½" wide and 19½" deep; the picture is projected on a 10" x 14" rear-projection screen. Picture limitation is 4½-minutes (Technicolor cartridge). Other features include a simple restarting panel, hinged cartridge access covers and individual operation of picture or sound by a selector switch.

Write our New Products Desk, 7064 Sheridan Road, for further details.



This photograph was made in an undarkened room. Notice the brilliant clarity of the film being shown.

AV rear projection cabinets immediately improve your audio-visual program

A typical owner reports that AV rear projection cabinets gave his audio-visual program new vitality and effectiveness. It's because this new teaching aid makes using films so much simpler and more economical.

Users frequently find that they can afford more and better films when they must bear no longer the expense of fitting out darkened visual aids rooms. Directors of audio-visual programs notice that teachers are more willing to schedule films when they can use this compact, easily managed projection equipment.

The AV cabinet is completely self-contained with your projector installed and a big speaker built in. It goes into action quickly, and, just as quickly, stores away. Since it operates anywhere, instructors are able to preview films well in advance and at their convenience.

"Custom-made" quality
for reliable performance
The AV rear projection cabinet

gives you a distortion-free, 22" x 28" picture on a new Polacoat non-glare screen. Cabinet accommodates most projectors. Exclusive Buhl built-in lens (optional) provides full-screen presentation from projectors with two-inch lenses and larger, including slide and film-strip projectors. Cabinet rolls easily from room to room on 5-inch casters.

Risers available to accommodate Bell & Howell projectors. All modifications made at the factory prior to delivery.

Send for free folder containing complete information and specifications. Order direct from factory or your AV supplier.

Audio
Visual Research, inc.

209 East Kingsmill Street
Pampa, Texas

Approved for purchase under Title III, National Defense Education Act.

Two Pre-Striped B&W 16mm Films Introduced by Kodak

Two 16mm black-and-white reversal motion picture films, pre-striped for high-quality magnetic sound recording either simultaneously with filming or after processing have been announced by Eastman Kodak. They are:

Kodak Tri-X Reversal Film, a high-speed camera film for use under low-light conditions but having a minimum of granularity.

Kodak Plus-X Reversal Film, a medium-speed camera film with especially low granularity. Both films are available in standard lengths through Kodak dealers. The two films were designed for use in 16mm cameras equipped for magnetic sound recording but also can be used in conventional non-sound cameras.

For data on these products write to New Products Desk of this magazine.

REPRESENTATIVES OF THE FILM MANUFACTURERS

A convenient reference listing of field offices and technical specialists for these leading manufacturers of raw film stock.

AGFA-GAVAERT, INC.

275 North Street, Teterboro, New Jersey

Phone: 288-1400 AC; 201

National Motion Picture Sales Manager: Elias J. Drexler

Atlanta

F. Cole, 535 Armour Circle, N.E., Atlanta, Georgia; Phone: TR 5-5548 AC; 101.

Chicago

Joe Bernouisky, 6601 N. Lincoln Ave., Lincolnwood, Illinois; Phone: CO 7-9100 AC; 312.

Dallas

Jack Gilbert, 1355 Conant St., Dallas, Texas; Phone: ME 1-7290 AC; 211

Denver

F. Bennett, 5225 East 38th St., Denver 7, Colo.; Phone: 388-9261 AC; 303.

Detroit

F. Schactzing, 27236 Southfield Rd., Latrup Village (Detroit) Mich.; Phone: 357-1511.

Los Angeles

George Alexander, Phil Singer, 1025 Grand Central Ave., Glendale, Calif. 90038; Phone: 246-8141 AC; 213.

San Francisco

Kent Rooks, 1485 Bayshore Blvd., San Francisco, Calif. 94124; Phone: DE 3-7569 AC; 415.

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I. A. Lundgaard, Director, Sales Division

F. B. Astley, Assistant Director, Sales Division

H. T. Harding, Motion Picture Marketing Manager

Regional Sales Offices

Southeastern

W. M. Springer, Jr., District Manager, J. E. Thorn, Field Sales Manager, 1737 Ellsworth Industrial Drive N. W., Atlanta, Georgia 30325; Phone: 355-1230. AC: 404

Northeastern

F. G. Headley, District Manager, P. Botsolas, Field Sales Manager, 380 Allwood Rd., Allwood Station, Clifton, New Jersey 07012; Phone: GR 3-1004, WAtkins 4-3100 (for N. Y. use). Technical Representatives: J. N. Bennett, J. T. Dougherty, New York, N. Y. Phone: 951-4777. AC: 212.

Northeastern — New England

W. J. Cannon, Field Sales Manager, Chirung Bldg., 824 Boylston Street, Chestnut Hill, Mass. 02167; Phone: TWInbrook 9-8300. AC: 617.

DU PONT PHOTO PRODUCTS:

Midwestern

F. H. Lines, District Manager; E. A. Kerrick & D. F. Jones, Field Sales Managers, 4560 Touhy Avenue, Chicago, Illinois, 60646; Phone: ORehard 5-1010. AC: 312.

East Central

W. D. Baker, District Manager, R. E. Nase, Field Sales Manager, 20575 Center Ridge Road, Cleveland, Ohio, 44116; Phone: 333-3671. AC: 216.

Southwestern

R. N. Kidwell, District Manager, J. W. Blocher, A. C. King, Field Sales Managers, 1625 Oak Lawn Avenue, Dallas, Texas 75221; Phone: RiVerside 1-1821. AC: 214.

Western

M. A. Hatfield, District Manager, H. A. Cladden, R. C. Axon, Field Sales Managers, 7051 Santa Monica Blvd., Hollywood, Calif. 90038; Phone: 469-5147. AC: 213. Technical Representatives: R. L. McCallister, San Mateo, Calif.; Phone: DIamond 2-2822, W. A. Cushman, J. W. DuVall, & W. R. Holm, Los Angeles District Office; A. W. Statt, Seattle, Wash.; Phone: LIncoln 6-2610. AC: 206.

Mid-Atlantic

R. K. Perrine, District Manager, W. F. Lockwood, Field Sales Manager, 309 E. Lancaster Ave., Wynnewood, Pa. 19096; Phone: TRinity 8-2700. Technical Representative: F. W. Gerretson, Washington, D. C.; Phone: 547-3124 AC: 202.



EASTMAN KODAK COMPANY

Motion Picture Products Sales Department

General Offices: 343 State Street, Rochester, New York 14650; Phone: LOcst 2-6000 A C 716

D. E. Hyndman, Manager.

(Four Territorial Divisions)

East Coast

J. A. Pistor, Manager, 200 Park Ave., New York, N.Y. 10017; Phone: MUrray Hill 7-7080 A C 212

Southern

Gordon A. Chambers, Manager, 343 State St., Rochester, N.Y. 14650; Phone: LOcst 2-6000 A C 716

Midwest

K. M. Mason, Manager, 130 E. Randolph Dr., Chicago, Ill. 60601; Phone: 236-7234 A C 312

(CONTINUED ON FOLLOWING PAGE)



this symbol, appearing over the listing on this page, indicates that a display advertisement appears in this Buyer's guide issue.



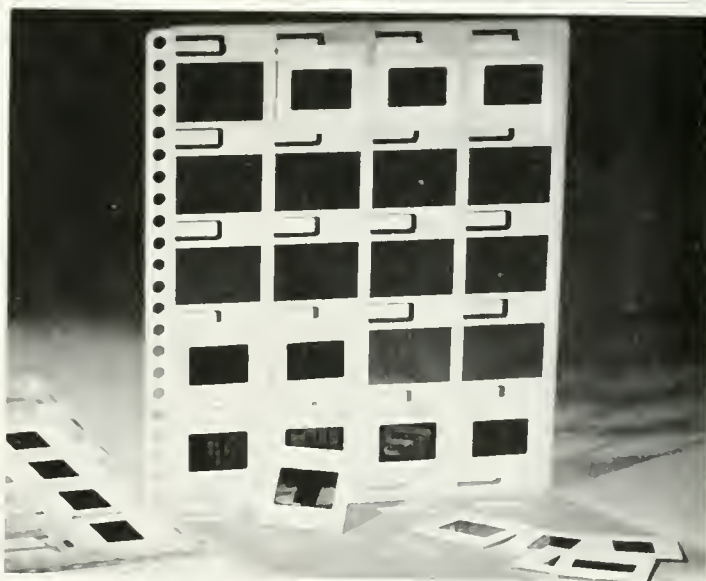
Dear Mr. Producer
When you deliver my filmstrips please send them in Plasticans. We prefer Plasticans because they are strong, light weight, have well-fitting lids and because it's so easy to remove the film without damage. You may use any of their six standard colors.
Sincerely,
A Sponsor Who Cares.

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- Twenty slides viewed at a glance
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Butler, N. J.

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212 IT 1 0480

REPRESENTATIVES OF THE FILM MANUFACTURERS

A convenient reference listing of field offices and technical specialists for these leading manufacturers of raw film stock.

(CONTINUED FROM PRECEDING PAGE)

EASTMAN KODAK COMPANY:

West Coast

Dr. N. L. Simmons, *Manager*, 6677
Santa Monica Blvd., Hollywood,
Calif. 90035. Phone: 464-6131 A C
213



GENERAL ANILINE & FILM CORPORATION

140 W. 51st St., New York, N.Y.
10020

Phone: JU 2-7600 AC: 212

C. W. Seager, *National Sales
Manager*

L. W. Jemmis, *Product Manager*

REGIONAL AND DISTRICT SALES OFFICES

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P. J. Daly, *Regional Manager*; J.
D. Barry, *District Manager*, 140
W. 51st St., New York, N.Y. 10020.
Phone: 212 JU 2-7600. W. F.
Schlag, *District Manager*, 80 Federal
St., Boston 10, Mass. Phone: 617
HU 2-0850.

Eastern

H. W. Gost, *Regional Manager*,
12790 Westwood Ave., Detroit
23, Mich. Phone: 313 BR 3-8410.
R. G. Tourangeau, *District Manager*,
2524 Spring Grove Ave., Cin-
cinnati 14, Ohio. Phone: 513 CH
1-5110.

Southeastern

J. D. Coil, *Regional Manager*, 1219
Williams St., N. W. Atlanta 9,
Ga. Phone: 404 TR 6-0351. H. P.
Christman, *District Manager*, 1107
19th St., N. W., Washington, D. C.
20036. Phone: 202 FE 8-6710.

Southwestern

P. V. DeGraff, *Regional Manager*,
1400 Hi-Line Drive, Dallas 7,
Texas. Phone: 214 RI 8-7127.

Central

W. D. Hopkins, *Regional Manager*,
4255 W. Touhy Ave., Chicago
46, Ill. Phone: 312 679-2300.

Western

L. H. Purcell, *Regional Manager*,
525 E. Imperial Highway, La
Habra, Calif. Phone: 714 LA 6-
6601. W. H. Metzger, *District
Manager*, 206 Utah Ave., S. San
Francisco, Calif. Phone: 415 JU 9-
6500.

Canada

G. F. Ashmore, *Vice President &
Sales Manager*, Ansco of Canada
Ltd., 2403 Stanfield Rd., Cooks-
ville, Ontario. Phone: 705 277-0381.

METRO-KALVAR, INC.

550 Fifth Avenue, New York,
New York 10036

Phone: JU 2-2000 A C 212

N. R. Bacon, *Vice-President*
R. R. Lindemeyer, *Director*,
Technical Services

Special Screen Design Adds to IBM's Widescreen Showing

☆ The trend to wide-screen visual presentations set up a noteworthy example for business users at the recent (October) IBM showing at the Business Equipment Manufacturers convention in Los Angeles' Sports Arena. IBM displayed new equipment on an unusual three-panel screen made into one seamless 9-foot by 36-foot projection screen. Three 3000-watt slide projectors were used, each developing a 9 x 12-foot image.

To minimize separation of related, adjacent images and yet provide enough masking to overcome the effects of the inevitable slight misalignment of the adjoining images, the Stewart Filmscreen Corp. designed an integral matte-black stripe into their white matte seamless screen called "Luxmatte."

The mounting was a lightweight aluminum frame, with special perimeter "shadow-box" masking, also made by Stewart. These were designed so that the two side images were at 15-degrees to the central picture, the whole unit being suspended on cables nine feet above the floor.

* * *

Plastic Reel Corp. Opens a West Coast Office, Warehouse

☆ There's a new warehouse and West Coast sales office for the Plastic Reel Corp. of America, located at 1717 N. Highland Avenue, in Hollywood. Their local phone number is 462-8605 (area code 213).

The new facility offers a free data kit for users of film reels, Reel-Paks, processing spools, tape reels, cores, bushings and film shipping cases in the colorful, extensive Plastic Reel line. Write to the office above or to Box 750, Union City, N.J.

* * *

Klynn Resumes Format Name

☆ Format Productions, Inc. is the corporate name for Herb Klynn & Associates, North Hollywood, Calif. animation specialists. In announcing resumption of the previously-used Format name, Klynn reported an expanded activity which includes extensive live action work in addition to animated films and sequences. Facilities are at 4721 Laurel Canyon Boulevard in North Hollywood.

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FILM LABORATORIES



A-V CORPORATION (Formerly Texas Industrial Film Company)

2518 North Blvd., Houston, Texas 77006
Phone: JA 9-4377 AC: 713
Year of Incorporation: 1945
J. C. Rebman, *President*
Albert P. Tyler, *Vice President*
William B. Padon, *Secretary-Treasurer*

16mm Services: printing and processing; black & white reversal, negative, sound tracks, dupe negative, positive and reversal release prints, Ektachrome original, work prints, release prints, Eastman color negative, internegative, positive release prints; key or printed edge numbers.

Special Services: optical effects & printing, dupe negatives, color internegatives, black & white master positives, Ektachrome or Kodachrome masters; editing and recording, re-recording of magnetic tape, transfer to film; conforming films for printing; animation, sound stage; titles.

Member: Association of Cinema Laboratories.



ACME FILM LABORATORIES, INC.

1161 N. Highland Avenue, Hollywood, California 90038
Phone: HO 4-7471 AC: 213
400 Madison Avenue, 16th Floor, New York, N. Y. 10017

Phone: MU 2-4100 AC: 212

Year of Incorporation: 1946

Sam Sawelson, *President*

Mel Sawelson, V.P. & *General Manager*

David Christopher, *Secretary, Treasurer*

Bill Sawelson, *Vice President*

Irving Kahn, *Sales Manager*

Robert Troup, *Vice President / Sales*

Pete Wood, *Chief Engineer*

John Killough, *Lab Supt.*

35mm Services: video tape transfer to film.

16mm Services: color and black & white processing & printing; video tape transfer to film.

Special Services: television recording dept. including video tape to film, video tape to tape, film to tape, tape editing and tape viewing.



ALLSERVICE FILM LABORATORIES, INC.

35 West 45th Street, New York, N.Y. 10036
Phone: LT 1-2960 AC: 212

Date of Incorporation: 1963

Byron Bondabush, *President & Treasurer*

Burton Stone, *Executive Vice-President*

& *General Manager*

Peter Agnew, *Secretary*

35mm Services: black & white processing and printing; contact and reduction; A & B roll and printing; superimposition.

16mm Services: black & white processing and printing; contact and reduction; A & B roll printing; superimposition.

ALPHA CINE LABORATORY

1101 Lenora St., Seattle, Wash., 98121

Phone: MU 2-8230 AC: 206

Year of Organization: 1956

Leslie E. Davis, *Manager*

George H. Harvey

70mm Services: Eastmancolor negative positive continuous processing and printing.

35mm Services: Ultrasonic cleaning — Permafilm.

16mm Services: Ektachrome processing, black & white negative, positive & reversal processing. Black & white and additive color printing. Ink

Alpha Cine Laboratory:

edge numbers, Ultrasonic cleaning. Permafilm. Optical and tracks.

ALPHA FILM LABORATORIES

P. O. Box 5325, Baltimore 9, Maryland

Phone: CL 2-4150 AC: 301

Year of Organization: 1919

W. E. Wood, *Owner*

35mm Services: developing, printing, titles, sound recording.

16mm Services: reversal processing, developing & printing; titles, sound recording — live or from tape.

ARTA LABORATORY, INC.

723 Seventh Ave., New York, N.Y. 10019

Phones: JU 6-7556/7 AC: 212

William Kapelmaster, *President*

John C. Messina, *Manager*

35mm Services: black & white negative and positive developing and printing; dups; F.C.M.; workprints and release; high contrast developing.

16mm Services: black & white negative and positive developing and printing; TV spots.

Special Services: optical negatives developed continuously.

BACK BAY FILM LABORATORY, INC.

41 Leon Street, Boston 15, Massachusetts

Phone: 445-3333 AC: 617

Year of Incorporation: 1954

Harris Cohen, *President*

Arthur L. Gaskill, *Treasurer-Clerk*

35mm Services: black & white negative processing and black & white release printing.

16mm Services: processing of negative, positive and reversal. Printing color, dupe negatives, reversal dups, A & B printing, lades, dissolves, edge-numbering.

Special Services: 16mm sound recording (magnetic & optical), transferring 1/4" tape to 16mm film, rerecording, mixing, interlock projection, music library. Nomad transferring to tape and film.

Member: Association of Cinema Laboratories.

BAY STATE FILM PRODUCTIONS, INC.

35 Springfield Street, Agawam (Springfield), Mass.

Phones: RE 4-3164 5, RE 4-6189

Branch: 80 Boylston Street, Boston, Mass.

Phone: HA 6-8904, Lowell Wentworth, *Vice President, in charge.*

Year of Incorporation: 1943

Morton H. Read, *President*

David Doyle, *Exec. Vice President*

Harold O. Stanton, *Vice President*

Francis N. Letendre, *Vice President*

Lowell Wentworth, *Vice President*

A Herbert Wells, *Treasurer*

35mm Services: black & white and color live action photography; animation camera; dubbing and equalization; interlock, Moviola and sound readers.

16mm Service: black & white and color live action and animation photography; interlock projectors; synchronous magnetic recording; printing labs for color and black & white, black & white processing, positive, negative, reversal, Moviolas and sound readers.

Special Services: hot press titles in color and black & white; still photography, color and black & white; sound slidefilms, color and black & white; screening rooms; animation department; foreign language dubbing; script services; recording; printing; processing; sound stage; set designing; carpenter shop; film vaults.

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BEBELL & BEBELL COLOR LABORATORIES, INC.

105 West 24th Street, New York, N.Y. 10011
Phone: WA 4-5573 AC: 212
Cable: LABSBEBELL, N. Y.
Year of Incorporation: 1951
Norman Lars Bebell, *President*
Arthur Frederick Bebell, *Vice President*
Joan Anne Bebell, *Secretary-Treasurer*

35mm Services: black & white reversal processing and printing; work prints, blowup from 16mm and reduction to 16mm, Anscochrome color reversal processing and printing and duplicates; Eastman negative positive filmstrip processing and printing and duplicates.

16mm Services: black & white reversal processing and duplicating, duplicate negatives; work prints; release printing; Anscochrome color reversal, blowup & reduction and internegatives.

8mm Services: black & white and color reversal processing and duplicating; internegatives, 8mm to 16mm blowups; black & white reversal duplicate negatives.

Special Services: filmstrips, masters and duplicates, single and double frame and frameless horizontal (no frame lines); slides in color and black & white, test TV commercials, 35mm Micro-X-Ray duplications.

TV Commercials: 35mm or 16mm black & white and full color spots and slides, packaging and mailing.

JOHN R. BENNETT

1617 Aberdeen Avenue, Columbus 11, Ohio
Phone: AM 3-7007 AC: 614
Year of Organization: 1951

John R. Bennett, *Owner and Manager*
Bunnie Coffey, *Secretary*
Calvin Richeson, *II*

16mm Services: fast service on 16mm processing reversal and negative black & white; release printing; workprints, reversal and negative; printed edge numbering.

Special Services: editing; film repairing and cleaning.

BUCKNER'S

1125 Unruh Avenue, La Puente, California
Phone: 330-2902 AC: 213

Year of Incorporation: 1915
Leo Buckner, *Owner-Manager*

16mm Services: color and black & white reversal and negative release printing, processing b/w reversal or negative.

8mm Services: 8mm processing, striping, editing, synchronized sound from any synch. medium.

Special Services: Specialists in small orders for electroprinting sound for reversal dupes.



BYRON MOTION PICTURES, INC.

1226 Wisconsin Avenue, N. W., Washington D. C., 20007

Phone: FE 3-4000 AC: 202
New York City Phone: CO 5-7732 AC: 212
Year of Incorporation: 1938

Byron Roudabush, *President*
Dudley Spruill, *Vice President/Gen. Manager*
Arthur Rescher, *Sales Manager*

35mm Services: black & white spray negative and positive processing, Black & white contact, step & blowup printing, 35mm 32mm printing.

16mm Services: black & white negative, positive and reversal processing, Color negative-positive processing, Black & white and color printing.

BYRON MOTION PICTURES:

Contact, step, reduction, 1-to-1 optical and additive printing.

Other Laboratory Services: edge numbering, ultrasonic cleaning, Peerless film treatment, magnetic striping.

Other Services: 35mm 16mm editing, conforming, music library, editorial, room rental; Westrex sound, recording, mixing, transfer-to-optical printing track, interlock.

Member: Association of Cinema Laboratories.

CALVIN PRODUCTIONS, INC.

1105 Truman Road, Kansas City 6, Missouri
Phone: HA 1-1230 AC: 816 Cable: Calvin-Fox
Year of Incorporation: 1931

Leonard Keck, *President*
William Hedden, *Vice President*
Frank Barhydt, *Vice President - Production*
James Haski, *Secretary-Treasurer*
Richard Bulkeley, *Production Manager*
James Moore, *Services Manager*
Thomas A. Jackson, *Manager-Contract Division*
William Scrogin, *Operations Manager*
Larry Kauffman, *Manager - University Films Division*

35mm Services: color and black & white release prints, black & white dupe negatives and master positives; color internegatives and interpositives. 35mm processing, color and black & white. Dailies — color and black & white — pictures and sound. 35mm-16mm reductions.

16mm Services: color and black & white reversal and positive release prints. Color and black & white workprints; ink-printed edge-numbering; black & white dupe negatives and color internegatives. 16mm processing — Ektachrome commercial and ER, exterior Kodachrome and Type A, black & white reversal and negative.

8mm Services: 16mm-8mm reduction printing. 8mm color and black & white, reversal and positive release printing; black & white dupe negatives; color internegatives; magnetic sound striping and sound transferring.

Special Services: scripting, location & sound stage photography, sound recording and transferring (1/4" and magnetic film), multiple channel mixing to photographic printing tracks (negative, positive, 35mm, 16mm). Music and sound effects libraries and recording, original scoring, staff narrators; set design and construction, titling and animation, storyboards; editing, cutting, and conforming services; traveling matte optical effects.

Member: Association of Cinema Laboratories.

CALVIN-DeFRENES CORPORATION

(East Coast Subsidiary of Calvin Productions, Inc., Kansas City, Mo.)
1909 Buttonwood Street, Philadelphia, Pa. 19130

Phone: LO 3-1686 AC: 215 Cable: CALDEFORP

Year of Incorporation: 1963
Lee Davis, *President*
Steve Ciechon, *Vice President*
Ward French, *Marketing Director*
Henry McKee, *Art Director*
Paul Litecky, *Production Director*
Walter Stephan, *Service Director*
Robert Collom, *Chief Sound Engineer*

35mm Services: black & white and color processing and printing.

16mm Services: black & white negative, black & white reversal, Ektachrome processing and printing. Titling, editing, script services; production services.

FILM LABORATORIES

Calvin-DeFrenes Corporation:

8mm Services: 8mm color positive release printing.

Special Services: Music and sound effects libraries, recording and mixing facilities, studio and equipment rentals, animation services and insert photography.



CAPITAL FILM LABORATORIES, INC.

470 E Street, S. W., Washington, D. C. 20024
Phone: DI 7-1717 AC: 202

Cable: CAPFILM

Year of Incorporation: 1949

Alfred E. Brich, *President*
William N. Brooks, *Vice President*
Garland C. Misener, *Vice President, Technical Director*
N. Dean Cole, *Customer Service - Sales*
Sam C. Gale, *Customer Service - Sales*
Joseph K. Hooper, *Customer Service*
Dana L. Smith, *Customer Service*
James P. Custer, *Production Control*
A. Bruce Conrad, *Production Control*
Jack Clink, *Sound Director*
Robert H. Johnson, *Chief Editor*
Robert A. Seubert, *Controller & Treasurer*

35mm Services: color negative processing; negative-positive color printing and processing; black & white negative and positive processing and printing.

16mm Services: black & white negative and positive processing and printing; 16mm color reversal printing; 16mm negative-positive color printing; 35mm to 16mm reduction printing; 35 32mm processing and printing.

Special Services: 35mm and 16mm film editing; music and sound effects editing; music library; sound effects library; title service (by sub-contract); sound recording service — 35mm, 16mm mixing, narration recording, post-synch dubbing; location recording; rerecording to 35mm, 16mm, 35 32mm optical track.

Other Special Services: magnetic striping, Vacuumate treatment, edge numbering, ultrasonic cleaning, reels and cans; videotape to film transfers (by sub-contract) with our negative processing and control.

Member: Association of Cinema Laboratories

CARLETON LABORATORY

7605 San Fernando Road, Sun Valley, California

Phone: 767-5507 AC: 213
Year of Organization: 1949

C. H. Carleton, *Owner*
Paul V. Manor, *Manager*

16mm Services: specialize in color duplication.

Special Services: Vitatreating film preservation.

CHICAGO FILM LABORATORY, INC.

1322 W. Belmont Avenue, Chicago, Ill., 60613
Phone: 935-6755 AC: 312

Year of Incorporation: 1928

Eugene G. Josephson, *President*
Robert D. Casterline, *Vice President*
Howard Schuyler, *Recording Engineer*
Tadashi Yamamoto, *Laboratory Manager*



this symbol, appearing over a listing in these pages indicates that display advertising containing additional useful reference data appears in other pages of this Buyer's Guide.

FILM LABORATORIES

Chicago Film Laboratory:

35mm Services: processing and printing of black & white picture and sound track.

16mm Services: processing, contact and reduction printing of black & white; reversal color printing.

Special Services: recording, mixing and transferring of 16mm and 35mm and 1/4" registration printing, editing, interlock projection, magnetic and optical.

CINCINNATI FILM LABORATORIES, INC.

3705 Lonsdale Street, Cincinnati 27, Ohio

Phone: 271-5540 AC: 513

Year of Incorporation: 1960

M. W. Herbst, *President*

Max Lasky, *Vice President*

Elizabeth Peters, *Treasurer*

16mm Services: color and black & white reversal and negative release printing; workprints, key or printed edge numbers; black & white dupe negatives; 16mm processing, black & white negative or reversal; optical sound tracks.

Special Services: editing and recording; conforming film for printing; rerecording of magnetic tape to optical track; voice and music recording.

CINE-CHROME LABORATORIES, INC.

4075 Transport Street, Palo Alto, California

Phone: 321-5678 AC: 415

Year of Incorporation: 1957

Burton Smith, *President*

Whitman Smith, *Engineer*

John Hunt, *Sales*

35mm Services: black & white daily and release prints; dupe negatives and master positives; black & white processing.

16mm Services: color processing Ektachrome, MS and ER reversal, prints made and processed on 5269 or 7386 reversal, color internegatives and positive release prints; black & white negative positive and reversal processing and printing.

8mm Services: black & white & color prints, 16 to 8mm or 8 to 16mm.

Special Services: Ultrasonic cleaning, Permafilm processes (including scratch removal), print coding (edge numbers), optical sound transfer, television spot services; vault storage and film maintenance.

Member: Association of Cinema Laboratories.

CINE-CRAFT CORPORATION

8764 Beverly Blvd., W. Hollywood, Calif. 90048

Phone: 652-7357 AC: 213

Year of Organization: 1948

George Widing, *President*

Klaus Warme, *Executive Vice President*

16mm Services: All color and black & white lab services.

8mm Services: All color and black & white lab services.

Special Services: Titles



CINEMA RESEARCH, INC.

716 N. LaBrea Ave., Hollywood 35, Cal.

Phone: WE 3-9301 AC: 213

(See complete list under Film Services)

Order Additional Copies of This Buyer's Guide from Business Screen, CH 60626 \$1.00 ea



GEO. W. COLBURN LABORATORY, INC.

164 N. Wacker Drive, Chicago, Illinois, 60606

Phone: 332-6286 AC: 312

Cable: COLAB

Year of Organization: 1939; Inc.: 1946

George W. Colburn, *President*

Robert A. Colburn, *Executive Vice President*

Francis W. Colburn, *Secretary & Treasurer*

Rene G. Mathier, *Vice President - Laboratory Operations*

Clyde Ruppert, *Producer Services*

Robert S. Throop, *Sales Manager*

Raymond Czarnik, *Order Control*

Allen Hilliard, *Technical Information & Public Relations Director*

35mm Services: slide film masters and printing; duplicate slides.

16mm Services: color internegative, positive and reversal printing; black & white duplicate negative, positive and reversal printing; 16mm optical

LABORATORIES SPECIALIZING IN FILMSTRIP & SLIDE PROCESSING & PRINTING

CINEQUE COLORFILM LABORATORIES, INC.

424 E. 59th St., New York, N. Y. 10028

Phone: SA 2-5837 AC: 212

Samuel Marcus, *President*

B. Sperling, *Treasurer*

Services: Filmstrip production, duplication; 35mm slides in 2x2 mounts; reproductions from negatives, transparencies or art work; direct reversal or negative positive methods.

COLOR FILM CORPORATION

500 Halstead Avenue, Manaroneck, N.Y.

Phone: OW 8-6350 AC: 914

WE 3-3322 (New York City) AC: 212

Year of Organization: 1950

Richard N. Jayson, *President*

C. Nelson Winget, *Sales Manager*

Maureen K. Hallam, *Office Manager*

Arthur M. Vilchick, *Production Manager*

Jerome H. Miller, *Customer Service*

Pat Mule, *Engineering*

Fred Gauthier, *Research & Control*

35mm Services: color filmstrips and quantity 2x2 slides only; printing and processing Eastman Color negative and Kodak 600S Internegative; master negative preparation; A&B printing; inter-positive, dupe negative and internegative preparation and processing; packaging.



FRANK HOLMES LABORATORIES, INC.

1947 First Street (Box 991), San Fernando, California

Phone: EM 5-4501 AC: 213

Year of Incorporation: 1948

Frank A. Holmes, *President*

Kenneth M. Bell, *Vice-Pres. General Manager*

35mm Services: color processing Ansco reversal and Kodak color positive, 35mm or 8mm perforated; 35mm color filmstrip masters and release prints; 35mm color slide duplicating.



IDENTICOLOR LABORATORY, INC.

849 North Highland Avenue, Hollywood, California 90038

Phone: 469-2946 AC: 213

Year of Incorporation: 1961

Dalton B. Creaser, *President*

William Beale, *Vice President*

Florence Creaser, *Secretary & Treasurer*

GEO. W. COLBURN LABORATORY:

printing from 35, 28, 17 1/2, 16, 9 1/2, 8; editing, title, animation, producer service; narration recording and 1/4" tape to 16mm magnetic and 16mm optical sound.

8mm Services: (including 8mm magnetic sound) color positive reduction printing; magnetic sound; 8mm special optical printing from 35, 28, 17 1/2, 16, 9 1/2, 8.

Member: Association of Cinema Laboratories

COLOR REPRODUCTION COMPANY

7936 Santa Monica Blvd., Hollywood, Cal.

90046

Phone: 654-8010 AC: 213 Cable: COLRE

Year of Incorporation: 1946

Mary V. Layos, *President & Treasurer*

Forrest Jennings, *Vice President & General Manager*

E. Elizabeth Bailey, *Secretary*

Reginald S. Dunn, *Lab Superintendent*

IDENTICOLOR LABORATORY:

35mm Services: filmstrip masters, color printing, art and hot press titles; cutting, canning and packaging.

Special Services: 35mm slide duplicating, auto-heatseal mounting, imprinting, and packaging; original Kodachrome copies of flat art or products.

8mm Services: Slitting, reeling, cartridging and boxing.



MANHATTAN COLOR LABORATORY, INC.

210 West 65th St., New York, N.Y. 10023

Phone: TR 3-1919 AC: 212

Year of Incorporation: 1952

Chuck Robbins, *President & Treasurer*

Bernie Barnett, *Vice President*

Dick Lim, *Plant Manager*

35mm Services: Color film processing of E. K. negative and positive; 35/46mm Ansco reversal. Specialized facilities for slides, filmstrips and slide mounting. E. K. negative, E. K. positive, Ansco, reversal; continuous running processing machines; automatic slide mounting machines; automatic processing for E. K. 600S negative. Daily processing of E. K. 600S

SOCIETY FOR VISUAL EDUCATION, INC.

1345 Diversey Parkway, Chicago, Ill. 60614

Phone: LA 5-1500 AC: 312

Date of Organization: 1919

John C. Kennan, *President*

James J. McEntee, *Commercial Productions*

Services: artwork; typesetting; hot-press titles; filmstrip and slide animation camera service; automatic 2x2 slide binding and automatic slide duplication; laboratory processing facility. Distribution of sponsored filmstrips to schools.

WORLD IN COLOR PRODUCTIONS

P. O. Box 392, Elmira, New York 14902

Phone: BE 2-0715

Harold F. Jenkins, *Owner*

Glenn Drake, *Sales Manager*

Services: 35mm color slide duplicates; 35mm single frame filmstrips and direct contact copies from master strips. Color paper prints. 35mm stereo duplicates.

For the BEST in Film Production Services

— Refer to These Buyer's Guide Pages in 1965

COLOR REPRODUCTION COMPANY

16mm Services: lab with facilities for black & white, Kodachrome and color positive, electro printing, sound track, yellow edge numbering, laminating, etc.

8mm Services: color and black & white (silent and sound) reduction from 16mm or contact; double 8mm printing masters or negatives — 5269 Kodachrome, color internegative, black & white negative; 8mm contact prints made from double 8mm printing masters or negatives.



COLOR SERVICE COMPANY, INC. A Subsidiary of Perfect Photo, Inc.

115 West 45th St., New York, N.Y. 10036

Phone: JU 6-0553 AC: 212

Year of Incorporation: 1945

Robert Crane, *President*

Lester Samit, *Secretary-Treasurer*

John P. Curtin, *Vice President - Sales*

John Guidone, *Plant Manager*

John Wengen, *Production Manager*

Robert Bowen, *Service Manager*

Joseph Brown, *Technical Director*

Robert C. Rhemeck, *Chief Engineer*

35mm Services: developing Eastmancolor dailies, workprints, release prints, interpositives, inter-negatives, blow-ups.

16mm Services: Ektachrome dailies, workprints, release prints in Kodachrome, Eastmancolor inter-negatives, release prints.

8mm Services: double negatives and release prints.

Special Services: code numbering, editorial rooms, screening rooms, negative matching.

Member: Association of Cinema Laboratories.



CONSOLIDATED FILM INDUSTRIES Div. of Republic Corporation

959 Seward Street, Hollywood, California
90038

Phone: HO 9-1441 AC: 213 Telex: 06-74257

Cable: CONSOLFILM

Branch (Sales Office): 16560 Wyoming

Avenue, Detroit 21, Michigan

Year of Organization: 1924

Sidney P. Solow, *President*

Ted Fogelman, *Plant Superintendent*

R. S. Rodgers, *Asst. Treasurer & Sales Manager*

Ira M. Johnson, *Controller*

35mm Services: color and black & white negative developing, daily prints and release printing; overnight dailies; black & white dupe negatives and master positives; color internegatives, interpositives, master positives; 35mm processing, color and black & white.

16mm Services: color and black & white reversal and negative release printing; workprints — key or printed edge numbers; 16mm and 35 32mm black & white dupe negatives and color internegatives; 16mm processing — Ektachrome, black & white negative or reversal.

8mm Services: color and black & white — release printing.

Special Services: 35mm & 16mm title and optical service, color and black & white, including art work & animation photography.

Videotape-to-Film Transfers: 35mm or 16mm negatives from videotape recordings with either 35mm or 16mm reduction or contact release prints.

35mm Filmstrip: 35mm color and black & white, photographing, printing and processing.

CONSOLIDATED FILM INDUSTRIES:

Recording: rerecording of magnetic tape or film to photographic printing track; electro-printing on Kodachrome available.

Member: Association of Cinema Laboratories



CRESCENT FILM LABORATORIES, INC.

7510 N. Ashland Ave., Chicago, Ill. 60626

Phone: 262-5000 AC: 312 TWX: 312-222-9244

G. Carleton Hunt, *President*

Myron L. Freedman, *Vice President, General Manager*

Thomas M. Woods, *Superintendent*

35mm Services: black & white negative developing; black & white positive, EK color, negative positive; filmstrips.

16mm Services: contact reduction printing, silent or sound; negative developing, black & white; black & white prints; reversal color prints; EK negative positive prints, soundstripping.

8mm Services: reversed color prints; Ektachrome negative positive prints; soundstripping.

Special Services: Television shipping service.



CRITERION FILM LAB, INC.

33 West 60th St., New York, N.Y. 10019

Phone: CO 5-2180 AC: 212

Year of Incorporation: 1950

Fred G. Todaro, *President*

Ernest Todaro, *Secretary*

Irving Schecter, *Sales Manager*

35mm Services: color and black & white, printing and processing.

16mm Services: color and black & white, printing and processing.

DELTA PICTURES, INC.

327 Market Street, Shreveport, Louisiana
71101

Phone: 423-2679 AC: 315

Year of Incorporation: 1955

Robert F. Menasco, *President*

R. E. Florsheim, *Vice President*

David Bramlett, *Secretary Treasurer*

Services: 8mm and 16mm black & white processing only. Audio-visual equipment.



DE LUXE LABORATORIES, INC.

550 Tenth Ave., New York, N.Y. 10019

Phone: CI 7-3220 AC: 212

Regional Sales Offices: 1415 North Western Avenue, Los Angeles, California 90027.

Phone: HO 9-3141; General Film Laboratories, 1546 N. Argyle, Hollywood, Calif. 90028; 7510

North Ashland Avenue, Chicago, Illinois

60626. Phone: AM 2-5000. 9 Brockhouse

Road, Toronto 14, Ontario, Canada. Phone:

CL 9-7811.

Year of Organization: 1911

Seymour Poe, *Chairman of Board*

G. Carleton Hunt, *President*

William Gephart, *Vice President*

Irvin B. Freedman, *Asst. to President*

Edmund A. Bertram, *Lab Superintendent, N.Y.*

Samuel R. Schlein, *Production Manager, N.Y.*

F. T. Kelly, *Treasurer*

Ellis Smith, *Secretary*

35mm Services: color and black & white negative developing and dailies; lab facilities for reproduction of 35mm black & white and color release prints and intermediate material.

16mm Services: black & white negative developing and dailies and release printing including intermediate preprint material.

FILM LABORATORIES

DE LUXE LABORATORIES:

8mm Services: black & white and color negative and release printing.

Special Services: 70mm color release printing; 35mm black & white and color filmstrip printing including breakdown, culling, and labeling.



DOUGLAS FILM INDUSTRIES, INC.

10 W. Kinzie Street, Chicago, Illinois 60610

Phone: MO 4-7455 AC: 312

Year of Incorporation: 1945

Fred C. Raymond, *President*

Arthur R. Jones, *Vice President*

D. P. Raymond, *Vice President - Production*

35mm Services: Eastman color negative-positive printing and processing.

35mm Filmstrips: lab services for printing and processing of 35mm color filmstrips and 2" x 2" slides.

16mm Services: Eastman color negative-positive printing and processing; color internegatives; color reversal printing; black & white negative and positive printing and processing; master positives — dupe negatives; workprinting — edge numbering and production release printing.

Special Services: editing and recording to 1/4" and 16mm magnetic tape; optical transfer to 16mm film; 4 channel mixing, music library, interlock screening; 35mm and 16mm editing and conforming; photography and make up of titles; art for motion pictures and filmstrips; animation stand.

Member: Association of Cinema Laboratories



DU ART FILM LAB

- DU ART COLOR CORPORATION

245 West 55th St., New York, N.Y. 10019

Phone: PL 7-4550 AC: 212

Branch (Canadian Subsidiary): Associated

Screen Industries, Ltd., 2000 Northcliffe

Avenue, Montreal, Canada

Year of Organization: 1922

Irwin Young, *President*

Paul Kaufman, *Vice President*

Arthur Miller, *Vice President*

Robert Young, *Secretary-Treasurer*

Nat Alper, Ray Fellers, *Sales*

35mm Services: color and black & white release printing; overnight dailies, black & white dupe negatives and master positives; color internegatives, interpositives, master positives; 35mm processing of color and black & white.

16mm Services: color and black & white reversal and negative release printing; workprints — key or printed edge numbers 16mm and 35 32mm black & white dupe negatives and color internegatives; 16mm processing of black & white negatives.

35mm Filmstrip: 35mm color and black & white filmstrip printing and processing.

Member: Association of Cinema Laboratories



this symbol, appearing over a listing in these pages indicates that display advertising containing additional useful reference data appears in other pages of this Buyer's Guide.

There's No Substitute for the Facts

Our thousands of subscribers in agencies, industry, government and trade groups, etc. get complete factual data on which to base important buying decisions in these pages.

FILM LABORATORIES



ESCAR MOTION PICTURE SERVICE

7315 Carnegie Avenue, Cleveland 3, Ohio

Phone: EN 1-2707 AC: 216

Year of Incorporation: 1925

E. S. Carpenter, *President & Ch. of the Board*

E. R. Rankin, *Vice President*

Virginia Brumenshenkel, *Secretary-Treasurer*

35mm Services: color and black & white release printing; black & white dupe negative and master positives; 35 to 16mm reduction printing with hold frames; 35mm processing.

35mm Filmstrip: color and black & white filmstrip printing and processing.

16mm Services: color and black & white reversal and negative release printing; work prints — key or printed edge numbers; black & white dupe negatives and color internegatives; 16mm processing of black & white negative and reversal film.

Special Services: editing, recording and re-recording of magnetic tape or film to optical track; voice and music recording conforming film for printing; tv commercials, 16mm and 35mm, black & white and color.

FILM-ART, INC.

3407 Clifton Avenue, Cincinnati, Ohio 45220

Phone: 221-4155 AC: 513

Year of Incorporation: 1950

Chas. H. Metzger, *President*

Ray M. Metzger, *Vice President*

16mm Services: black & white processing and printing; color printing; dupe negatives; fine grains, etc.

FILM ASSOCIATES, INC.

4600 S. Dixie Highway, Dayton, Ohio 45439

Phone: 293-2164 AC: 513

Year of Organization: 1937; Inc. 1946

E. Raymond Arn, *President, Treasurer*

Mildred G. Arn, *Vice President*

Clement V. Jacobs, *Secretary*

E. R. Lang, *Production Manager*

Connie Glaser, *Office Manager*

David Bartholomew, *Animation*

Robert K. Dye, *Chief Engineer*

16mm Services: complete, h&cw.

8mm Services: processing only.

Member: Association of Cinema Laboratories

FILM SERVICE LABORATORIES, INC.

6327 Santa Monica Boulevard, Los Angeles, California 90035

Phone: HO 4-5141 AC: 213

Gilbert R. Scott, *Vice-President & General Manager*

Lou Vincent, *Laboratory Superintendent*

Virgil St. Clair, *Plant Manager*

35mm Services: black & white and color — developing, daily and release printing; splicing, coding, projection and 35mm Ektachrome (ER 5257 & ER 5258) processing.

16mm Services: black & white, Ektachrome, Kodachrome and Eastmancolor — developing, daily and release printing, all allied laboratory services including splicing, coding, projection.

8mm Services: release printing, black & white or color; contact or optical reduction.

Special Services: 16mm color dailies, 8 hour service 16mm Ektachrome and ER processing, 35mm Ektachrome and ER processing; transfers from tape to motion picture films, editorial rooms, theater; Ultrasonic cleaning equipment.

FILM SERVICES, INC.

113-119 West Hubbard St., Chicago, Ill. 60610

Phone: 644-0735 AC: 312

Year of Organization: 1947; Inc. 1953

Lawrence S. P. Hanchek, *President*

Kenneth V. Hanchek, *Secretary-Treasurer*

35mm Services: printing and processing of black & white negative and positive; printing of color internegative and interpositives.

16mm Services: printing and processing of black & white negative and positive; printing of color internegative, interpositives; optical sud. transfers.

8mm Services: printing and processing of black & white; printing of color; recording.

FILMACK STUDIOS

1327 S. Wabash Ave., Chicago, Ill. 60605

Phone: HA 7-4855 AC: 312

Year of Organization: 1919

Irving Mack, *Chairman of the Board*

Bernard Mack, *President*

Joseph R. Mack, *Vice President*

Don Mack, *Vice President*

Pat Cascio, *Vice President-Production Manager*

Harlan Croy, *Vice President-Sales Manager*

35mm Services: black & white release printing; overnight dailies; black & white dupe negatives and master positives. 35mm processing of black & white. 35mm black & white filmstrip printing and processing.

16mm Services: color and black & white reversal and negative release printing; work prints — key or printed edge numbers; 16mm and 35mm dupe negatives. 16mm processing — black & white negative.

8mm Services: complete services; Technicolor "Instant" 8mm loading station.

Special Services: recording services; tape duplicating facilities; mastering, processing, pressings for discs for same day acetate service; sound effects and music library; 35mm and 16mm magnetic equipment, interlock screening, studio or location recording facilities, automatic signalling for DuKane, Labelle and Salesmate projectors, also pulse-bell signals.

FILMLAB, INC.

130 West 46th St., New York, N.Y. 10036

Phone: JU 2-2863 AC: 212

Year of Incorporation: 1924

Joseph H. Bursch, *President*

35mm Services: photographing, developing and printing black & white and color filmstrips; black & white dupe negatives; vacuumating; cutting and canning filmstrips; developing and printing silent motion picture film; 35mm contact printing on paper from 35mm negatives; double frame printing for 2x2 slides.

16mm Services: developing and printing 16mm negative film (black & white silent only); reduction printing from 35mm black & white negative to 16mm positive; reduction dupe negatives from 35mm positive black & white to 16mm black & white negative.

Special Services: developing 35mm unperforated negative; developing 36mm, 65mm, 70mm, 90mm, and aerographic black & white negative (no prints); developing microfilm, oscillograph and special scientific recording material photographed on 35mm black & white film.

A Listing of Professional Specialists

The companies invited to submit listing data for this Buyer's Guide are recognized professional specialists within the service groups alphabetically indexed for the convenience of our worldwide reader family.



FISCHER PHOTOGRAPHIC LABORATORY, INC.

6555 West North Avenue, Oak Park, Ill. 60302

Phones: EU 6-6603; CO 1-2174 AC: 312

Year of Organization: 1949

Eugene J. Fischer, *President*

Joseph E. Fischer, *Vice President*

Don F. Fischer, *Vice President*

16mm Services: negative, positive, reversal, color and sound track processing; daily black & white and color work prints — optical or ink edge numbers; master positives, dupe negatives, internegatives, color masters, optical printing; black & white positive and color positive release printing; reversal black and white and reversal color release printing; A-B roll printing; variable dissolve and fade length. Daily pickup and delivery of Ektachrome and Ektachrome ER to Eastman Chicago. Title photography, hot press cels, creative art, conforming, special effects. Studio narration recording, narrators, multi-channel interlock with picture; voice, music and sound effects mixes. 16mm magnetic, edge or center track, Rangertone 1/4" tape recording and transfer. Optical sound tracks.

8mm Services: color positive, color reversal and black & white 16mm to 8mm reduction printing — magnetic sound. Contact 8mm prints. Fairchild and Technicolor magazine loading service.

Special Services: creative editing, interlock screening, little theatre, magnetic striping, film cleaning, Vacuumate treatment, repair, vault storage, spooling, canning, labeling and drop shipment.

FORDE MOTION PICTURE LABS

306 Fairview Ave., N. Seattle, Wash. 98109

Phones: 682-2510/11 AC: 206

In Portland Ore.: 2153 N.E. Sandy Blvd.

Phone: 234-0553 AC: 503

Year of Organization: 1949

Ed Watton, *Owner*

16mm Services: Anscochrome, Ektachrome, black & white negative/positive, reversal processing; color and black & white duplicating; editing and related services.

Special Services: News, public relations, and sports facilities.

Member: Association of Cinema Laboratories.



GENERAL FILM LABORATORIES

1546 North Argyle Avenue, Hollywood, California 90028

Phone: 462-6171 AC: 213 Telex: 06-74345

Year of Organization: 1953

William E. Gephart, Jr., *President*

Neal Keehn, *Vice President — Sales*

John Aitkens, *Vice President — Administration*

Stacy O'Brien, *Lab Superintendent*

35mm Services: Eastmancolor and black & white release printing; overnight dailies; color internegatives, interpositives, master positives; black & white dupe negative and master positives; 35mm developing, color and black & white; 35mm color and black & white filmstrip printing.

16mm Services: color and black & white reversal and positive release printing; workprints — key or printed edge-numbers; 16mm & 35 32mm black & white dupe negatives and color internegatives; 16mm processing — Ektachrome, black & white negative or reversal.

Special Services: re-recording of magnetic tape or film to photographic printing track; electro printing on small orders; arrangements for conforming; editing; 35mm or 16mm television commercials handled through separate Commercial Department.

Member: Association of Cinema Laboratories

GENERAL FILM LABORATORY, INC.

66 Sibley Street, Detroit, Michigan 48201
Phone: WO 1-7518 AC: 313
Year of Incorporation: 1940

Edward C. Powles, *President*
Alphonse A. Roeske, *Vice President*

35mm Services: color negative processing, color internegatives, interpositives, master positives, color release printing, 35mm black & white negative processing, black & white workprinting, black & white master F. G. positive and dupe negatives, black & white release printing.

16mm Services: Ektachrome processing, color workprinting, duplicating and release printing, black & white negative, positive and reversal processing, black & white workprinting, master F. G. positives and dupe negatives, negative and reversal release printing; ink or print-through edge numbering.

35mm Filmstrips: color and black & white filmstrip processing and printing, Vacuumating, cutting and canning, packaging and shipping.

TV Commercials: 35mm or 16mm service.

Special Services: editorial service, ultrasonic cleaning.

GUFFANTI FILM LABORATORIES, INC.

630 Ninth Ave., New York, N.Y. 10036
Phone: CO 5-5530 AC: 212

Paul Guffanti, *President*
Edward Cantor, *Laboratory Manager*

35mm Services: black & white release printing; overnight dailies; black & white dupe negatives and master positives.

16mm Services: color and black & white reversal and negative release printing; workprints — key or printed edge numbers; black & white dupe negatives. 16mm processing of black & white negative or reversal.

TV Commercials: 35 or 16mm.

Special Services: re-recording of magnetic tape or film to photographic printing track; conforming film for printing; arrangements for editing.

HIGHLAND LABORATORIES

90 Tehama Street, San Francisco, California 94105

Phone: YU 6-5450 AC: 415
Year of Organization: 1960

Barry J. Brose, *Owner*

16mm Services: color processing of Ektachrome commercial and ER, Ektachrome dupe with applicated sound track; Ektachrome with magnetic stripe; Kodachrome dupe, type 7357.

Special Services: sound track application of all Ektachrome films for single system recording. Ultrasonic film cleaning.

HOLLYWOOD FILM ENTERPRISES, INC.

6060 Sunset Blvd., Hollywood, California 90028

Phone: HO 4-2151 AC: 213

Mickey Kaplan, *President*
Robert Warde, *Vice President*
Tom Emmett, *Sales Manager*

16mm Service: color and black & white reversal and negative release printing; workprints — key or printed edge numbers; black & white dupe negatives, and color internegatives. 16mm processing — Ektachrome, black & white negative or reversal, and Ektachrome ER; same day service processing color original — furnishing a color "daily" print on Type 7356 color reversal print stock.

8mm Services: release prints — black & white, Kodachrome or Eastmancolor; Eastmancolor internegatives, magnetic striping and sound transfer.

Hollywood Film Enterprises:

Special Services: re-recording of magnetic tape or film to photographic printing track; electro-printing on small orders; arrangements for original editing or re-editing; conforming film for printing. Also can handle 70mm black & white processing in rolls up to 1000 feet, and 5½", 7½", 9½", and 12" in black & white or color.

HOLLYWOOD VALLEY FILM LABS, INC.

2704 West Olive Avenue, Burbank, California
Phone: 546-7262 AC: 213

Year of Incorporation: 1952

Vernon G. Frith, *President*
Elizabeth E. Frith, *Vice President*
John W. Trubey, *Processing Foreman*

16mm Services: sound & silent, Kodachrome, Ansco, black & white reversal duplicate prints; Eastmancolor internegative and positive print processing and printing; black & white negative, duplicate negative and positive print processing and printing.

8mm Services: single 8mm Kodachrome duplicates; double 8mm black & white negatives and color internegatives; volume production printing in both color and black & white; 8mm magnetic striping and recording.

Special Services: 8mm to 16mm blow-ups; 16mm to 8mm reductions.

HYTONE FILM LAB, INC.

1702 Keo Way, Des Moines 14, Iowa
Phone: 258-1122 AC: 515

Year of Incorporation: 1958

Jay M. Hytone, *President & General Manager*

16mm Services: negative, positive, and reversal black & white processing; color and black & white printing; fades; magnetic recording.

8mm Services: black & white double 8 processing and printing.

JAMIESON FILM COMPANY

3525 Bryan Street, Dallas 4, Texas

Phone: TA 3-5158 AC: 214

Year of Organization: 1916

Bruce Jamieson, *President*
Hugh V. Jamieson, Jr., *Exec. Vice President*
Bill F. Stokes, *Vice President — Sales*
Lloyd Abernathy, *Director of Producer Services*
Jerry A. Dickinson, *Vice President/Television*
Walter Spiro, *Secretary*

35mm Services: black & white negative processing, dailies, master positives, dupe negatives, release prints; 35mm to 16mm black & white reduction printing.

16mm Services: Ektachrome Commercial and ER Color processing; Ektachrome color dailies; Kodachrome and Ektachrome release printing with scene to scene color correction and optical effects; one to one Ektachrome color masters; reduction color masters from 35mm color; 16mm black & white negative, positive and reversal processing and printing; ultrasonic cleaning.

Special Services: 35mm and 16mm sound recording, music scoring, mixing, editing, animation, script writing, and production services; filmstrip masters.

Member: Association of Cinema Laboratories.

KIN-O-LUX, INC.

17 West 45th Street, New York, N.Y. 10036

Phone: JU'dson 6-1880 AC: 212

Date of Organization: 1934

Mary E. Pfeiffer, *President*
Seymour B. Richmond, *Secretary/Treasurer & General Manager*
Frederick Schreck, *Lab Manager*

FILM LABORATORIES**Kin-O-Lux: Continued**

16mm Services: Black & white reversal & negative, developing, reversal work prints; color to black & white work prints, reversal & positive release printing.

8mm Services: Black & white & color, black & white reversal or negative developing; workprints; color release and workprints.

Special Services: Same day service on many phases of printing and developing.

KOSTER FILM FACILITIES, INC.

1017 New Jersey Ave., S.E., Washington 3, D.C.

Phone: LI 4-4410

16mm Services: black & white negative, positive and reversal developing; printing of black & white dupe negative, master positive, positive, and color reversal; 16mm reduction from 35mm.

Special Services: fades, dissolves, original recording, mixing; transfer, interlock; music library; editing and conforming; preparation of A & B rolls; studio and camera equipment rental.

Member: Association of Cinema Laboratories

**LAB-TV**

723 Seventh Ave., New York, N.Y. 10019

Phone: JU 6-2293 AC: 212

Year of Organization: 1952

Jack Asher, *Owner*
Ken Williams, *Manager*
George Perno, *Supervisor*
Laura Palermo, *Credit Manager*

16mm Services: black & white reversal processing and color and black & white printing. Work prints; color-to-color prints; color-to-black & white prints; raw stock; Ultrasonic film cleaning; A & B roll prints; fades-dissolves; timed prints; edge numbering.

TV Commercials: 16mm.

Member: Association of Cinema Laboratories.

LABCRAFT INTERNATIONAL CORP.

4019 Prospect Avenue, Cleveland 3, Ohio

Phone: UT 1-4334 AC: 216

Year of Incorporation: 1954

Robert F. Blair, *President*
Mac R. Blair, *Vice President — Sales*
Oliver Stamper, *Secretary*
George Golden, *Lab Manager*
George Murphy, *Customer Services*
Joseph L. Micach, *Editorial Services*

16mm Services: color and black & white reversal and negative release printing; negative, positive, and reversal sound track processing; work prints — printed edge numbers. 16mm to 8mm reduction.

Special Services: editing and recording — sound magnetic and optical.

Member: Association of Cinema Laboratories

LAKEIDE LABORATORY

5929 E. Dunes Highway, P.O. Box 2408, Gary, Indiana

Phone: 938-1113 (Gary) AC: 219

SA 1-4600 (Chicago) AC: 312

Year of Incorporation: 1949

R. Paul Ireland, *President*
Wayne Shertzer, *Vice President — Production*
Lucille B. Acord, *Secretary & Treasurer*
Noel Preuss, *Lab Manager*
Bob Shipley, *Optical Effects*

35mm Services: color and black & white timed answer and release prints; black & white color

FILM LABORATORIES

Lakeside Laboratory: Continued

separations; color internegative, interpositives; reduction printing to 16mm. 35mm processing of Eastmancolor negative, positive and Ektachrome ER and forced ER, black & white negative and positive.

16mm Services: Ektachrome processing with overnight color dailies (work prints); scene to scene color and density timing; additive color printing; Kodachrome answer and release prints; color internegatives and color positive release prints; blow-up printing to 35mm. 16mm processing of Ektachrome (commercial, ER, MS and forced ER), Eastman color internegative and positive; black & white negative and positive.

35mm Slidefilm: color and black & white printing and processing; standard and low grain processes; overnight answer prints; frame to frame timing from reversal original to optical dupe negative; contact dupe negatives; black & white color separations, internegatives; cutting and canning.

Special Services: any length Ektachrome continuous processing — 35mm ER, MS, forced ER, MS and print stock — 16mm Commercial, ER, MS, forced ER, MS and print stock; editing service and conforming film for printing; 35mm and 16mm optical effects.



MECCA FILM LABORATORIES CORPORATION

630 Ninth Ave., New York, N.Y. 10036

Phone: CO 5-7676 AC: 212

Year of Incorporation: 1960

Byron Roudabush, *President*

Jack Haber, *Exec. Vice President & Gen. Manager*

Floyd Weber, Jr., *Vice President*

James M. Pierce, *Director, Client Relations*

35mm Services: black & white negative developing, rush dailies, edge numbering; black & white dupe negatives, master positives; black & white release prints, contact & reduction.

16mm Services: black & white negative developing, rush dailies, edge numbering; black & white dupe negatives, master positives; black & white release prints, contact & reduction.

Special Services: television commercials, fast service.

Member: Association of Cinema Laboratories.



MODERN MOVIES, INC.

532 N. Cole Ave., Hollywood, Calif. 90035

Phone: HO 4-7293 AC: 213

Year of Incorporation: 1936

Eugene R. Johnson, *President*

W. Merle Connell, *Treasurer*

16mm Services: negative developing, quantity printing.

35mm Services: quantity printing.

MOTION PICTURE-ALEXANDER CORPORATION

1032 Carondelet Street, Post Office Box 52765,

New Orleans, Louisiana 70150

Phone: JA 5-2253 AC: 504

Year of Incorporation: 1921

Carl J. Mabry, *President*

Robert W. Dyer, *Vice President-Production Manager*

R. P. Karrigan, *Vice President, Sales*

35mm Services: black & white only. Negative

Motion Picture-Alexander Corp.

processing; dailies; release printing; Oxberry optical facilities.

16mm Services: B & W only; 16mm contact printing, negative positive; 35 to 16mm reduction printing.

Special Services: Sound mixing facilities R.C.A. (7 channels), 17½mm & 35mm magnetic or 35mm optical; editing services; equipment rental; sound stages.

MOTION PICTURE LABORATORIES, INC.

751 South Main Street, Memphis, Tenn. 38106

Phone: WII 8-0456

Frank McGeary, *President*

16mm Services: black & white negative, positive and reversal developing; printing of black & white dupe negative, master positive, positive, and reversal; also printing of color internegative, color intermediate positive, color positive, and color reversal.

Special Services: fades, dissolves, superimposition; one to one optical printing; 8mm printing; original recording, mixing, transfer, interlock; music library; magnetic soundstripping; editing, conforming; preparation of A & B rolls; film treatment.

Member: Association of Cinema Laboratories.

MOTION PICTURE SERVICE COMPANY

125 Hyde Street, San Francisco, Calif. 94102

Phone: OR 3-9162 AC: 415

Year of Incorporation: 1935

Gerald L. Karski, *President*

Harold A. Zell, *Vice President*

35mm & 16mm Services: photography, developing and printing, reduction printing, recording, dubbing; black & white only.

Special Services: editing, titles, tv commercials.



MOVIELAB, INC.

619 West 54th St., New York, N.Y. 10019

Phone: JU 6-0360 AC: 212

Year of Incorporation: 1931

Saul Jeffee, *President*

Frank S. Berman, *Executive Vice President*

Benjamin Bloom, *Vice President — Sales*

Ted Gaski, *Vice President — Black & White Production*

John Kowalak, *Vice President — Color Production*

35mm Services: developing & printing color and black & white — dailies and release printing; A & B printing on the above services.

16mm Services: developing and printing color and black & white — dailies and release printing; reduction and contact printing; A & B printing on the above services.

8mm Services: color and black & white reduction and contact release printing.

Special Services: interlock projection, 16mm and 35mm, optical and magnetic sound; 16mm and 35mm edge numbering, negative matching; cutting, film and tape storage, reversal processing.

Member: Association of Cinema Laboratories.

NATIONAL CINE LABORATORIES, INC.

2006 Powhatan Road, Hyattsville, Maryland

Phone: HA 2-4333 AC: 301

Year of Incorporation: 1940

Roy Johnson, *President*

Peg Johnson, *Vice President & Treasurer*

Bob Miller, *Laboratory Manager*

Dick Penkert, *Processing Supervisor*

16mm Services: reversal, negative positive processing and duplicating; sound stripping; Kodachrome and Ektachrome processing, work prints, timed color and black & white duplicates. 16mm reduction to 8mm.

National Cine Laboratories:

8mm Services: color and black & white dupes; sound stripping; 8mm enlarged to 16mm.

Special Services: Vacuumating on all duplicates; same day reversal processing and work printing service.

Member: Association of Cinema Laboratories

PACIFIC COLORFILM, INC.

574 N. Larchmont Blvd., Hollywood, Cal. 90004

Phone: HOLLYWOOD 3-6844 AC: 213

Betty Jane Cox, *President*

James Cox, *Vice President*

16mm Services: Ektachrome processing; color workprinting; Kodachrome release printing. Optical 16mm one to one printing on all color stocks.

Special Services: negative matching; editorial services.

PACIFIC TITLE & ART STUDIO

6350 Santa Monica Blvd., Hollywood, Cal. 90035

Phone: HO 3-5611 AC: 213

Year of Organization: 1925

Sid Rogell, *President*

Gordon R. Hubbard, *Vice President/*

General Manager

Robert Williams, *Directory of TV*

Commercial Operations

John Clough, *Art Director*

Charles McKinnon, *Animation Director*

35mm Services: dailies — developing and printing, dupes, masters (black & white only); black & white reversals from original work prints with key numbers.

16mm Services: black & white processing and printing, composite printing, 100% reduction printing from 35mm negatives.

Special Services: titles, optical effects, inserts, animation, special effects, commercials through a separate Commercial Department.



W. A. PALMER FILMS, INC.

611 Howard Street, San Francisco, Cal. 94105

Phone: 989-5961 AC: 415

Year of Incorporation: 1936

William A. Palmer, *President*

John Corso, *General Manager*

Vin Agar, *Technical Services*

Forrest E. Boothe, *Recording Services*

Larry Dawson, *"Live-Camera" Services*

35mm Services: 35mm to 16mm reduction printing.

16mm Services: color and black & white processing, color and black & white answer and release printing, optical printing, dupe masters, dupe negatives, edge numbering. Peerless treatment, music library, electro-printing, interlock screening, editing, conforming A & B roll preparation; art, titles and animation.

Special Services: "Live-Camera": a Palmer-developed adaptation of live TV methods to film production, is a copyrighted trademark.

Member: Association of Cinema Laboratories.

PAN AMERICAN FILMS

522 North Rampart Street, New Orleans, Louisiana

Phones: JA 2-5364 5 AC: 504

Year of Organization: 1950

Frank J. Richard, *Partner*

John M. LeBlanc, *Partner*

16mm Services: negative or reversal processing; Eco-Me2a color processing; color and black & white duplicating; sound recording; answer or release prints; editing work prints or originals.

Special Services: tape transfers to 16mm; optical from 8", 16mm, 17½mm; titling — color or black & white.

PARTH CINE LAB

11 Knob Road, Mt. Pocono, Pa.

Phone: 839-7284 AC: 717

Julia Parth, *Owner*

William Johnson, *Manager*

35mm Services: 35mm to 16mm silent reduction printing and processing.

16mm Services: silent color printing; black & white silent printing and processing.

8mm Services: 16mm to 8mm reduction printing, black & white and color; black & white printing and processing.



PATHE LABORATORIES, INC.

105 East 106th St., New York, N.Y. 10029

Phone: TR 6-1120 AC: 212

Branch Offices: Pathe Laboratories, Inc., 6823

Santa Monica Blvd., Hollywood, Cal. Phone:

HO 9-5981, Pathe-DeLuxe of Canada Ltd.,

9 Brockhouse Road, Toronto, Canada.

Phone: CL 9-7811

Year of Incorporation: 1952

Otis W. Murray, *President*

Paul V. Connelly, *Exec. Vice-President*

Kenneth J. Coleman, *Vice President*

Frank Buccì, *Sales Manager*

35mm Services: color and black & white release printing; overnight dailies; black & white dupe negatives and master positives; color internegatives, interpositives; 35mm processing — color and black & white.

16mm Services: color and black & white release printing; overnight dailies; black & white dupe negatives and master positives; color internegatives, interpositives; 16mm processing — Ansco and Kodachrome, black & white reversal.

8mm Services: black & white and color printing. **Special Services:** 35mm or 16mm negatives from videotape recordings, with either 35mm or 16mm reduction or contact release prints; 35mm color and black & white filmstrip printing and processing; 35mm and 16mm tv commercials; optical and recording facilities; 35mm, 16mm and magnetic transfer facilities.

PHOTO TECH LABORATORY

200 E. First St. South, Salt Lake City, Utah 84711

Phone: 359-3525 AC: 801

Year of Organization: 1951

Charles L. Stockdale, *President*

Bernard P. Lee, *Vice President*

C. Lucile Stockdale, *Secretary-Treasurer*

G. Burton Pugh, *Lab Manager*

16mm Services: black & white and color processing ER and Ektachrome Commercial; black & white and ER printing.

8mm Services: black & white processing.

Special Services: sound recording and transfers.

Member: Association of Cinema Laboratories.

PHOTOGRAPHIC LABORATORIES

3101 San Jacinto St., Houston, Texas 77004

Phone: JA 6-1567 AC: 713

E. W. Taylor, *Owner*

Jack B. Zilker, *Owner*

Harvey E. Wheeler, *Laboratory Manager*

35mm Services: filmstrips and slides; color and black & white filmstrip processing and printing.

16mm Services: optical sound transfers; color workprinting; duplicating and release printing, black & white negative, positive and reversal processing; black & white workprinting; master F. C. positives and dupe negatives; negative and reversal release printing; optical effects, edge numbering.

Special Services: script writing; animation; editing; sound mixing; studio and location shooting.

PITTSBURGH MOTION PICTURE LAB, INC.

116 Seventh Street, Pittsburgh, Pa. 15222

Phone: 281-9522 AC: 412

Date of Organization: 1959; Inc.: 1964

John W. Zvergel, *President*

Richard C. Pompe, *Lab Manager*

Jay B. Gould, *Editorial Supervisor*

August A. Borgen, *Sound Engineer*

16mm Services: developing of black & white reversal, negative — positive; printing of black & white and color work prints; black & white dupe negative, color masters, black & white positive and color release printing; reduction from 16mm to 8mm both black & white and color.

8mm Services: Processing black & white — printing, reduction and enlarging.

Special Services: editing; conforming of 16mm films or 16mm sound track; original voice and music recording, channel dubbers for mixing; transfer from magnetic to optical sound track. Edge numbering, ultrasonic cleaning, Perma-Film protection. Sound studio; recording.

Member: Association of Cinema Laboratories.

PRECISION FILM LABORATORIES, INC.

21 W. 46th St., New York, N.Y. 10036

Phone: JU 2-3970 AC: 212

Cable: PRECISFILM

Daniel R. Ehrlich, *President*

Lee Shaw, *Vice President*

Frank V. Papalia, *Laboratory Manager*

William Kwartler, *Controller*

35mm Services: color internegatives, interpositives, color negative processing, master positives, color release printing; black & white negative processing; black & white workprinting, black & white master F. C. positive and dupe negatives and black & white release printing.

16mm Services: color internegative, interpositive, color negative processing, color release printing from inter-negative, color work prints, reversal color release printing. Reduction prints, color and black & white; black & white negative processing, release printing, masters, dupe negatives and sound transfers.

Special Services: re-recording.



REELA FILMS, INC.

17 N.W. Third Street, Miami, Florida

Phones: FR 4-2108 6262 AC: 305

Year of Incorporation: 1951

F. F. (Ted) Sack, *Vice-Pres. General Manager*

Marian Kley, *Production Manager*

Jim Anthony, *Laboratory Manager*

J. LaTourrette, *Still Dept. Manager*

M. Vann, *Photo Offset Manager*

C. Biddlecom, *Animation & Art*

35mm Services: black & white processing; sound transfer; printing.

16mm Services: black & white positive, negative printing; color reversal; 16-35mm blow up; 35-16mm reduction printing.

Special Services: sound studio rental — producer's services — animation, titling, graphic arts, music libraries, editing, editing room rental, sound mix & transfer, lab services through release prints; kinescope transfer from video tape.

SLY-FOX FILMS, INC.

1025 Currie Avenue, Minneapolis, Minn.

55403

Phone: 336-6777 AC: 612

Year of Organization: 1914; Inc. 1923

Earle C. Sly, *President*

Richard H. Sly, *Sales Manager*

Robert E. Sly, *Production Manager*

G. Rasmussen, *Lab Manager*

35mm Services: black & white developing and printing.

FILM LABORATORIES

Sly-Fox Films: Continued

16mm Services: black & white negative and positive and reversal developing and printing, including fades and dissolves.

8mm Services: reversal developing and printing, magnetic striping.

Special Services: titles, editing, sound, 35mm slide films in color and black & white, silent and sound photography; 16mm edge numbering, 55 to 70mm black & white negative developing.

SOUTHEASTERN FILM PROCESSING COMPANY

1305 Geiger Avenue, Columbia, S. C.

Phone: 253-0066 AC: 803

Year of Organization: 1953

S. Bernard Lever, *Owner*

Mrs. Florence M. Lever, *Office Manager*

16mm Services: black & white positive, reversal, negative processing; printing of negative and reversal.

8mm Services: black & white processing.

Special Services: 16mm magnetic sound, sound recording, editing; preview, film repair, cleaning.

Member: Association of Cinema Laboratories.

SOUTHWEST FILM LABORATORY, INC.

3024 Fort Worth Avenue, Dallas 11, Texas

Phone: FE 1-8347 AC: 214

Jack A. Hopper, *Vice President/General Manager*

Charles E. Floyd, *Customer Service*

Ara Carapetyan, *Sound Engineer*

Raymond Bradford, *Producers Service*

Frank Rowell, *Processing Supervisor*

Hope Peters, *Color Timing*

Fran Berger, *B & W Timing*

Bob Cook, *Traffic*

16mm Services: Daily processing of Ektachrome Commercial, Ektachrome ER & MS, black & white reversal and negative, Hi-contrast positive, black & white positive, release prints, color and black & white lite and timed dailies, clip to clip optical and contact color and black & white printing, replacement sections, contact and optical color and black & white masters, exclusive Triad color control printing (additive scene-to-scene correction) from Ektachrome Commercial, Ektachrome ER and MS or Anscochrome on Eastman Reversal Print Type 7387 and or Ektachrome Reversal print Type 7386, Electro-printing, color and black & white.

Special Services: Editorial services or editing room rentals; narration recording, transferring to magnetic film, transferring to optical track, transfer to magnetic striped print, multiple channel mixing; sound effects; music background scoring; equipment sales and rental, studio rental; titles, animation, scripts, art work.

LOUIS STUDNA FILMS

3214 Gillham Road, Kansas City 9, Mo.

Phone: LO 1-6300 AC: 816

Year of Incorporation: 1946

Louis Studna, *President*

Phyllis Studna, *Secretary-Treasurer*

Clyde Inge, *Lab Manager*

35mm Services: black & white negative-positive printing and developing, picture and track; dupe negatives and master positives; optical effects.

16mm Services: black & white negative-positive and reversal printing and developing, picture and track; dupe negatives and master positives.

Special Services: animation and photography; 35mm filmstrip, black & white or color.

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FILM LABORATORIES

SWIFT MOTION PICTURE LABORATORIES, INC.

1153 University Ave., Bronx, N.Y. 10452

Phone: CY 3-2400 AC: 212 Cable: SWIFT-PIX NEW YORK

Year of Incorporation: 1950

W. C. Snowden, *President*

J. M. Logan, *General Manager*

W. B. Gillette, *Production Manager*

A. L. Geiger, *Lab Superintendent*

A. J. Smith, *Overseas Manager*

35mm Services: 35mm reduction to 16mm and 16mm blow-up to 35mm color interpositive or color intermediate negative printing.

16mm Services: color printing, color reversal printing, color internegative and color positive release printing, 16mm Ektachrome and other camera color original processing, 16mm color masters, scene-to-scene color corrections; also black & white reversal processing and printing.

Special Services: sound recording, track transfers, editorial services, negative cutting, title, art photography, animation, interlock facilities, music, script revision, foreign translations, film treatment, nationwide library distribution services.



TECHNICOLOR CORPORATION OF AMERICA MOTION PICTURE DIVISION

6311 Romaine St., Hollywood, Calif. 90038

Phone: HO 7-1101 AC: 213

Branch Office: 4509 RCA Building, 30 Rockefeller Plaza, New York, N. Y. 10020. Phone:

CI 7-7934. AC: 212. 1138 Merchandise

Mart, Chicago, Ill. 60654. Phones: 527-3360/

1 AC: 312.

Year of Incorporation: 1915

Patrick J. Frawley, Jr., *Chairman*

Melvin H. Jacobs, *President*

Edward E. Ettinger, *Exec. Vice President*

Robert Riley, *Vice President - Sales*

Paul W. Fassnacht, *Vice President - Mfg.*

Albert P. Lolquist, *Asst. to Vice Pres. - Mfg.*

Reeves L. Kennedy, *Treasurer*

Donald G. Smith, *Asst. to Vice Pres. - Sales*

Richard Blanco, *Director of Sales - N. Y.*

Ronald W. Bachmeyer, *Plant Manager*

Burton A. Neuburger, *Director of Non-Theatrical Film Sales - Chicago*

35mm Services: black & white and color negative and positive processing.

16mm Services: black & white and color negative and positive processing; reduction and contact prints.

8mm Services: dye transfer color prints from 35mm or 16mm originals — silent and magnetic striped sound.

Special Services: processing of 65mm color negative — 70mm color positive; processing facilities for Cinerama, Auto Selective printing. Complete facilities for Technirama® and Techniscope®.

TECHNICOLOR OVERSEAS SERVICES

Affiliates: Technicolor Ltd., Bath Road, Harmondsworth, West Drayton, Middlesex, England. Phone: Skyport 5432 Cable: Technicolor West Drayton

Technicolor Italiana, S. p. A., Via Tiburtina 1135, Rome, Italy. Phone: 419,441. Cable: Technicolor Roma.



This is the first time appearing over a listing in these pages includes that display advertising containing additional useful reference data appears in other pages of this Boyer's Guide.

TELEFILM INDUSTRIES

6039 Hollywood Blvd., Hollywood, Cal. 90028

Phone: HO 9-7205 AC: 213 Cable: TELEFILM

Year of Incorporation: 1940

Nathan Lieberman, *President*

Peter Comandini, *General Manager*

Donald Harrold, *Sound Engineer*

16mm Services: laboratory services; sound recording; aerial photography; hot press titles.

8mm Services: laboratory services; magnetic sound recording.

U. S. PHOTOGRAPHIC EQUIPMENT CORPORATION

40-13 — 104th Street, Corona 6S, N.Y.

Phone: NR 2-1340 AC: 212

Year of Incorporation: 1946

(Mrs.) Carolyn Rera, *Manager*

16mm Services: duplicates, color and black & white; reductions to 8mm, color and black & white; titles, soundstripping, edge numbering, editing; black & white reversal processing.

8mm Services: duplicates, color and black & white; enlargements to 16mm, color and black & white; titles, black & white & color reversal processing; editing; soundstripping.

Special Services: film washing, lacquer coating, film repair service, re-perforating, work prints, magnetic optical; sound transfer to magnetic stripe.

VARSITY FILM LAB

621 West Clinton Street, Ithaca, New York

Phone: AR 2-5400 AC: 607

Year of Organization: 1952

J. B. Herson, *Proprietor*

T. E. Herson, *Business Manager*

D. B. Herson, *Executive Secretary*

16mm Services: black & white reversal processing; reversal duplicating; work prints from reversal; 16mm camera work (SOF and silent).

8mm Services: 8mm black & white processing (reversal).

Special Services: Sports photography; news work.



VIDEO FILM LABORATORIES

311 W. 43rd St., New York, N. Y. 10036

Phone: JU 6-7196 AC: 212

Date of Organization: 1945

16mm Services: black & white negative positive, reversal printing and processing; color reversal printing.



WRS MOTION PICTURE LABORATORY

210 Semple Street, Pittsburgh, Pa. 15213

Phone: 683-6300 AC: 412

Year of Incorporation: 1952

F. K. Ross, *President*

F. Jack Napor, *General Manager*

George A. Farkas, *Lab Manager*

Donald A. Trimmer, *Technical Director*

Arum Fine, *Chief, Producer Services*

Harold R. Smith, *Sales Manager*

Joseph A. Pytko, *Research and Development*

Louise Smith, *Traffic Department*

16mm Services: black & white negative and positive processing and printing—masters, dupe negatives, internegatives, release prints; reversal processing, printing and masters; Ektachrome and Kodachrome processing by Kodak; Ektachrome or 5269 color masters; color reversal release prints; scene to scene color correction; ink edge numbering.

W R S MOTION PICTURE LABORATORY

35mm Services: black & white processing and printing — masters, dupe negatives, release printing.

Special Services: sound services: synchronous 1/4" and 16mm recording, rerecording, mixing, optical transfer — available in studio and on location. Producer services: editorial, conforming, scoring; music and effects libraries, tape and disc; Trans-shado title acetates; titles. Studio, equipment rental. After February, 1965: 16 & 35mm Eastman color processing and printing and black & white and color reduction printing.

Member: Association of Cinema Laboratories

WESTERN CINE SERVICE, INC.

312 South Pearl, Denver 9, Colorado

Phone: SH 4-1017 AC: 303

Year of Incorporation: 1952

John Newell, *President*

Herman Urschel, *Vice President*

Mal Jesse, *Treasurer & Secretary*

16mm Services: Commercial Ektachrome, Ektachrome ER, black & white reversal, negative, positive developing, printing, edge numbering; sound recording, matching; titling.

8mm Services: silent printing, color and black & white

Member: Association of Cinema Laboratories.

FILM LABORATORIES IN CANADA



ASSOCIATED SCREEN INDUSTRIES, LTD.

2000 Northcliffe Avenue, Montreal.

(see previous listing of Du-Art Color Corp.)

DAVID BIER STUDIOS & FILM LABS

265 Vitre Street West, Montreal 1, Quebec, Canada

Phone: UN 1-3469 AC: 514

Year of Organization: 1946

David Bier, *Owner, General Manager*

E. Rudkowski, *Lab Manager*

J. Gauthier, *Motion Picture Department Manager*

M. Gervais, *Sound Engineer*

16mm Services: black & white reversal, negative and positive developing; printing of black & white dupe negative, positive and reversal; edge numbering; sound studio facilities for single or double system motion pictures, kinescope recording.

Special Services: special printing — fades, dissolves; original recording, mixing, transfer, interlock; music library; editing; preparation of A & B rolls; Vacuumate film treatment.

Member: Association of Cinema Laboratories, Association of Motion Picture Producers & Laboratories of Canada.

CRAWLEY FILMS LABORATORY

19 Fairmont Avenue, Ottawa 3, Ontario, Canada

Phone: 728-3513 AC: 613

Year of Organization: 1939

F. R. Crawley, *President*

Graeme Fraser, *Vice President*

Charles Everett, *Vice President*

W. O'Farrell, *Manager*

Glenn Robb, *Asst. Manager*

Sally MacDonald, *Producer Services*

35mm Services: black & white negative and positive, spray processing, dupe negative and master positives.

16mm Services: black & white negative, positive, spray processing, dupe negative and master posi-

CANADIAN FILM LABS

Crowley Films Laboratory: Cont'd.

fives, A & B roll printing, internegatives, Ektachrome masters, release prints.

Special Services: recording, re-recording, 1/4" tape, 16 magnetic, 8 channel mixing, music (stock or written scores), editing, art and animation.

MONT ROYAL FILMS CORPORATION

1240 St. Antoine, Montreal, Quebec, Canada. Phones: UN 6-0781/4155

Year of Incorporation: 1957

Guy Beaudoin, *President*

Jose Mena, *Vice President*

Claude Beaudoin, *Secretary-Treasurer*

Tancrède Beaudoin, *Director*

Stephen Urbanek, *Director*

35mm Services: development of black & white.

16mm Services: development of black & white.

Special Services: reduction 35 16mm black & white and color; sound transferred from: 16mm magnetic, 35mm magnetic, 1/4" magnetic, 16mm & 35mm optic to 16mm optic or magnetic. Blow-up from original negative A&B 16mm to 35mm print.

NORTHERN MOTION PICTURE LABORATORIES, LTD.

10 Dell Park Avenue, Toronto 19, Ontario, Canada. Phone: RU 1-6603 AC: 416

Year of Incorporation: 1949

D. J. Beanshrough, *President*

S. L. Clemson, *Vice President*

16mm Services: color reversal printing only, for answer, release and work prints; fades and dissolves; Ektachrome masters.

Special Services: editing and recording; optical tracks made from 16mm magnetic or 1/4" tape; multi-track mixing facilities; narration, music and sound effects; picture editing & conforming, film revision.



PATHE-DeLUXE OF CANADA, LIMITED

9 Brockhouse Road, Toronto 14, Canada

Phone: CL 9-7511 AC: 416

Sales Agents: Leon Shelly & Company, Ltd.,

160 Bay Street, Toronto.

Year of Organization: 1960

R. J. Beaudry, *Vice President, General Manager*

E. J. Mumday, *Lab Manager*

F. Ziplans, *Accounting*

C. Bonnie, *Technical Sales Representative*

G. Mangan, *Service Manager*

G. Crimaldi, *Sound Department Head*

W. James, *Lab Supervisor*

35mm Services: negative developing & dailies, black & white dupes; masters; black & white release printing.

16mm Services: negative developing & dailies; black & white dupes; masters; contact and reduction release; 35 32mm release; Ektachrome masters and reversal color prints.

8mm Services: magnetic stripping — 8 & 16mm.

Special Services: Edge coding, 16 & 35mm; editing; stage & equipment rentals; sound recording; mixing; transfers; optical and magnetic, 16-35mm-1/4" sync, etc.

PHOTO SOUND LABORATORIES

100 Adelaide St., West, Toronto 1, Canada

Phones: 364-5335 6 AC: 416

Year of Organization: 1961

Robert Brown, *General Manager*

Services: magnetic sound stripping of 16mm, 8mm film (both raw stock and printed film)

TRANS-CANADA FILMS, LTD.

916 Davie Street, Vancouver, British Columbia, Canada

Phone: MU 2-4646 AC: 604

Year of Incorporation: 1945

E. W. Hamilton, *President & General Manager*

C. M. Burdick, *Office Manager*

35mm Services: black & white processing, optical recording, interlock projection.

16mm Services: black & white processing; optical recording, interlock projection; magnetic stripping.

8mm Services: magnetic stripping.

Special Services: Kodachrome printing, code numbering, titles; editing; production equipment rental, theatre trailers; special effects; optical printing.

Member: Association of Cinema Laboratories; Association of Motion Picture Producers and Laboratories of Canada.

TRANS-WORLD FILM LABORATORIES, LIMITED

240 Bates Road, Montreal, Quebec, Canada

Phone: 733-7181

Andre Prefontaine, *Chairman of the Board*

Andre Ouimet, *President Gen'l. Manager*

Maurice Godbout, *Secretary-Treasurer*

Pierre Comte, *Technical Lab Director*

35mm Services: black & white negative processing and overnight dailies; black & white dupe negative and master positives and release printing.

16mm Services: black & white and color reversal release printing; black & white negative and reversal processing, work printing and master positives and dupe negatives; 16mm optical services.

Special Services: 16mm optical and scratch removal; reduction commercial printing and processing; all processing Ultra-sonic cleaned; screening facilities, Cinemascope and standard projection — 35mm and 16mm.

ANIMATION SERVICES

A.G.S. & R. STUDIOS

175-180 W. Randolph St., Chicago, Ill. 60601

Phone: FB 2-5855 AC: 312

Branch: 1835 S. Calhoun St., Fort Wayne,

Ind. Phone: 744-4255

Walt Schroeppel, *Chairman, Treasurer*

Aaron Gordon, *President Asst. Treasurer*

Arthur C. Allen, *Vice-Pres., Asst. Secretary*

Robert C. Ceeka, *Vice-President*

John J. Cushing, *Vice-Pres., Secretary*

Stanley A. Morrow, *Vice-President*

Services: motion picture animation, storyboard-on-film, art, photography, filmstrips, slides, Oxberry animation stand.

ANICAM

Animation Camera Service

6331 Homewood Ave., Hollywood, Calif. 90025

Phone: HO 5-4114 AC: 213

Jack Buehre, *Owner*

Nick Vasi, *Supervisor*

Bill Tomkin, Jr., Richard Hannah;

Marlyn O'Connor, Jan Buehre, *Cameramen*

Services: Animation photography, black & white and color; scene planning and checking; titles and slidefilms, 35 and 16mm.

ANIFILM STUDIO, INC.

1150 Sixth Ave., New York, N.Y. 10036

Phone: YU 6-7427 AC: 212

Year of Incorporation: 1955

Albert Semels, *President*

Lon LaRose, *Vice President*

Services: animation photography; opticals; special effects, aerial image photography.

ANIMATION SERVICES

ANIMATION STAND, INC.

2 W. 46th St., New York City, N.Y. 10036

Phone: JU 6-2226 AC: 212

Year of Incorporation: 1959

Darel Hale, *Manager*

Services: full animation, zooms, dissolves, fades, Color slide, filmstrip, motion picture photography.

THE ANIMATORS

1104 Keenan Building, Pittsburgh 22, Pa.

Phone: 391-2550 AC: 412

Year of Organization: 1959

Robert A. Wolcott, *Production Supervisor*

William J. Wolcott, *Sales Manager*

Carol M. Henber, *Office Manager*

Services: designed motion pictures, animation, titles, filmstrips.



CREATIVE ART STUDIO, INC.

514 H. St., N.W., Washington, D. C. 20001

Phone: 737-0302 AC: 202

Milton R. Tinsley, *President*

Phillip G. Arnest, *Vice President*

William Watson, Jr., *Treasurer*

Nick Amos, *Executive Producer*

William De La Vergne, *Producer Writer*

Edward C. Sautehmann, *Director, Animation*

Services: art service, including animated films, filmographs, slidefilms, 16 and 28mm capability, color or black & white; design and production of film titles. Oxberry animation stand; title facilities; live action and animation equipment.

ESKAY FILM SERVICES

1325 S. Wabash Ave., Chicago, Ill. 60605

Phone: 939-2130 AC: 312

Sam Savitt; Ed Nielsen

Services: animation and optical effects.

KEITZ & HERNDON, INC.

3601 Oak Grove, Dallas, Texas 75204

Phone: LA 6-5265 AC: 214

Year of Organization: 1950

L. F. Herndon, *President*

R. F. Keitz, *Executive Vice President*

Tom Young, *Vice-Pres., Art Director*

Marty Young, *Director*

Bill Bracken, *Asst. Art Director*

John Bronaugh, *Chief of Photography*

Services: animation specialists; also live photography, 16 & 35mm, b&w and color; sound recording, editing, filmstrips; slides. Optical printing. Lighting, animation and sound recording equipment.



L & L ANIMATION, INC.

62 W. 45th St., New York, N.Y. 10036

Phone: MO 1-3180 AC: 212

Year of Incorporation: 1958

Larry Lippman, Chris Grodewald, Irv Levine,

Al Shirano, and Jack Rubin

Services: art; special effects; pre-optical effects; stop-motion; animation camera photography; optical effects with aerial image camera; Filmograph camera effects with automatic movement.

PAGANELLI ANIMATION & TITLES

21 W. 46th St., New York, N.Y. 10036

Phone: JU 2-2599 AC: 212

Albert Paganelli, *Owner*

Services: animation; technical, medical, maps and charts. Titles: hand lettered, hot pressed; film-strip; art and photography; 35mm Bell & Howell & 16mm Maurer camera and animation stands.

ANIMATION SERVICES



PARTHENON-REEL 3

5439 Melrose Ave., West Hollywood, Calif. 90069

Phones: OLive 3-0630 AC: 213

Date of Organization: 1963

Richard Earle Spies, *Executive Producer*

Services: Technical, instructional and theatrical animation services; animation integrated with live-action. Art, editorial and camera equipment for animation work.

PICTOCRAFT, INC.

408 Mamaroneck Ave., Mamaroneck, New York

Phone: OW 5-3437 AC: 914

Year of Organization: 1957

Elwood Frye, *President*

Charles Amy, *Production Manager*

Audrey Steinmetz, *Office Manager*

Services: specialist in filmstrip and slide camera and print service.



PILGRIM FILM SERVICES, INC.

2502 50th Ave., Tuxedo, Hyattsville, Maryland
Phone: 773-7072

Year of Incorporation: 1959

Robert S. Pilgrim, *President*

Robert H. Vance, *Vice President*

Dennis C. Pilgrim, *Secretary, Treasurer*

Services: art, animation, animation photography, titles, opticals and special effects.

(Also see *Effects/Opticals listings*.)

SORRELL-HUGHES, INC.

10526 Detrick Ave., Kensington, Maryland 20795

Phone: 946-2493 AC: 301

Robert T. Sorrell, *President*

Gary L. Hughes, *Vice President*

Services: motion picture design; technical and cartoon animation; film editing; animation camera service; filmographs; tv spots; slides, visual aids, art; titles; sound recordings; filmstrips. 16-35mm Osberry animation stand; production staff and equipment.

STANART STUDIOS

45 W. 45th St., New York, N. Y. 10036

Phone: JU 6-0445 AC: 212

Stan Popko, *Owner*

Services: animation; title design; storyboard specialists; art service.

TELEATED MOTION PICTURES

5 W. 40th St., New York, N.Y. 10015

Phone: LO 5-5341 AC: 212

Year of Incorporation: 1947

Saul S. Taffet, *Producer-Director*

Services: animation and live action, production facilities and services.

VIDEART, INC.

62 West 45th Street, New York, N.Y.

Phone: MU 2-2361 AC: 212

Year of Organization: 1951

Joe Zuckerman, *President*

Services: complete animation and art service; titles; optical effects.

ZAPEL STUDIOS, INC.

615 N. Wabash Ave., Chicago, Ill. 60611

Phone: 787-2755 AC: 312

Year of Incorporation: 1951

Owen A. Zapel, *President*

A. L. Zapel, *Exec. Vice President*

Zapel Studios: Continued

Services: animation; optical effects production; storyboards; filmstrip animation; art and photography.

EDITING SERVICES CAM-EDIT COMPANY

30 E. Oak St., Chicago, Ill. 60611

Phone: 337-3432 AC: 312

Robert L. Sinise, *President*

Sharon Margolin, *Secretary & Assistant*

James Miller, *Supervising Editor*

Ron Clasky, *Editor*

Services: 16/35mm editing services; negative conforming; laboratory expediting; music library scoring; 16mm screening facilities; editing room rental.

FOTOSONIC, INC.

15 W. 46th St., New York, N.Y. 10036

Phone: JU 6-0355 AC: 212

Year of Incorporation: 1948

Leo Steiner, *President*

F. Coffman, Fred Tjong, *Editors*

Anthony Kirk, *Assistant Editor*

Pat Santomauro, *Stockshot Coordinator*

Charlotte Nelson

Services: film editing; commercials, tv shows, industrials, shorts & features; cutting rooms; interlock projection; stock shot library; film completion from dailies to answerprint.

BEN KANTROWITZ-CINEMATECH

45 W. 45th St., New York, N. Y. 10036

Phone: CI 6-5922 AC: 212

Year of Organization: 1961

Ben Kantrowitz, *Owner*

Nina Martin, *Cutter*

Services: editing; negative cutting, matching.

BILL KING EDITORIAL SERVICES

15 W. 45th St., New York, N.Y. 10036

Phone: YU 6-5707 AC: 212

Year of Organization: 1961

William E. King, *Owner*

Services: editing and completion services.

GLEN MCGOWEAN & SON

161 E. Grand Ave., Chicago, Ill. 60611

Phones: 943-7742/3 AC: 312

Year of Organization: 1961

Glen McGowean, John McGowean, *contacts*

Services: 16, 35mm film editing, picture, dialogue, music and effects; optical, magnetic conforming.

PROJECTED FILM

EDITING SERVICE, INC.

45 West 45th St., New York, N.Y. 10036

Phone: LT 1-1030 AC: 212

Year of Incorporation: 1961

Bert Feldman, *President*

Dick Cohen, *Secretary, Treasurer*

Services: complete editorial service, 16 and 35mm for live action and animation; film consultants.

STAHL EDITING & TITLING SERVICE

33 W. 42nd St., (Penthouse) New York,

N. Y. 10036

Phone: PE 6-9517 AC: 212

Miss W. E. Stahl, *Owner*

Services: editing and titling of motion picture film.



this symbol, appearing over a listing in these pages indicates that display advertising containing additional useful reference data appears in other pages of this Buyer's Guide.

TELE-CRAFT FILM SERVICE, INC.

630 Ninth Ave., New York, N.Y. 10036

Phone: Circle 5-4909 AC: 212

Year of Organization: 1948; Inc. 1960

Maxwell S. Seligman, *President*

John Martin, *Production Vice President*

Kenneth Mellwaine, *Supervising Editor*

Irene Halpern, *Sales Representative*

Services: Editing; consultation; sponsored theatrical distribution; editorial facilities, 35mm & 16mm camera equipment.



TELIC, INC.

Film Center, 630 Ninth Avenue, New York, N. Y. 10036

Phone: JU 2-3450 AC: 212

Woody Siegel, Ed Boughton

Services: complete 35-16mm editorial and co-production services.

ZAVALA-RISS PRODUCTIONS, INC.

1600 Broadway, New York, N.Y. 10019

Phone: JU 2-5869 AC: 212

Year of Organization: 1962

Sheldon Riss, *President*

Pablo A. Zavala, *Vice-President*

Robert Van Houten, *Vice President*

Services: editing to completion; production and post production facilities and services.

EFFECTS/OPTICALS

C & G FILM EFFECTS, INC.

1600 Broadway, New York, N.Y. 10019

Phone: PL 7-2098 AC: 212

Year of Incorporation: 1947

Hugo A. Casolaro, *President*

Martin Gottlieb, *Secretary, Treasurer*

Services: CinemaScope squeezing and unsqueezing (scanning process); stand photography; filmstrips; titles and trailers; opticals and effects — service for film producers.

CINEFFECTS, INC.

115 W. 45th St., New York, N.Y. 10036

Phone: CI 6-0951 AC: 212

Year of Organization: 1939

Isaac Hecht, *President*

Services: optical and special effects, 16mm, 35mm color and b&w, inserts, table-top photography, etc.



CINEMA RESEARCH, INC.

716 N. La Brea Ave., Hollywood, Cal. 90038

Phone: WEbster 3-9301 AC: 213

Year of Organization: 1947

Harold A. Scheib, *President*

Jack Glass, *Charge of Production*

Luis McManus, *Staff Artist*

Vic Czerkas, *Staff Artist*

Services: for 16, 35, 70mm; special effects; trick work; traveling matte; miniatures; inserts; combination animation and live action; optical printing; duplicate negatives; wipes; fades; dissolves; enlargements; reductions; combinations. Titles: hand-lettering and hot press; backgrounds; color correction of packages, film correction; layouts, stock shots, counseling. Story boards: artist available to produce story boards on location and at customer's plant or office.

COASTAL FILM SERVICES, INC.

321 W. 44th St., New York, N.Y. 10036

Phone: JU 2-7780 AC: 212

Year of Incorporation: 1958

Manny Casiano, *President*

Lou LeMont, *Exec. Vice President*

Dick Swanek, *Vice-Pres. chge. Production*

Coastal Film Services:

Donald S. Hillman, *Vice President, Sales & Creative Development*
Lewis Cohen, *Art Director*
George Ottino, *Production Coordinator*

Services: optical effects, animation, 16mm & 35mm black & white and color fluid gate 16mm work, aerial image optical and animation cameras, stop motion studio, art department, laboratory, still photography studio, ultrasonic film cleaning.

EASTERN EFFECTS, INC.

333 W. 52nd St., New York, N.Y. 10019
Phone: CI 5-5250 AC: 212

Maurice Levy, *Executive*

Services: optical specialists; special effects.

K & W FILM SERVICE CORP.

1657 Broadway, New York, N.Y. 10019
Phone: CI 5-5050 AC: 212

Services: opticals, titles, special effects; animation and stop-motion photography.



FILM EFFECTS OF HOLLYWOOD, INC.

1153 N. Highland Ave., Hollywood, Cal. 90038
Phones: HO 9-5508/5811 AC: 213

Cable: FILMEFX

Year of Organization: 1946

Linwood C. Dunn, *ASC, President*

Don W. Weed, *Vice President, General Manager*

Cecil D. Love, *Vice President, Technical Director*

Jack Thomas, *Laboratory Superintendent*

Services: specialized laboratory printing in 16-35-65-70mm color and b&w duplicating; titles; optical printing; matte paintings; miniatures; inserts. Photographic advisory and technical services from story idea to screen; equipment design.



L & L FILM SERVICES, INC.

62 W. 45th St., New York, N.Y. 10036
Phone: MO 1-3150 AC: 212

Year of Organization: 1962

Chris Grodewald, *President*

Larry Lippman, *Vice President*

Irv. Levine, *Secretary, Treasurer*

Dick Cullen; Herb Grodewald; Bob Heath

Services: optical effects, 16mm/35mm, color, black & white; aerial image; titles; pre-optical effects (See complete listing under Animation Services, this section).



MANHATTAN EFFECTS, INC.

210 W. 65th St., New York, N.Y. 10019
Phone: TR 3-1919 AC: 212

Chuck Robbins, *President/Treasurer*

Don Adler, *Vice President*

Moses Weitzman, *Vice President*

Bernie Barnett, *Secretary/Sales Manager*

Services: optical effects, 16, 35, 8mm; printing; aerial image.



RAY MERCER & COMPANY

4241 Normal Avenue, Hollywood 29, Calif.
Phone: NOrmandy 3-9331 AC: 213

Year of Organization: 1925

Services: for 16/35mm: underwater and surface photography; miniatures; animation; trick shots; inserts; paintings for backgrounds and other purposes; titles; scenic materials; optical printing; special effects, idea counseling; promotional aid.

EFFECTS/OPTICALS

OPTICAL PRINTING SERVICE, INC.

2908 Lemmon East, Dallas, Texas 75204

Phone: LA 6-3955 AC: 214

Year of Organization: 1960

John Bronaugh, *Manager*



PILGRIM FILM SERVICES, INC.

2502 50th Ave., Tuxedo, Hyattsville, Maryland
Phone: 773-7072

Year of Incorporation: 1959

Robert S. Pilgrim, *President*

Robert H. Vance, *Vice President*

Dennis C. Pilgrim, *Secretary-Treasurer*

Services: art, animation, animation photography; titles, opticals and special effects.

PROJECT UNLIMITED, INC.

3555 Sunset Blvd., Hollywood, Cal. 90028
Phone: HO 9-3523 AC: 213

TELEFEX FILM PRODUCTIONS

902 Wentworth Ave., North Vancouver, B. C., Canada

Phone: 955-0483 AC: 604

Branch Office: Freeland, Washington, Mrs.

Ellen Bennett, *Manager*

Frank E. Fleming, *General Manager*

Services: motion picture backgrounds for use with supered slides, rental service to tv stations; white and color; sound-track voicing, title art; editing, etc.

TRI-PIX FILM SERVICE, INC.

1604 Broadway, New York, N.Y. 10019
Phone: JU 2-0650 AC: 212

Year of Incorporation: 1960

Guy Varrichio, *President*

Alfred Terone, *Exec. Vice-President*

Robert Bushell, *Treasurer*

James E. Hayhow, *Secretary*

Services: art, animation, optical effects, titles, hand lettering, slidefilms, filmographs, filmed storyboards for agency presentations, in 16mm or 35mm, black & white or color. Oxberry animation stands, Oxberry aerial split beam optical printers, Ultra Sonic film cleaning machine for 35mm and 70mm film.

VIDEART, INC.

62 West 45th Street, New York, N.Y.

Services: special optical effects, 16mm, 35mm; b&w and color. See complete listing under Animation Services, this section.

WESTHEIMER COMPANY

736 Seward St., Hollywood, Cal. 90038

Phone: HO 6-5271 AC: 213

Year of Incorporation: 1955

Joseph Westheimer, *President*

Services: opticals and inserts for television, incl. commercials, b&w and color; titles. Traveling matte work; aerial image setup.

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Also Refer to 14th Production Review

☆ Laboratory and film production services are also provided by producers whose complete listings appeared in the 14th Annual Production Review issue of BUSINESS SCREEN. Check your copy (see facilities) for further references on film services.

FILM TREATMENT AND REJUVENATION

Bekins Film Service Center

1025 N. Highland Ave., Hollywood 38, Cal.

Phone: HO 9-5151 AC: 213

(see complete listing on following page)



COMPREHENSIVE FILMTREAT, INC.

421 West 54th Street, New York, N.Y. 10019
Phone: CO 5-0372 AC: 212

Branches (service centers): at 421 West 54th Street, New York; and 829 North Highland Avenue, Hollywood, California

Year of Incorporation: 1930

Michael Freedman, *President*

Jules Leni, *Vice President & Treasurer*

Stanley Gtiner, *Vice President - Operations*

Harry Ehrreich, *Vice President - Sales*

Ivan M. Ellis, *Manager - Non-Theatrical Sales*

Services: restoration of original scratch-free photographic quality to motion picture originals and prints.

Member: Association of Cinema Laboratories

THE LARSEN COMPANY

1145 N. Las Palmas Ave., Hollywood, Cal. 90038

Phone: HO 2-2277 AC: 213

Year of Organization: 1949

Seth B. Larsen, *President*

M. C. Larsen, *Vice President*

M. Tiens, *Secretary-Treasurer*

Daniel Castro, *Laboratory Superintendent*

35mm Services: film lacquering to remove scratches from color negatives; magnetic stripping; release prints, cinemascope.

16mm Services: film lacquering to remove scratches from 16mm color original; magnetic stripping; release prints; camera rawstock.

Special Services: editorial service, 8mm magnetic stripping.

LEONARD FILM SERVICE

1700 East Walnut Street, Pasadena, California

Phone: MU 1-9950 AC: 213

Year of Organization: 1958

Kenneth L. Dymmel, *Owner*

Germaine M. Gage, *Production Supervisor*

Services: Vite-a-Lize Film Treatment; inspection, repair and cleaning; film distribution.

PEERLESS FILM PROCESSING CORPORATION

421 West 54th St., New York, N.Y. 10019

Phone: JU 2-0052 AC: 212

Cable: PEERFILPRO

Branch Office: West Coast Laboratory at 959

Seward St., Hollywood, California

Year of Incorporation: 1934

Stanley Cohen, *V.P. - New York Operations*

Vick C. Krupa, *V.P. - West Coast Operations*

Services: protective treatment; reconditioning services including scratch removal, inspection & repair, shrinkage reduction, correction of brittleness, buckle and curl; supplies for cleaning & repair.

PERMAFILM, INC.

79 Fifth Ave., New York, N.Y. 10003

Phones: AL 5-5757/8/9 AC: 213

Cable: PERMAFILMS

Year of Incorporation: 1955

Paul N. Robins, *President*

Robert M. Howse, *Vice President* (Cont'd)

RESTORATION:

Permatilm: Continued

Anthony Bennet, *Treasurer*
Edwin Weiser, *Secretary*
Gus Bozinos, *Production Manager*

Services: film protection, negatives and positives, film rejuvenation, negatives and positives; film scratch removal system for negatives and positives.



RAPID FILM TECHNIQUE, INC.

37-02 27th Street, Long Island City 1, N.Y.
Phones: ST 6-4600/1/2/3 AC: 212
In New York City: 21 W. 46th St.
Year of Incorporation: 1940
Henry Lloyd, *President*
Jerome Cober, *Secretary/Treasurer*

Services: restoration of used, damaged 8mm, 16mm and 35mm motion picture negatives and prints; distribution and inspection.

ROBERT H. REDFIELD, INC.

531 S. Wabash Ave., Chicago, Ill. 60605
Phone: HA 7-3046 AC: 312
Year of Incorporation: 1946
R. H. Redfield, *President*
Wayne Collander, *Vice President*
Farrell W. Redfield, *Secretary, Treasurer*

Services: film treatment; recording service (tape) for Salesmate (35mm); library.



VACUUMATE CORPORATION

427 West 42nd Street, New York, N.Y. 10036
Phone: LO 4-1556/7 AC: 212
Year of Incorporation: 1947
Lucile H. Fleck, *President*
Samuel H. Bunchez, *Treasurer*

Services: inspecting, cleaning, repairing, rejuvenation, scratch removal, cutting and canning of filmstrips, breakdown of TV commercials, packing and shipping of filmstrips and motion pictures; film preservation Vacuumate Process; "No-En" film treatment.

FILM STORAGE & HANDLING SERVICE

AFP DISTRIBUTORS

1600 Broadway, New York, N.Y. 10019
Phone: PL 7-5915 AC: 212
Robert Gross, *President*
Lawrence A. Glesnes, *Vice President*
Sheldon Abramowitz, *Production Supervisor*
Harvey Hecker, *Agency Liaison*
Harriet Hester, *Director of Television Activities*
Carl Enright, *Traffic Manager*

Services: preparation and distribution of film and videotape commercials; editing; film and videotape storage; negative and positive cutting rooms; projection rooms. Additional storage vaults in Ft. Lee, N.J. Other facilities in Hollywood.

AMERICAN FILM REGISTRY DIVISION

Robert H. Redfield, Inc.

531 S. Wabash Ave., Chicago, Ill., 60605
Phone: HV 7-2691 AC: 312
R. H. Redfield, *President*
Wayne Collander, *Vice President*
Farrell W. Redfield, *Secretary-Treasurer*

Services: storage, handling and distribution of sponsored films, rental of religious and entertainment films; 16mm motion picture film rental library; films electronically inspected (See Robert H. Redfield listing under Film Treatment).

FILM STORAGE:

BEKINS FILM SERVICE CENTER

1025 N. Highland Ave., Hollywood, Cal. 90035
TWK: LA 959
Year of Organization: 1958
Nicholas Muskey, *Manager*

Services: film distribution, inspection, grading and cleaning, repairing and rejuvenating; scratch removal; protective coating; editing; commercial insertion; storage; print procurement.

REGISTERED FILM STORAGE, INC.

25 Willowdale Ave., Port Washington, N.Y.
Phone: PO 7-4520 AC: 516
Year of Incorporation: 1962
Robert B. Pell, *President*

Services: de-humidified, air conditioned, air controlled film storage facilities; 24 hour recall deliveries.

MUSIC FOR FILMS

BOULEVARD RECORDING STUDIOS

632 N. Dearborn St., Chicago, Ill. 60610
Phone: WH 4-2752 AC: 312
Year of Organization: 1956
Hal Kaitchuck, *President*

Services: music scoring to picture, live in studio; music library. Narration recording to picture; editing; slidefilm recording.

CAPITOL LIBRARY SERVICES (CAPITOL RECORDS)

Hollywood & Vine, Hollywood 25, California
Phone: HO 2-6252 AC: 213 Cable: CAP-RECORD

Year of Organization: 1955
Ole Georg, *Manager*
Lorene Wildason, *Secretary*

Services: source of the Hi-Q music library for film scoring. Available on lease basis throughout U. S. to industrial film producers and sound labs. Locally, audition rooms available for scoring TV films and spots.



CHAPPEL RECORDED MUSIC LIBRARY

117 W. 46th St., New York, N.Y. 10036
Phone: PL 7-3641 AC: 212
Edmund Mitchell, *Manager*

Services: background music, sound effects, available on tape, disc or magnetic film; licensing, music selection; recording and transfer facilities available. Sole U. S. distributor.



CORELLI-JACOBS FILM MUSIC, INC.

723 Seventh Ave., New York, N.Y. 10019
Phone: JU 6-6673 AC: 212
Date of Organization: 1951
Fred Jacobs, *President*
Alfonso Corelli, *Vice President*
Dayton Anderson, *Music Editorial*
Paul Peterson, *Music Editorial*

Services: create music and sound effects scores for films and slidefilms from own music library. Also lease background music library on disc or 3/4" tape.



F & B CECO, INC.

315 W. 43rd St., New York, N.Y. 10036
Phone: MU 2-2925 AC: 212
Arthur Florman, *President*

Services: sound effects records; also background and mood music.

SAM FOX FILM RIGHTS

1541 Broadway, New York, N.Y. 10036
Phone: Circle 7-3590 AC: 212 Cable: SAM-FOX

Year of Organization: 1930
Frederick Fox, *Vice President*
Howard Lerner, *General Manager*
Midwest Representative: Esther Frank, 3349 W. Outer Drive, Detroit, Michigan
Western Representative: Benny Miller, 1650 Vine St., Hollywood 28, California

Services: comprehensive libraries of recorded background music available on record and tape.



H-R PRODUCTIONS, INC.

17 East 45th St., New York, N.Y. 10017
Phone: OXford 7-0725 AC: 212
Year of Organization: 1951
Herbert Rosen, *President*

Services: background music of over 500 selections for dubbing and re-recording. Available on "needle-down-once", annual lease or outright purchase basis.

JOHNSON FILM SERVICE CO.

751 East Rose Avenue, La Habra, California
Phone: 697-4317

Year of Organization: 1959
Paul Johnson, *President*
Nancy Johnson, *Secretary*
Ladislav Varady, *Musical Director*

Services: original music for films and records, including composing, arranging, copying and musical direction; consultation and technical assistance for music track in any stage of completion.

MUSIC FOR FILMS, INC.

45 West 45th St., New York, N.Y. 10036
Phone Circle 7-3577 AC: 212
Year of Incorporation: 1956
Herman Fuchs, *President, Treasurer*
Louis Turchen, *Vice President, Secretary*

Services: supply and edit music and sound effects for films and tv commercials.

MUSIC SOUND TRACK SERVICE

1600 Broadway, New York, N.Y. 10019
Phone: Circle 6-4657 AC: 212
Year of Organization: 1937
Theresa M. Craig
Danny Hart, *Music Editor*
George Craig, *Assistant Music Editor*

Services: music scoring for motion pictures and television from music library; editing.



MUSIFEX, INC.

46 West 45th St., New York, N.Y. 10036
Phone: CI 6-4061 AC: 212
Year of Incorporation: 1958
E. Robert Velazco, *President*
Richard Lavsky, *Secretary*

Services: background music scoring for motion picture, tv, radio and slidefilm producers; sound effects; musical sound effects discs for outright sale; music library for lease; sound effects for outright sale; original scores; special sound effects made to order, transfer facilities.

LOYD NORLIN MUSIC PRODUCTIONS

670 Bent Creek Ridge, Deerfield, Illinois
Phone: 945-2533 AC: 312
New York Office: 781 Seventh Ave., New York, N.Y. 10019
Phone: Circle 6-0499 AC: 212

Services: composer of film scores, music and lyrics for industrial shows and motion pictures; jingles for radio and television; complete packaging.

MUSIC FOR FILMS:

PICTURE SCORES, INC.

115 W. 45th St., New York 36, N. Y.
Phone: JU 6-1845 AC: 212

SIGNATURE MUSIC, INC.

521 Fifth Ave., New York, N.Y. 10022
Phone: SU 7-5400 AC: 212

Jesse Randolph, *Musical Director*
George H. Fried, *Business Manager*

Services: underscoring original music to animation and live action; jingles, musical commercials; concertos

TRF MUSIC, INC.

501 Madison Ave., New York, N.Y. 10022
Phone: PL 3-3234 AC: 212

Albert Vander Molen, Sr., *President*
Louis Nurko, *Vice President, Treasurer*
Albert Vander Molen, Jr., *Secretary*
Alexander Semmler, *Musical Director*

Services: libraries of background music for radio, tv and film; custom-made musical material, original scores, music for tv and radio commercials; audition facilities — records and tapes. Folkways Record Library



THOMAS J. VALENTINO, INC.

150 W. 46th St., New York, N.Y. 10036
Phones CI 6-4675/6 AC: 212

Year of Organization: 1932
Thomas J. Valentino, *President*
Michael Valentino, *Vice President*
Elsie Valentino, *Secretary*

Services: background music library and sound effects library; services for film and tape (video-tape); production departments for tv, newsreels, theatrical productions and film releases, etc. Available on records and tape.

SLIDEFILM RECORDING

COLUMBIA RECORD PRODUCTIONS

1657 Broadway, New York, New York 10019
Phone: CI 5-7300 AC: 212
Calvin Roberts, *General Manager*

Branch Offices: 630 North McClurg Court, Chicago 11, Ill., WH 4-6000, Richard Hutter, 6121 Sunset Blvd., Hollywood 28, Calif., HO 6-2451; Michael Coolidge, 2990 West Grand Blvd., Detroit, Mich., TR 1-6100; Tom Van Gessel.

Subsidiary: Bradley Recording Studios, 804 16th Avenue South, Nashville, Tennessee, Phone: 254-5575, J. K. Maddox.

Services: recording studios as listed above; music library; sound effects; and record duplication from masters for slidefilms promotional records.

RCA CUSTOM RECORD SALES

155 East 24th Street, New York 10, New York
Phone: MU 9-7200
Contact: James L. Head

Branch Offices: 445 North Lake Shore Drive, Chicago 11, Ill., WH 4-3215; William Reilly, 800 17th Avenue South, Nashville, Tenn., AL 5-5751; Edward J. Hines, 6363 Sunset Boulevard, Hollywood, Calif., HO 1-9171; Alfred E. Hindle.

Services: slidefilm and record pressing, music libraries for dubbing; sound effects library and studios available.



this symbol, appearing over a listing in these pages indicates that display advertising appears in other pages of this issue.

SOUND RECORDING

A & R Recording, Inc.

122 W. 45th St., New York, N.Y.
Phone: JU 2-1070 AC: 212

AUDIO EFFECTS COMPANY

1600 N. Western Ave., Los Angeles, Cal.
90027

Phone: HO 9-3692 AC: 213

H. E. Tollefson, *Partner*
W. A. Kenworthy, *Partner*
H. A. Beck, *Partner*

Services: complete sound recording services. 16mm, 35mm, 1/4" re-recording.

CINE MAGNETICS, INC.

202 E. 44th St., New York, N.Y. 10017
Phone: MU 2-2750 AC: 212

Year of Incorporation: 1961

Everett Hall, *President*
Allan A. Armour, *Exec. Vice President*
David Thomson, *Vice President*
Florence Monckley, *Manager, Educational Services*

Services: magnetic sound striping (8 & 16mm), sound dubbing to stripe, 8 & 16mm picture duplication, reduction from 16mm to 8mm, color and black & white, 8 & 16mm sound duplication, tape and film, creative film editing, negative film cutting, 16mm optical re-recording; music and voice mix; AV equipment sales & rentals; film distribution.

CINEMA RECORDING CORPORATION

21 W. 46th St., New York, N. Y.
Phone: JU 2-3745 AC: 212

Services: sound transfer and mixing facilities for motion picture, tv and industry.

CINESOUND COMPANY, INC.

1037 N. LaBrea Ave., Hollywood, Cal. 90035
Phone: OL 4-3004 AC: 213

Rose Layos Green, *President*
Austin Green, *Vice President*
Isabel Zavala, *Secretary*
Irv Nafshun, *Recordist*

Services: motion picture sound recording, all phases; foreign picture dubbing (instant sync); library music scoring.

E M C CORPORATION

(Universal and Radio Recorders Division)

7000 Santa Monica Blvd., Hollywood, Cal.
Phone: HO 3-3252 AC: 213

M. H. Halpern, *President*
Jerome Greenfield, *Vice President*
Arnold Daly, *Sales*

Services: film, tape and disc recording services; motion picture recording and scoring; slidefilm recording; mastering and processing; three track and four track stereo capabilities; 16 and 35mm film recording, dubbing and projection facilities; personnel and facilities cleared for classified work.

FINE RECORDING, INC.

115 W. 57th St., New York, N. Y. 10019
Phone: CI 5-6969 AC: 212

C. Robert Fine, *President*
George Pinos, *Vice President*
Edward J. Rogers, *General Manager*
Robert W. Eberenz, *Chief Engineer*
William G. Cedarstrom, *Production Manager*

Services: sound recording for motion pictures, tv, radio and phonograph industries. Film mixing, transfer, optical negatives, editing, dubbing, mastering and pressing facilities. Tape duplication.

GLEN GLENN SOUND COMPANY

6624 Romaine Street, Hollywood, Cal. 90035
Phone: HO 9-7221 AC: 213

Year of Organization: 1937

R. G. Goodwin, *President*
Harry E. Eckles, *Vice President*
Joseph D. Kelley, *Vice President and Chief Engineer*
Richard E. Peck, *Sales*
Jack Phillips, *Scheduling & Sales*
Robert McKie, *Quality Standards & Methods Verification*

Services: motion picture and television sound recording from original production to final optical negative; transfer, scoring, dubbing; final 35 and 35 32 optical negative recording.

Gotham Recording Corporation

2 W. 46th St., New York, N.Y.
Phone: JU 6-5577 AC: 212

HORIZON SERVICES

Div. of Longmoor-Nelson, Inc.

301 West 73rd Street, Kansas City 1-1, Missouri
Phone: EM 3-3555 AC: 516

Year of Incorporation: 1952

William V. Longmoor, *President*
Allen Jacobs, *Vice President*
Robert A. Nelson, *Secretary-Treasurer, Production Coordinator*

Maurice Prather, *Producers' Services Director*
Robert C. Webb, *Sound Recordist*

Services: Motion picture sound recording, sound stage and location sync and voice-over; magnetic tape and film and optical recording. Transfer, scoring, dubbing, music, sound effects libraries; editing, script services.

Facilities: Eight-channel console, mixing theater, Magnasyn and Ampex recorders, four 16mm magnasyn Selsyn-Interlocked dubbers, Magna-Tech (Rangestone) transistorized playback synchronizer, graphic equalizer, Westrex 35/32mm and 16mm optical recorder. Sound stage, editing facilities, crews and equipment available to clients.

MAGNO SOUND, INC.

721 Seventh Ave., New York, N. Y. 10019
Phone: CI 7-2320 AC: 212

MANHATTAN SOUND CORPORATION

411 Fifth Ave., New York, N.Y. 10016
Phone: LE 2-2425 AC: 212

Year of Organization: 1962

Fred B. Adair, Jr., *President*
Gustave E. Mortensen, *Vice President*
Daute A. Saraceni, *Vice President*
Ken Upton, *Head, Transfer Dept.*
Robert Buscher, *Chief Engineer*
Jack Gordon, *Sales Manager*

Services: motion picture and tv sound recording; transfer, including optical; dubbing; scoring; 35, 35 32mm & 16mm optical negative recording.

OLMSTED SOUND STUDIOS, INC.

1 E. 54th St., New York, N.Y. 10022
Phone: PLaza 1-0890 AC: 212

Year of Incorporation: 1954

Richard B. Olmsted, *President*
Arthur Shlaer, *Vice President*

Services: film and transcription recording; closed circuit Telecine scoring and screening.



PATHE SOUND SERVICES

105 E. 106th St., New York, N.Y. 10029
Phone: TR 6-1120 AC: 212

(See complete data under Film Laboratories)

SOUND RECORDING:

PHOTO-MAGNETIC SOUND STUDIOS, INC.

222 E. 44th Street, New York, N.Y.
Phone: MU 5-5690 AC: 212

RKO SOUND STUDIOS

(A Div. of RKO-General, Inc.)

1440 Broadway, New York, N. Y. 10018
Phone: LO 4-8000 AC: 212

John B. Poor, *President*

John B. Hayes, *General Manager*

Services: recording of sound for motion pictures, slide films, television and radio from original production to final media including transfer, scoring, mixing, magnetic tape editing; sound effects; talent services. Magna-Tech film equipment; Phillips projection; Scully recording lathes.



RECORDED PUBLICATIONS LABORATORIES

(Div. of Recorded Publications Mfg. Co., Inc.)

1555 Pierce Avenue, Camden, New Jersey
08105

Phones: 963-3000 AC: 609

922-8558 AC: 215

Year of Organization: 1948

Edward J. Goodman, *President*

David H. Goodman, *Vice President, Sales*

Ernest W. Merker, *Chief Engineer*

Services: film, tape and disc recording facilities, sound track, editing, mixing and scoring for motion pictures and strip-films, disc mastering, pressings, high speed tape duplication and mailing services, monaural, stereo, three track studio recording.

RECORDING STUDIOS, INC.

1639 Broadway, New York, New York 10020
Phone: PLaza 7-8555 AC: 212

Year of Incorporation: 1958

Morton Schwartz, *President*

Robert J. Kingsley, *Vice President*

Aron Katz, *Secretary*

Services: recording, mixing, post-synchronizing and transfer studios; music film scoring stage.

Reeves Sound Studios, Inc.

304 E. 44th St., New York 17, N.Y.
Phone: OB 9-3550

ROSS-GAFFNEY, INC.

21 W. 46th Street, New York, N.Y. 10036
Phone: JU 2-3744 AC: 212

Year of Incorporation: 1955

Angelo Ross, *President*

James Gaffney, *Vice President*

James B. Harris, *Secretary, Treasurer*

Services: producers service organization supplying editors; music and music editors; sound effects; sound service; cutting rooms, Moviolas, etc.

SELLERS COMPANY

2102 Jackson St., Dallas, Texas 75201
Phone: RI 1-5836 AC: 214

J. E. Sellers, *Partner*

Jack Sellers, *Partner*

Services: sound recording; 16mm, 1/4" tape and disc, music; editing; sound effects.

A Listing of Professional Specialists

☆ The companies invited to submit listing data for this Buyer's Guide are recognized professional specialists within the service groups alphabetically indexed for convenience of our worldwide reader family.

SONIC FILM RECORDING

1230 W. Washington Blvd., Chicago, Ill. 60607

Phones: CH 3-2600/4 AC: 312

Date of organization: 1946

Jack H. Lieb, *President*

Warren H. Lieb, *Vice Pres./Production*

Robert A. Averill, *Engineer*

Arthur Ellis, *Music Editor*

Services: 35mm: RCA magnetic sync recording; optical recording; mixing 8 channels to any size tape or film; Movieola editing available. 16mm: Westron magnetic recording; RCA optical recording; Westrex and Westron mixing 8 channels to any size tape or film; Movieola editing. 1/4" Ampex sync recording or dubbing; 1/4" Nagra sync recording for location or studio; dubbing; music library, sound effects; theatrical, industrial, tv recording services; interlock projection, mixing facilities; proj. footage counter; natural echo chambers.

SPECTRA-SOUND, INC.

6110 Santa Monica Blvd., Hollywood, Calif.
90038

Phone: HO 2-6951 AC: 213

Paul Tayler, *President*

H. Flint Ranney, *Treasurer*

Está J. Tayler, *Secretary*

Niels G. Hansen, *Chief Engineer*

Services: 1/4" and 1/2" magnetic tape recording; reference and master disc recording; transfer to or from 1/4" or 1/2" tape, disc, 16mm, 17 1/2mm or 35 mm film; 35mm film scoring, looping, dubbing and projection; location recording on 17 1/2mm film or 1/4" sync tape; script typing, duplication.



SYNCHRO-SOUND INC.

62 West 45th Street, New York, N.Y. 10036

Phone: OX 7-2985 AC: 212

Year of Organization: 1961

Win Sharples, Jr., *President*

Gus Arocho, *Music Editor*

Cliff Baxter, *Music Editor*

Services: music available on 35 magnetic or 1/4" tape or disc. Transfer facilities including 35mm and 16mm magnetic and optical; voice recording and dialogue direction; editing facilities for picture, music, effects; background music, original or track.

TELESOUND STUDIO

6296 Melrose, Hollywood, Cal. 90038

Phone: WE 1-8161 AC: 213

Clarence Thompson, *Owner*

Services: sound studio, stage narration and dubbing 16mm; transfer service; location equipment; 16mm shooting on stage and location.

TITRA FILM LABORATORIES, INC.

1639 Broadway, New York, N.Y. 10019

Phone: PL 7-6651 AC: 212

TODD-AO

1021 N. Seward St., Hollywood, Cal. 90035

Phone: HO 3-1136 AC: 213

Salah Hassanein, *President (N.Y.)*

A. E. Bollengier, *Vice President (N.Y.)*

Fred Hynes, *Vice President, General Manager,*

West Coast Studio

Services: sound services, from 8mm through 70mm. 6 track.

UNITED FILM & RECORDING STUDIOS, INC.

161 E. Grand Ave., Chicago, Ill., 60611

Phone: SU 7-9114 AC: 312

William L. Klein, *President/Exec. Producer*

Marilyn L. Friedel, *Executive Vice-Pres./*

Associate Producer-Director

Ed Humphrey, *Director*

Art Brown, *Assistant to the President*

Services: film and recording: sound effects, music

United Film & Recording Studios:

libraries; magnetic and optical recording facilities; tape and disc recording, mastering and pressing work. Mitchell cameras; Western Electric, RCA sound systems; 35/17.5/16mm magnetic and optical interlock transfer and mixing equipment. Distribution, marketing assistance.

UNIVERSAL RECORDING CORPORATION

46 E. Walton Place, Chicago, Ill. 60611

Phone: MI 2-6465 AC: 312

A. B. Clapper, *President*

Mason Coppinger, *Vice President,*

Chief Engineer

R. A. Weber, *Secretary, Treasurer*

John Brix, *Production Supervisor*

Services: location lip sync recording, 35, 16mm or pulse; re-recording, 35mm mag. or 16mm mag.; interlock screening; music scoring to picture or click track; transfers, 1/4" to 35 and 16mm; music scoring, narration, re-recording, projection, location equipment.

V & W SOUND TRANSFERS, INC.

630 Ninth Ave., New York, N.Y. 10036

Phone: PL 7-5221 AC: 212

SPECIAL SERVICES

Cinematography Service

TED & VINCENT SAIZIS

5616 Tenth Ave., So. Birmingham 12, Ala.

Phone: 595-4163

Services: specialists in motion picture location production; completely equipped with mobile vans; field generators, etc.

TOM WILLARD, CINEMATOGRAPHY

1560 Broadway, New York, N.Y. 10023

Phone: JU 2-1698 AC: 212

Date of Organization: 1962

Thomas W. Willard, *Owner*

Services: specializes in motion picture photography, including provision of crew, equipment, film and laboratory processing.

ELI WHEELLOCK PRODUCTIONS INC.

45 W. 45th St., New York, N. Y. 10036

Phone: JU 2-0441 AC: 212

John M. Squiers, Jr., *President*

David C. Hessey, *Vice President*

Frank Brittain, *Production Manager*

Frederick Porrett, *Dir. of Photography*

Services: New York location and studio photography; editing and completion services; New York casting; recording and projection, 16/35mm camera equipment including Mitchells, Arriflex, Maurer, Bell & Howell, Bolex, etc.; 16/35mm Movieolas, etc.; cutting rooms; client private offices; 35 and 16mm projection room; studio; lights, truck and wagons.

Cinematography: Filmstrips



PRODUCERS AID INC.

(A Subsidiary of MCL)

210 W. 65th St., New York, N.Y. 10023

Phone: TR 3-1919 AC: 212

Chuck Robbins, *President, Treasurer*

Bernie Barnett, *Vice President*

Dick Lim, *Manager*

C. Ianozzo, *Camera Supervisor*

Services: slide services; EK #6008 photography. Oxberry cameras and stands; stands for 35mm slide photography.



for the BEST in Film Production Services
Refer to These Buyer's Guide Pages

Film Insurance

Saul Kornreich & Sons, Inc.

Pan Am. Bldg., 200 Park Ave., New York, N.Y. 10017

Phone: TN 7-7730 AC: 212

Saul Kornreich, *President*

Matthew R. & Morton A. Kornreich, *V.P.'s.*

Services: film insurance; specialists in all forms of insurance for tv and film producing companies.

Film Salvage

Film Processing & Salvage Company

3602 S. Crenshaw Blvd., Los Angeles 16, Cal.

Phone: RE 1-2345 AC: 213

Jan Friedman, *President*

Barry M. Stultz, *General Manager*

Services: clearing film base for magnetic striping, 35mm and 16mm.

Photo-Science Specialist

ROLAB STUDIOS

(Rolab Photo-Science Laboratories)

Walnut Tree Hill, Sandy Hook, Conn.

Phone: 426-2466 AC: 203

Date of Organization in New York City: 1926; in Connecticut: 1933

Henry Roger, *Owner-Director*

E. H. Roger, *Secretary*

Services: Complete and partial production, assistance to other producers utilizing our facilities; camera and sound; sound stage for rent; specialists in highly technical and scientific camera work; scientific laboratory for time lapse, biological and engineering research; consulting; micro and macro equipment.

PREVIEW THEATERS

PARK AVENUE SCREENING CORP.

445 Park Avenue, New York, N.Y.

John Bowab, *President*

Services: 30 seat theater for 16 and 35mm; elevated stage for demonstrations, meetings, auditions, etc.

Preview Theatre, Inc.

1600 Broadway, New York, N.Y. 10019

Phone: CI 6-0565 AC: 212

William B. Gullette, *President*

Mort Hartung, *Manager*

Services: four screening rooms for 16mm and 35mm. Optical, magnetic; interlock; CinemaScope, Stereophonic; equipped cutting room rental; outside rental of editorial equipment; repair department for editorial equipment.

Jahnnny Victor Theatre

RCA Exhibition Hall, 40 W. 49th St., New York, N.Y. 10020

Phone: MU: 9-7200 AC: 212

Miss Madeline B. Matterson, *Secretary*

Services: screening room for film preview.

Theatrical Livestock

Chateau Theatrical Animals, Inc.

608 W. 45th St., New York, N.Y. 10032

Phone: Circle 2-0520 AC: 212

Frederick E. Birkner, *President*

Gloria A. Stoesser, *Vice President*

Services: supplier of theatrical livestock in the East; trained animals from flea to elephant; skilled animal handlers; collection of animal-drawn equipment from goateart to stagecoach; harness.

STOCK SHOTS

COLOR STOCK LIBRARY

Lem Bailey Productions

7934 Santa Monica Blvd., Hollywood, Cal. 90046

Phone: 654-5197 AC: 213

Lem Bailey, *President*

Bernice Davis, *Secy, Treasurer*

Services: stock shots (16mm black & white, color, 35mm black & white, color) for industrial, educational or documentary films, theatre or tv commercials, live or filmed tv productions, shoot to order in 16 or 35mm



THE DASHIELL FILM LIBRARY

725 N. Seward St., Hollywood, Calif. 90035

Phone: HO 2-6001 AC: 213

Mary Trelawney Hawkins

Doris Dashiell

Services: stock film library along with all library services for motion pictures, television, commercial and industrial producers; editing and viewing equipment for 16mm and 35mm film.

FOTOSONIC, INC.

15 W. 64th St., New York, N.Y. 10036

Phone: JU 6-0355 AC: 212

Services: 35 16mm stock shots in color & black & white, catalog available; stock shots to order; research.

(see complete listing under Editing Services)

NBC Film Exchange

3000 West Alameda Blvd., Burbank, California

Phone: S45-7000 Ext. 2254

Photographics International

1714 N. Wilton Place, Hollywood 28, Cal.

Phone: HO 7-6126 AC: 213



SPORTLITE FILMS

20 N. Wacker Drive, Chicago, Ill., 60606

Phones: 236-5955 S455 AC: 312

Alfred D. LeVine, *General Manager*

Tom Carnegie, *Talent*

Bill Sprague, *Production*

Robert Renner, *Writer*

Harvey Shapiro, *Counsel*

Services: on location and stock shots of all sports, 16mm black & white and color; sound effects, 1/4" mag. or optical; shoot tailored footage on assignment.

Stack Shots, Inc.

333 West 52nd St., New York, N.Y. 10019

Phone: JU 2-6155 AC: 212

Maurice Zonary, *contact*

STOCK SHOTS TO ORDER, INC.

550 Fifth Ave., New York, N.Y. 10036

Phone: CI 6-1626 AC: 212

R. A. Phelan, *President*

H. C. Miller, *Vice President*

Anthony Brook, *Secretary*

Services: stock film library in 16 and 35mm, color and black & white; also shoot material to order (rear projection plates, inserts, interviews, tv commercials, etc.); location filming; editing facilities.

UNITED AIR LINES (Publicity Department)

230 Stadler Center, 900 Wilshire Boulevard,

Los Angeles, California 90017

Phones: HU 5-3300 AC: 213 (Los Angeles);

TN 7-2100 (New York City); RA 6-5500

(Chicago); RE 7-6530 (Washington, D. C.)

Services: stock footage; jet, piston, historical, in-flight, airport scenes; catalog available.

TITLE SPECIALISTS



FILM EFFECTS OF HOLLYWOOD

1153 N. Highland Ave., Hollywood 35, Cal.

(see complete listing under Effects/Opticals)

HOT PRESS COMPANY

2 W. 46th St., New York, N.Y. 10036

Phone: Circle 5-6350 AC: 212

Bud Wyckoff

Services: color typography for film titles, slides, filmstrips, flip cards, comps, short runs.



KNIGHT STUDIO

159 E. Chicago Ave., Chicago, Ill. 60611

Phone: SU 7-5069 AC: 312

Date of Organization: 1942

Ivond H. Krohn, *Owner, Manager*

Arthur F. Krohn, *Sales Manager*

Services: hot stamping of motion picture, slide-film and slide titles in b&w and color. Production of presentations and typographic consultation and service.



KNIGHT TITLE SERVICE OF NEW YORK

145 West 45th St., New York, N.Y. 10036

Phone: CO 5-2050 AC: 212

Year of Organization: 1938

Robert B. Knight, *President*

George Mayer, *Vice President & General*

Manager

Services: hot press craftsmen for film titles, presentations, art overlays, comprehensives, and reproduction proofs.

KEITH LaBAR

179 N. Martel Ave., Los Angeles 36, California

Phone: WE 4-1126 AC: 213

Services: printed motion picture titles.



Ray Mercer & Company

4241 Normal Ave., Hollywood, 29, Cal.

(see complete listing under Effects/Opticals)



Pilgrim Film Services, Inc.

2502 50th Avenue, Tuxedo, Hyattsville,

Maryland

(see complete listing under Animation Services)

TITLE-CRAFT

1022 Argyle St., Chicago, Ill. 60640

Phone: RA 8-4821 AC: 312

Rex Soice; Boots Soice, *Co-owners*

Services: Titles for 8mm-16mm film and 2x2 slides.

Production Service Facility

FILM PRODUCTION CENTER

3505 W. Magnolia Blvd., Burbank, Cal. 91505

Phone: TH 5-3709 AC: 213

George R. Wickham, Jr., *Owner*

Services: service center for producers of industrial, commercials, educational films, etc. 16mm dubbing, transferring, recording, air conditioned sound stage, editing rooms, projections rooms, music scoring library, 16/35mm Magnasync recorders, dubbers, Ampex 1/4", 16mm Mauer, Auricon cameras, Fisher booms, Mole-Richardson lighting equipment.

**EXECUTIVE SERVICE CORPORATION****Foreign Language & Cinema Service**

7046 Hollywood Blvd., Los Angeles 28, Calif.

Phone: HO 7-5128/9 AC: 213

Cable: AMATEAU

Albert J. Amateau, *President*Paul Harris, *Vice President*Alex B. Taranto, *Vice President*Bekita Amateau, *Treasurer*Sandra Leonecavallo, *Secretary*

Services: translations into or from any foreign language; proofreading and correction of printed galleys; cinema: translation and adaptation of script or story to fit narration or lip synchronization of films; narrators, voices, directors, editors in any language; facilities for recording, transfer, editing, developing and printing black & white or color in conventional or animated 8mm, 16mm or 35mm foreign language film versions; consultation on foreign markets, language film and distribution problems for business or industrial films.

VIDEOTAPE SERVICE**ACME FILM LABORATORIES, INC.**

1161 N. Highland Ave., Hollywood, Calif.

90035

Phone: HO 7-7471 AC: 213

Videotape Services: 35 and 16mm tape transfer to film, video tape to tape, film to tape, editing, viewing.

(See complete listing under film laboratories)

INTERNATIONAL PRODUCTIONS, INC.

9229 Sunset Blvd., Los Angeles, Calif. 90069

Phone: 272-8292 AC: 213

Robert Brandt, *President*Richard M. Rosenbloom, *Vice President*

Services: tape to film transfers.

TELE VIEW RECORDING SERVICES, INC.

6325 Santa Monica Blvd., Hollywood 38, Cal.

Phone: HO 6-5254 AC: 213

Gil Scott, *Vice President & Secretary*Bradley Kemp, *Vice President-General Manager*

Services: tape duplications; video tape to video tape; video tape to film.

VHF, INC.

300 East 46th St., New York, N.Y.

Phone: MU 6-0065 AC: 212

VIDEO TAPE UNLIMITED, INC.

341 Madison Ave., New York, N.Y. 10017

Phone: MU 6-8066 AC: 212

Year of Organization: 1960

Henry Alexander, *President, Exec. Producer*Al Wallace, *Vice President, Producer/**Production-Sales*

Services: TV packages & facilities; television mobile video tape cruiser studio or location; program, commercial, pilots; closed circuit, live or videotape pickups. Special effects; genlock; matting; inserts, film and slide chains; editing.

VIDEOTAPE PRODUCTIONS OF NEW YORK, INC.

Videotape Center, 101 West 67th Street, New York, New York 10023

Phone: TR 3-5800 AC: 212

WTTW RECORDING SERVICES

1761 E. Museum Drive, Chicago, 60637

Phone: 684-3500 AC: 312

Services: video tape to 16mm SOF film and

**ASSOCIATION FILMS, INC.****Headquarters Office:**

347 Madison Ave., New York, N.Y. 10017

Phone: MUrray 1111 5-2242 AC: 212

Robert D. Mitchell, *President*J. R. Ringham, *Vice-Chairman, Treasurer*Robert M. Finehout, *Vice President, Corporate Advertising & Public Relations*Robert W. Bucher, *Vice President, Sales*A. L. Fredrick, *Vice President, Mid-Western Representative*Reg. Evans, *Vice President, Sales*John Barwick, *Manager Association**Instructional Materials***Eastern Area Exchange**

Broad at Elm, Ridgefield, N. J., Phone: 201

WHitney 3-8200, E. H. Johnson, *Manager***East Central Area Exchange**

Allegheny and Delaware Aves., Oakmont, Pa.

Phone: 412-828-5900, Joseph R. Liebich, *Manager***Central Area Exchange**

561 Hillgrove Ave., La Grange, Ill. Phone:

312-352-3377, M. G. Weiland, *Manager*; RobertImlach, *Operations Manager***Southern Area Exchange**

1621 Dragon St., Dallas 7, Texas. Phone: 214

Riverside 8-8759, Carl L. Stahl, *Manager***Western Area Exchange**

25355 Cypress Ave., Hayward, Calif. Phone:

415-783-0100, Winston O. Siler, *Manager***Canada**

Association-Industrial Films, 135 Peter Street,

Toronto, Ontario. Mrs. Jean Lewis, *Vice-President*and *General Manager*; James Bach, *Sales Man-**ager*.**THE JAM HANDY ORGANIZATION, INC.****Headquarters Office:**

2521 E. Grand Blvd., Detroit, Mich. 48211

Phone: TRinity 5-2450 AC: 313

Charles W. Renfrew, *Vice President*Betty Watters, *in charge, Distribution Services***IDEAL PICTURES, INCORPORATED****HEADQUARTERS OFFICE:**

1010 Church St., Evanston, Illinois 60201

Phone: 273-4565 AC: 312

Paul R. Foght, *President*Jack C. Walts, *Vice President*W. J. Kirkpatrick, Jr., *Treasurer*W. J. Dauler, *Secretary*Nelson S. White, *Director*

BRANCH EXCHANGES: 530 N. 18th St. Birming-

ham, Ala. 35203, Phone: 323-5268 AC: 205, Mrs.

Louise Hoffman; 1540 Alcatraz Ave., Berkeley,

Calif. 94703, Phone: OLYmpic 4-3006 AC: 415,

Eddie Nakagama; 6514 Selma Ave., Hollywood,

Calif. 90028, Phone: HOllowood 3-0357 AC:

213, William E. Kenney; 1011 E. Colfax, Den-

ver, Colo. 80218, Phones: TABor 5-5525 KE

4-4533, Hal F. Stewart, Kay Stewart; 55 N. E.

13th St., Miami, Fla. 33132, Phone: FRanklin

4-8173, AC: 305, Jack Spire; 133 Nassau,

N. W., Atlanta, Ga. 30303, Phone: 523-2645

AC: 404, Lyle F. White; 1370 S. Beretania

St., Honolulu, Hawaii 96814, Phone: 6-5536,

Oram H. Trauser, Jr.; 417 N. State St., Chi-

cago, Ill. 60610, Phone: 321-9693 AC: 312,

Robert Craig; 108 S. Pennsylvania St., Indian-

apolis, Ind. 46204, Phone: ME 2-6383, Mrs.

Marty Markey; 616 S. 5th St., Louisville, Ky.

40202, Phone: JUMper 3-3859 AC: 502, Wright

C. Hadden; 102 W. 25th St., Baltimore, Md.

IDEAL PICTURES, INCORPORATED:

21218, Phone: TUXedo 9-9963 AC: 301, Nelson C. White; 42 Melrose St., Boston, Mass. 02116, Phone: HANcock 6-1133 AC: 617, Edw. Kondazian; 15924 Grand River Ave., Detroit, Mich. 48227, Phone: VE 8-5850 AC: 313, Leo Leddy; 3400 Nicollet Ave., Minneapolis, Minn. 55408, Phone: TAYlor 7-2966 AC: 612, Joe Komarek; 1822 Main St., Kansas City, Mo. 64108, Phone: HARRison 1-2481 AC: 816, Charles Brokenicky; 1907 S. Kingshighway, St. Louis, Mo. 63110, Phone: PR 1-7160 AC: 314, William C. Raymer; 1558 Main St., Buffalo, N. Y. 14209, Phone: TT 3-3782, AC: 716, William Kirkpatrick, Jr.; 321 W. 44th St., New York, N. Y. 10036, Phone: CI 6-0560 AC: 212, Walter J. Dauler; 2110 Payne Ave., Cleveland, Ohio 44114, Phone: MAIN 1-9173 AC: 216, Mike Blaettmar; 1611 S. Boston St., Tulsa, Okla. 74119, Phone: LU 4-2128 AC: 918, Bill Blair 1201 S. W. Morrison St., Portland, Ore. 97205, Phone: CAPitol 7-6497 AC: 503, John T. Moore; 41 N. 113th St., Philadelphia, Pa. 19107, Phone: WALnut 3-0650 AC: 215, Ray W. Oakes; 220 Grant St., Pittsburgh, Pa. 15219, Phone: 471-0145 AC: 412, Mervin C. Reynolds; 18 S. 3rd St., Memphis, Tenn. 38103, Phone: JACKson 7-4313 AC: 901, Stanley Nolan; 2134 S. Harwood St., Dallas, Tex. 75215, Phone: HAMilton S-0109 AC: 214, Bill Blair; 1 E. Main St., Richmond, Va. 23219, Phone: MILton 4-2973 AC: 703, Dan Browning; 4431 W. North Ave., Milwaukee, Wis. 53208, Phone: UPTown 3-0434 AC: 414, Richard Hoelke.

**MODERN TALKING PICTURE SERVICE, INC.****Headquarters Office:**

3 East 54th St., New York, N.Y. 10022

Phone: PLaza 8-2900 AC: 212

Carl Lenz, *President*W. H. MacCallum, *Executive Vice President*Elsie Cox, *Treasurer*Ralph Del Coro, *Vice President**Corporate Advertising & Sales Promotion*Richard M. Honght, *Vice President, Sales*W. M. Oard, *Vice President, Operations*F. M. Kincheloe, *Promotion Manager***NATIONAL SALES OFFICES****NEW YORK SALES**

3 East 54th St., New York, N.Y. 10022

Phone: PLaza 8-2900 AC: 212

R. H. Rogers, *Vice President*

J. B. Witker

PITTSBURGH SALES

910 Penn Avenue, Pittsburgh 22, Penna.

Phone: GRant 1-9118 A C 412

D. P. Konny, *in Charge***CENTRAL DIVISION SALES**

Prudential Plaza, Chicago, Ill. 60601

Phone: DELaware 7-3252 A C 312

Dan Kater, *in Charge*

Jack Lusk, Jim Davis

WESTERN DIVISION SALES

16 Spear St., San Francisco 5, California

Phone: YUKon 2-9414 A C 415

Robert A. Kelly, *in Charge***SOUTHERN DIVISION SALES**

1629 K Street, N.W., Washington, D.C. 20006

Phone: 296-8466 A C 202

Jack Lalley, *Vice President***TORONTO SALES**

1575 Leslie St., Don Mills, Ontario, Canada

Phone: 444-7347 A C 416

Bruce Thomas, *in Charge*

MODERN TALKING PICTURE SERVICE:

DISTRIBUTION OFFICES

Anchorage, Alaska (511 5th Avenue); Atlanta, Georgia 712 Spring Street, N.W.; Boston, Mass. (235 Stuart Street); Buffalo, N. Y. (122 West Chippewa Street); Cedar Rapids, Iowa (129 Third Avenue, S.W.); Charlotte, N. C. (501 North College Street); Chicago, Ill. (161 East Grand Avenue); Cincinnati, Ohio (9 Garfield Place); Cleveland, Ohio (2238 Euclid Avenue); Dallas, Texas (1111 Slocum Street); Denver, Colorado (922 Bannock Street); Detroit, Michigan (1754 Woodward Avenue); Harrisburg, Pa. (928 North Third Street); Honolulu, Hawaii (1340 Kapiolani Boulevard); Houston, Texas (4081 Westheimer Road); Indianapolis, Ind. (102 East Vermont Street); Kansas City, Mo. (3715 Broadway); Los Angeles, Calif. (2400 West 7th Street); Memphis, Tenn. (214 South Cleveland Street); Milwaukee, Wis. (1696 North Astor Street); Minneapolis, Minn. (1114 Nicollet Avenue); New Orleans, La. (715 Girod Street); New York, N. Y. (Concourse Shop #7, 10 Rockefeller Plaza); (315 Springfield Avenue, Summit, N. J.); Omaha, Nebraska (1410 Howard Street); Philadelphia, Pa. (1234 Spruce St.); Pittsburgh, Pa. (910 Penn Avenue); St. Louis, Mo. (621 North Skinker Boulevard); San Francisco, Calif. (16 Spear Street); Seattle, Wash. (2100 North 45th Street); Washington, D. C. (927 19th St., N.W.); Canada — Don Mills (Metro Toronto), Ontario (1875 Leslie Street) •

NEWPORT FILMS, INC.

630 Ninth Ave., New York, N. Y. 10036

Phone: JU 2-1150 AC: 212

Seymour Berkowitz, *President*
Selma Fier, *Vice President*
Barry Berkowitz, *Sales Manager*
Ken McIlwaine, *Film Editor*

Services: Exclusive distributor of sponsored film for theatrical use.

ROTHACKER, INC.

Headquarters Office:

Time & Life Building, Rockefeller Center
New York, New York 10020

Phone: Circle 5-6878 A C 212

Douglas D. Rothacker, Jr., *President*
W. Stanfield Cooper, *Vice-President*
Edward F. Psotta, *Vice-President*
Mayme R. Dawson, *Secretary-Treasurer*



STERLING MOVIES U.S.A., INC.

Executive Office:

375 Park Avenue, New York, N.Y. 10022

Phone: JUdson 6-1717 AC: 212

Charles F. Dolan, *President*
Sophie C. Hohoe, *Senior Vice President*
G. Roger Cahane, *Executive Vice President*
Morton J. Fink, *Vice President, Director of Sales*

Gordon J. Hempel, *Director, Research and Development*

Vincent J. Capozzi, *Director of Operations*

Herbert T. Green, *Manager, Closed Circuit*

Television Department

Edward Atwood, *Manager, Newsfilm Department (News-Screen)*

NATIONAL SALES OFFICES

AT NEW YORK

375 Park Avenue 10022

Phone: JUdson 6-1717 AC: 212

Morton J. Fink, Sophie C. Hohoe, Ray W. Salo

AT WASHINGTON, D. C.

1750 Pennsylvania Avenue, N. W., 10006

Phone: 298-5980 AC: 202

Frank J. Hlavicek, *Regional Sales Manager*

STERLING MOVIES U. S. A.

AT CHICAGO, ILLINOIS

200 South Michigan Avenue 60604

Phone: 939-6056 AC: 312

William J. Troy, *Regional Sales Manager*
Frank Naphin

AT LOS ANGELES, CALIFORNIA

6290 Sunset Boulevard 90028

Phone: HOllywood 7-3739 AC: 213

Ralph Rafik, *Regional Sales Manager*

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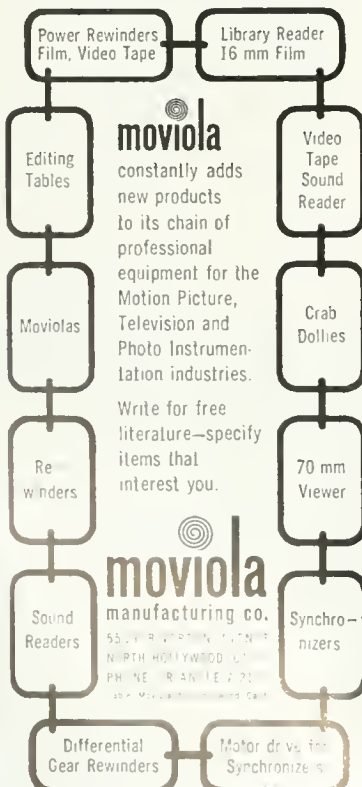
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SERVICES: 35mm developing, printing, editing, titling; 16mm printing, titles; screening room, double head.

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Jacques Hawadier, *Co-Director*

Rene Faidherbe, *Technical Director*

Guy Seitz, *Color Director*

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SERVICES: 35mm: black & white and color; *generiques*; special effects, trick work, mattes; titling, all languages, chemical and optical; theatre 70mm: negative processing; workprints and 35mm optical reduction; film treatment, 6 track magnetic re-recording and 4 track (35mm); trick work; *generiques*, 8mm/16mm Services at Tirage 16mm, 69, Ave. Pasteur, Montrenil (Seine). Phone: AV'Ron 35-50.

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Jean Vernay, *Technical Director*

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Photo shows a portion of the circulation system installed by Treise on Wilding Project.

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Nils Stromqvist, Vice Manager

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WEST GERMANY

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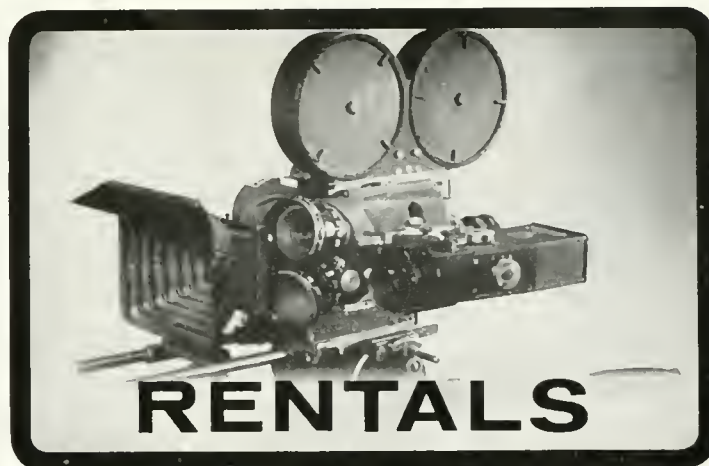
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PROJECTING A WINNER:

(CONTINUED FROM THE PRECEDING PAGE 30)

campaign. The significance of these 75,000 viewers, who were contacted personally, right in their own neighborhoods, is even more startling when compared with the actual voting statistics. The total number of votes cast for both candidates for Congress was 186,105, which means that the film was seen by some 40% of the voting age population, many of whom could not possibly have been contacted in any other manner.

Campaigned for 40 Days and 40 Nights!

"You might say that since we knew the mountain would never come to Mohammed, we took Mohammed to the mountain," said Mr. Moskowitz. "In fact," he continued, "The whole campaign was rather biblical. We were out with the film for forty days and forty nights, and everybody said it would take a miracle to win!"

The second major problem was the structure of the film. Attracting the audience, that is, "reaching the market", would be a hollow



Congressman Dow (ctr) was candidate Dow when he discussed script problem with writer Stanford Sobel (left); director Sidney Milstein.

achievement unless the film presented arguments convincing enough for Republicans and Independents to split their ballots in favor of Mr. Dow.

30-Second Look Delivered the Message

To begin with, it was obvious that few busy shoppers would stand still for the entire seven minutes, so the film had to be structured in such a way that the viewer would get the message even if he saw as little as thirty seconds of the film. Furthermore there was no way to predict at which point a passer-by might happen to stop to watch or listen. Therefore the film was broken down in three major sequences, one devoted to Mr. Dow's position



Screen at rear of campaign sound truck showed seven-minute motion picture, "Meet John Dow," which was projected from inside the wagon.

on the issues, one devoted to the personality of the candidate, and one devoted to Mr. Dow's special qualifications to cope with the special problems of the four counties.

Since there was no "introductory" sequence, the main title, "Meet John Dow" was buried in the picture, and since there was no end title, the final scene in the film was a repeat of the opening scene. The three sequences were then developed in the following manner for the reasons indicated:

Political Unknown vs. a Famed Figure

Mr. Dow was almost totally unknown outside of his immediate neighborhood, whereas Mrs. St. George was a nationally famous figure, parliamentarian of the Republican National Convention, and ranking Republican member of many major committees. So in one section of the film Mr. Dow introduces himself and his family and explains the philosophical motivations underlying his positions on the various issues.

The tone of the film was set by the title: *Meet John Dow*, and no attempt was made to glamorize his appearance, his patterns of speech, his normal gestures, or his "acting" ability.

Dow Was Perfectly Cast for the Role

As Sidney Milstein, director of the picture, pointed out: "Mr. Dow was perfect as he is. The crew kept remarking what good casting he was as a Congressman. It was not the director's job to project a false or artificial image, but simply to overcome John's nervousness (CONTINUED ON THE FOLLOWING PAGE 113)

...see for yourself!

INDY: Everybody seems to go to Indianapolis and grind away at the action with conventional 16mm. Of late, the really neat shots are ending up on a 16mm reel produced annually by Sportlite "500" Films of Chicago.

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WRS, Pittsburgh Lab, Installs B & H Color Additive Printer

☆ Purchase and installation of a new Bell & Howell Model C color additive printer has opened a new avenue of client service for the WRS Motion Picture Laboratory, Pittsburgh, Pa. It is only one of 12 film centers in the U. S. with this equipment. According to WRS general manager F. Jack Napor:

"The Model C incorporates the finest optics engineering into a continuous film printer; enables us to offer our local and national clients added refinements in color printing." Among the features: use of up to six different fading lengths (16-24-32-48-64-96) within the same A&B rolls; the Model C "zero cuts"; it provides 50 light values in finer gradations in comparison to generally used 21 light values. It also provides scene-to-scene color correction, in scenes as short as five seconds.

WRS printing capacity is expanded with a capability of 1,900 foot rolls as compared to 1,200 feet. The Model C also eliminates notching. All timing, color correction and effects changes are accomplished by metallic cue daps or timing strips rather than edge notching.

MusiCues Now Exclusive U. S. Source for Chappell Library

MusiCues, Inc., 117 West 46th St., New York, has been appointed sole United States distributor of the Chappell Background Music Library. It succeeds Ben Selvin Enterprises in this capacity, and will serve all of Latin America, as well, in the issuance of licenses and distribution of Chappell records.

The firm has also announced an expansion in the staff of music selectors and editors to serve film and TV producers, as well as educational institutions.

MusiCues' sales staff is directed by Edmund Mitchell, and Mr. Selvin remains chief consultant.

Inter-American Films Announce a New Studio in Puerto Rico

☆ A new motion picture company which will produce and distribute film commercials and documentaries for travel and industry has been organized in San Juan, Puerto Rico. Inter-American Films, Inc., has been set up by producer-director Frank Marrero.

Studios are located at 646 Fernandez Juncos Ave., Miramar, P. R. Marrero was formerly with Delta Films of San Juan.

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The Jam Handy Organization, 1775 Broadway, New York 19.

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Visual Sciences, 599BS Suffern.

United World Films, Inc., 221 Park Avenue South, N.Y. 3, SP 7-6600.

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Audio-Visual Center - Rentals, Sales, Repairs, 27 South 17th Street, Philadelphia 3, Pa. Phone: LOcust 3-6872.

Oscar H. Hirt, Inc., 41 N. 11th St., Philadelphia 7, Walnut 3-0650.

J. P. Lilley & Son, Inc., 928 N. Third St., Harrisburg, CEDar 8-8123.

The Jam Handy Organization, Pittsburgh. Phone: ZEnith 0143.

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United World Films, Inc., 287 Techwood Dr., NW., Atlanta.

• LOUISIANA •

Delta Visual Service, Inc., 715 Girod St., New Orleans 12. Phone: JA 5-9061.

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The Jam Handy Organization, 230 North Michigan Avenue, Chicago 1.

Midwest Visual Equipment Co., 3518 W. Devon Ave., or 27 N. Franklin St., Chicago.

United World Films, Inc., 542 S. Dearborn St., Chicago 5.

• MICHIGAN •

The Jam Handy Organization, 2821 E. Grand Blvd., Detroit Zone 11.

• MISSOURI •

Swank's, Inc., 621 N. Skinker Blvd., St. Louis 30, Mo.

• OHIO •

Academy Film Service, Inc., 2110 Payne Ave., Cleveland 14.

Films Unlimited Productions, 564 Park Avenue, Mansfield.

Fryan Film Service, 2929 Prospect Ave., Cleveland 15.

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The Jam Handy Organization, 305 Taft Building, 1680 N. Vine St., Hollywood 28.

Photo & Sound Company, 5515 Sunset Blvd., Hollywood 28.

Ralke Co., Inc. A-V Center, 849 North Highland Ave., LA 38. HO 4-1147.

S. O. S. Photo-Cine Optics, Inc., 6331 Hollywood Blvd., Hollywood 28.

Spindler & Sauppe, 2201 Beverly Blvd., Los Angeles 57. Phone: DUmkirk 9-1288

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Moore's Audio-Visual Center, 1201 S. W. Morrison, Portland 5, Oregon.

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☆ Photographic Specialties has announced the availability of professional, custom-printed leader for the producer and laboratory. This 16mm leader comes in 2,000-foot rolls, with imprints matching customers' normal leader-lengths and the printing spaced at 2, 3, 4, 5, or 6-foot intervals.

The imprint itself can be either type-set or photographed from artwork. Maximum imprint length is 10 inches. Information may include such information as name and address of producer or laboratory, "Head", "Tail", "Print No." and similar useful designations. Ink colors offered are red, blue, green or black. Stock used is standard quality lightstruck. Subject to some variation for quantity, price is about \$13.50 per thousand feet.

Further details are available from Photographic Specialties, 5170 Hollywood Blvd., Hollywood, Calif. 90027.

* * *

Color Film Corp. in Larger Quarters at Mamaronock, N. Y.

Color Film Corporation, Mamaronock, N.Y., has moved to larger, more modern quarters at 500 Halstead Ave., one block from its present location. The move will be completed within the next four weeks, and has been planned to maintain production without interruption.

Established in 1950, Color Film has been a pioneer in the printing and processing of Eastman Color Negative solely for filmstrip use. The firm still specializes in this field although it has diversified to include quantity slide reproduction and the daily printing and processing of Kodak 6008 Internegative.

The 10-year old building, which has been purchased by Color Film from the American Avitron Corp., provides 6,000 square feet of space that is "ideally suited to our needs," according to President Richard N. Jayson. The fully air-conditioned lab and offices are on one level and room for further expansion has been provided for on the property.

* * *

Playboy Opens Talent Agency

Playboy Enterprises has entered the modeling and talent service field with a new affiliate, Playboy Models. Norman Schucart is directing the new agency from quarters located at 165 E. Chicago Ave., in that midwest metropolitan center.

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PROJECTING A WINNER:

(CONTINUED FROM THE PRECEDING PAGE 110)

before the camera so as to present the truest possible picture of the man as he really is."

Since the total district comprises so many diverse areas, Mr. Dow's position on the issues was established by a series of brief interviews with commuters, dairy farmers, factory workers, businessmen, and suburban mothers. Each viewer thus found some area of identification, some person had a concern something like his own.

The third sequence used a professional narrator, who told of Mr. Dow's qualifications for the position.

The Candidate Was a Rugged Competitor

No campaign is ever won by a single device such as a film. Mr. Dow had many things going for him, all of which are essential to winning a campaign. He himself is an indefatigable worker and conducted a hard-hitting, full-time campaign, traveling thousands of miles, shaking thousands of hands, making hundreds of speeches.

He also inspired a crew of some 50 volunteer workers who did everything from licking stamps and folding papers to operating the projector outdoors on cold October nights. He was, of course, aided enormously by the 113J landslide, but so were the unsuccessful Democratic candidates in the district who were not elected on November 3rd. Mr. Dow, for example, even received more votes in the 27th District than Senator-elect Robert F. Kennedy, who ran behind both John Dow and Senator Keating in the District, although Robert Kennedy was of course elected in New York State at large.

Largest Plurality Where Film Was Used

One final statistic has some significance for film people. Since Mr. Dow was given no chance of being elected by the political experts, it was extremely difficult to raise campaign funds. The original plan was to equip via station wagons with projection units, and this proved impossible because of a shortage of money. As a result, it was possible to borrow only one wagon, which was itself a contribution.

This one projection unit was concentrated in the smallest and most populous of the four counties in the Congressional District, Rockland County, which is also the smallest county in New York State. And it was in this one county that John G. Dow rolled up a plurality of 10,608 votes. His winning margin in the district as a whole was 6,003 votes.

It isn't difficult to understand why Congressman-elect John G. Dow of New York's Twenty-seventh Congressional District is a firm believer in the effectiveness of motion pictures.

"Time Machine" That Stretches Sound a Helpful New Tool in Film Production

A machine that squeezes and stretches sound and time like an elastic band was demonstrated in New York last month. For use in film where it is sometimes necessary to hurry up or slow down sound to make it fit the picture, a "Time Machine" has been in-

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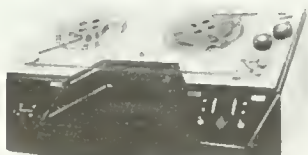
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troduced by filmmakers' Leacock & Pennebaker New York, as a service of their sound studio.

The invention of a German engineer, Dr. Anton Springer, the time machine is able at the turn of a knob to make an orchestra play faster or slower without changing its pitch. For a distraught film maker who for various reasons has a sound track that doesn't fit his picture (that is out of syne), here is a way that the track can be squeezed together or stretched out without changing the pitch or quality of the sound.

Affects Pitch Without Changing the Tempo

The machine is also conversely able to increase or decrease the pitch of sound without in any way affecting its tempo. Thus, an orchestra which was playing in C might obligingly be changed to B flat or C above C simply by turning a knob.

Richard Leacock and D. A. Pennebaker, who are well known pioneers in the field of candid documentary motion pictures, see this development as a breakthrough for cinema verite film makers.

Can Put Any Kind of Track into "Sync"

Pennebaker notes: "Wherever small light cameras and recorders are used there is always the spector of the tracks not being in 'sync' with the picture, particularly with wind-up camera, or cameras without professional synchronous motors. Now we can take any track, it doesn't matter whether it's music or a half-hour speech shot with Brownies, and make it come out in perfect syne, and keep everything the same pitch. . . that is, the music or the voice will not be in anyway changed."

It is also possible, says Dr. Springer, to double the speed of radio announcers or newscasters and get up to 30 per cent more information in the same time segment with little apparent increase in speed of delivery. You might even get a one-minute commercial in 30 seconds.

Used to Save \$100,000 Television Film

"We're mainly interested in its film use," said Richard Leacock. "We've just saved a hundred thousand dollar television film by resolving (that's what the new process is called) nearly 30,000 feet of sound track. The cameras were all running slow for some reason, and if the track had simply been recorded slower to match the picture all of the voices would have sounded like chipmunks when it was played back at normal projector speed. Like a 33 rpm record played at 78 rpm. At any rate by using the Time Machine we were able to make everything come out as though nothing had gone wrong with the film."

VIDEO

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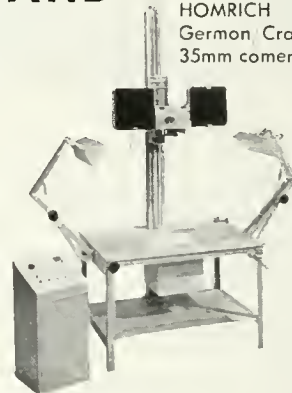
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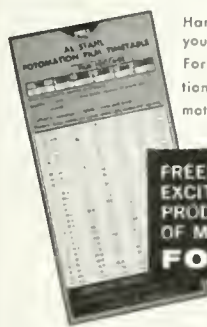
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FESTIVAL REPORT FROM LONDON

(CONTINUED FROM THE PRECEDING PAGE 39)

auw, Technical Film Centre, The Hague, Neth-
erlands, who spoke eloquently on a subject with
which they have had long experience.

As one of the American visitors to the Festi-
val reported to BUSINESS SCREEN: "the social
affairs arranged by the Festival Committee
were elegant—thoroughly enjoyed all of them."
This comment from U. S. producer Avalon
Daggett amply covers the reception held at the
historic Drapers' Hall on Monday evening,
November 2nd (sponsored by the Federation
of British Industries and the British Employers'
Confederation whose president, J. M. Laing,
Esq. was joined by Mrs. Laing in welcoming
delegates). The British Government outdid it-
self in another reception for the delegates at the
Banqueting Hall in Whitehall. The final social
event of the week was, of course, the superbly-
organized Festival banquet and ball.

Other American notables at London that
week included Henry Strauss, President of
Henry Strauss & Co., of New York, who scored
prize honors at last year's festival in Madrid.
The Strauss' film, *Man the Manager*, was out-
voted by the Swedish winner in its relevant
category (F). But festival delegates failed to
share the jurors' enthusiasm in this single case.

Carl Lenz, President of Modern Talking Pic-
ture Service, Inc., New York, was another
delegate from the U. S. who reacted with
enthusiasm to the program in London. He re-
ported to BUSINESS SCREEN:

"The Festival was organized by the British
Industrial Film Association. Let me emphasize
the word "organized" as this was done to near
perfection. One fact kept re-establishing itself
in my mind through the five-day program: an
industrial film festival is really a big, big event
and is recognized as such in Europe. And not
only by people in the film business . . . but by
businessmen in general. Some of the top-
drawer names in British industry and financial
circles were in daily attendance.

"The Committee's preparation for this Fes-
tival was most extensive. Imagine a program
and handbook of 215 pages, with everything
printed in three languages . . . English, French
and German. Before the Festival got underway,
there were reams of publicity used by news-
papers and magazines in England and on the
Continent, including a most comprehensive
supplement in the LONDON TIMES of eight full
pages on, 'Industrial Communications Today.'"

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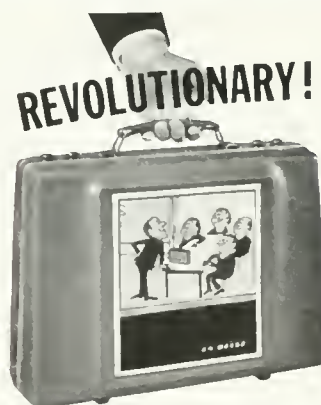
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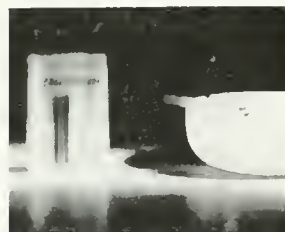
Niles' Swing Sweep Lens a New Development for Films

A new Swing Sweep Focus Lens which can "sweep" its focus along any given plane without camera movement and draw the viewer's attention to two or more side-by-side objects has been developed by the Fred A. Niles Communications Centers, Inc.

The new lens has been refined for use in all types of production. It was developed under the direction of Niles' vice-president Lionel Grover (in Hollywood), working



Swing sweep lens has "sharp" focus on the cigarette pack —



then picks up the burning cigarette on the edge of the tray.

jointly with a staff member of the California Institute of Technology.

"With the Swing Sweep lens," Grover explains, "we can do a 20-second spot, for example, sweeping the focus from subject to subject, with one setup and a static camera. The sweep of focus provides the movement on the screen as it literally captures the viewer's attention."

"Under the control of the cameraman, the focus can be swept from side-to-side, up and down or diagonally. The lens can focus on one object in a given area, while diffusing others along the same horizontal plane. The focus can then be moved to another object on that same plane, while the first object becomes diffused, and so on."

The lens fits all Arriflex cameras so that crews can shoot in either 35mm or 16mm at a moment's notice. A film has been completed which shows the various effects achieved with the special lens and is being shown to ad agencies in New York and Hollywood.

A review of the lens will be featured in the next issue.



Reference Shelf



Useful Free Literature Available on Your Letterhead Request

General Films' "Rewind" is "Must" for the Film Sponsor

If you're not already on the list, ask to receive **REWIND**, the newsletter of General Film Laboratories, Inc. This excellent letter recently featured a color-charted "Motion Picture Business Report" showing the increase in business and educational film use as well as theater attendance charts and a chart of the number of U. S. theaters in operation. Free on letterhead request to film users from General Film Laboratories, 1546 North Argyle, Hollywood, California 90028. Mention this **BUSINESS SCREEN** item.

Guidance on PR Films for TV in Modern TV's "Cue Sheet"

Business film users, especially those interested in public service activity in television and station program directors, are talking about **CUE SHEET**, published by Modern TV, a division of Modern Talking Picture Service, Inc., 3 East 54th St., New York, N. Y. 10022. If you're concerned with public relations' film developments, it's free on letterhead request from the above source.

"Free Film News" Lists Many Titles Available for Showing

Need good films for plant or community showings? Write for the Adult Edition of **FREE FILM NEWS**, issued by Sterling Movies U.S.A. Available on letterhead request from this national distributor of sponsored motion pictures. Write to 43 W. 61st St., New York City, N. Y. 10023.

"Viewer Participation" Ideas in New Roundtable Monograph

The third in a series of research monographs distributed by Roundtable Films is titled "Obtaining Viewer Participation" and it cites graphic evidence supporting the value of getting people involved during the presentation of training films.

The study was prepared by Dr. William H. Allen, director of cinema research at the University of California. It discusses the types of participation which are most valuable and advises training directors how to achieve the best results.

Previous reports covered "Introducing a Film" and "Conduct-

ing a Film Discussion." Any one or all three may be obtained on letterhead request; specify Research Report BS, Roundtable Films, Inc., 275 S. Beverly Drive, Beverly Hills, Calif. 90212.

Association Films Lists Over 1,700 Titles in New Catalog

A 72-page catalog of more than 1,700 free-loan and rental films, available to clubs, churches, industries and other community organizations, has been issued by Association Films, Inc. The catalog, largest in the company's 53 years, offers motion pictures on travel, sports, current events, entertainment, safety, religion, history, and many other subjects.

Sponsored films, which comprise half the company's catalog, have been shown more than a million times in communities across the country during the past 12 months.

Association Instructional Materials, sales and rental division of Association Films, lists several hundred films available for one-day or weekly use, outright purchase and long-term lease.

Copies of **Free Loan Films, Sales and Rental Subjects** may be obtained by writing the Catalog Department, Association Films, Inc., 347 Madison Ave., New York 10017.

"Free Film News" Contains Many Titles for Free Loan

If you're using (or should use) motion pictures within your company or association for management development, supervisory training and employee communications, write for the latest issue of "BNA Films" which describes in detail ten sound films available from this source. Available on letterhead request from the Bureau of National Affairs, Inc., 1231 24th St., Washington, D.C. 20037. Mention **BUSINESS SCREEN**.

Properties of Magnetic Tape Described in Reeves' Booklet

Users of magnetic tape should write for a new six-page brochure, RS-64-18, which describes the electromagnetic and physical properties of tapes as well as complete specifications for Reeves Mylar and cellulose acetate tapes for sound recording. Free on letter-

head request from Reeves Soundcraft, Great Pasture Road, Danbury, Conn. Specify brochure RS-64-18 when writing. Mention **BUSINESS SCREEN**.

Useful New Lab-TV Brochure for Guidance of Service Buyer

Lab-TV, New York City, known as "the lab for reversal film," has announced a new 12-page brochure which contains prices and services available from this source, including 16mm b&w and color reversal processing, A & B printing, release printing, etc.

The well-printed booklet illustrates and describes equipment in operation and contains a rating chart as well as instructions on how to properly prepare film for the lab. Useful and readily available on letterhead request, free, from Lab-TV, 723 Seventh Avenue, New York, N. Y. 10019. Mention **BUSINESS SCREEN**.

Film Effects' Ideas, Footage Ruler Available from Mercer

Two items are of special interest to business film production personnel. The wide range of special effects services available from Hollywood-based Ray Mercer & Co., are described in a very readable little booklet titled "What We Do on Film" and contents range from "Ideas" to an excellent miniaturized chart of all special effects, visualized and numbered.

Mercer also offers a two-foot aluminum ruler for measuring 16 35mm footage and film effects' measurement. It is useful for advance checking of sound, fits between rewinds. Rule sells for \$4.50. The booklet is free on letterhead request. For either item address: Ray Mercer & Co., 4241 Normal Ave., Hollywood, California 90029.

New Birns & Sawyer Catalog

A new 64-page Rental Catalog (#4) is available on letterhead request from Birns & Sawyer Cine Equipment Co., 6424 Santa Monica, Hollywood, Calif. 90038. It describes many lines of professional motion picture and still photographic equipment available for rental.

Eastern Effects, Inc. Acquires the K & W Film Service Corp.

☆ Maurice Levy and Associates, of Eastern Effects, Inc., a New York optical effects house, has acquired control of K & W Film Service Corp.



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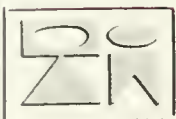
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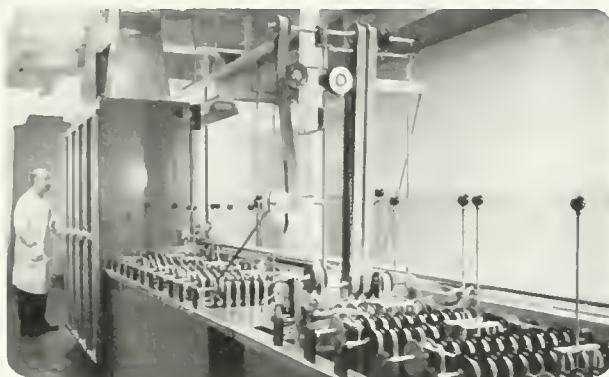
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Niles at the New York World's Fair, 1964-65



Religious film "Parable" called "possibly best film at Fair" by NEWS-WEEK magazine.



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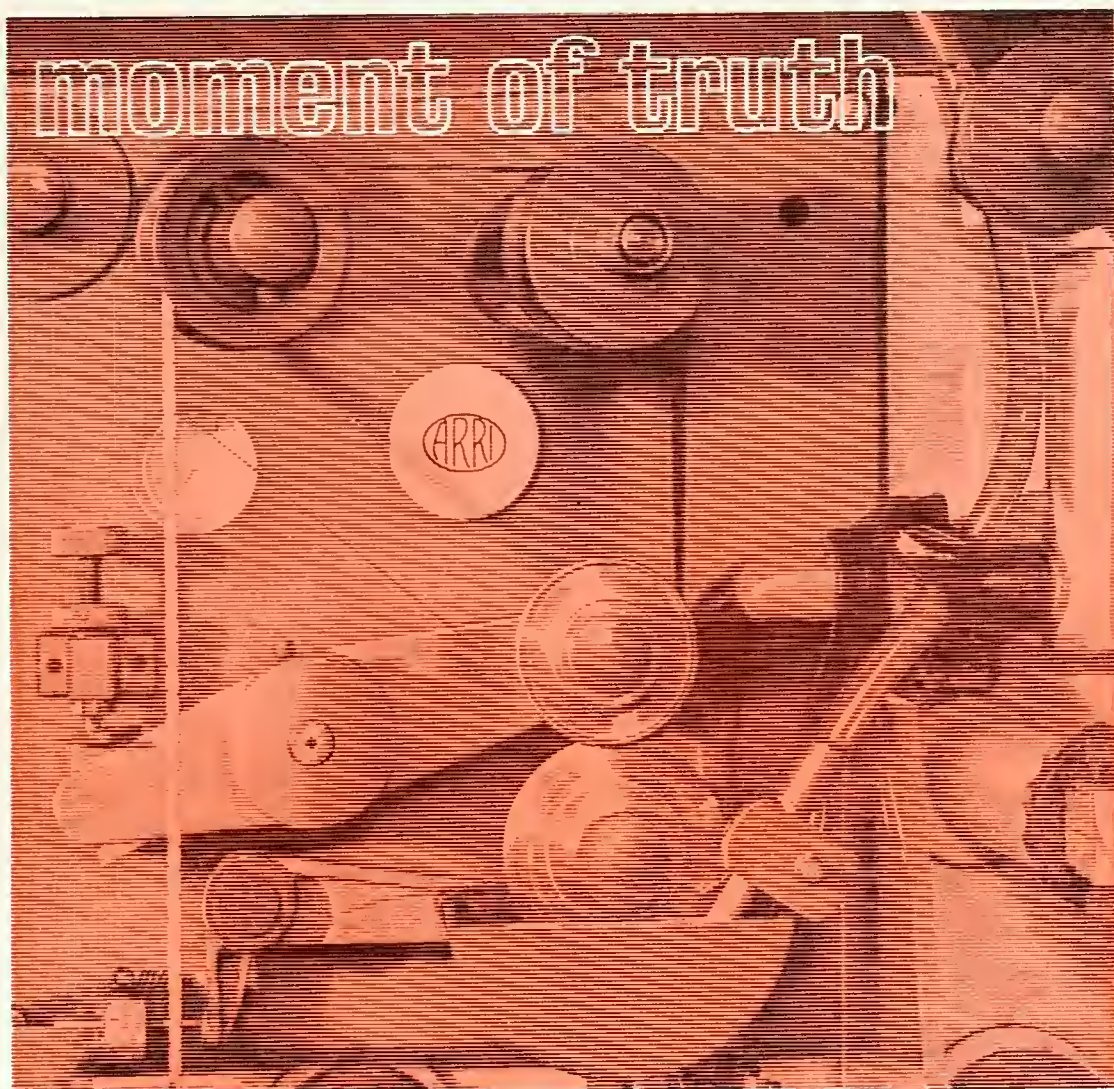


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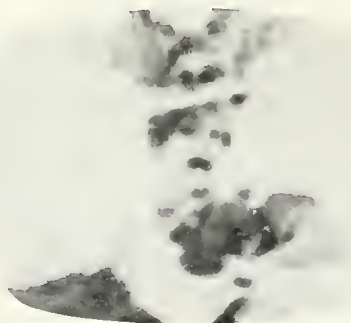
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ANA Study of Business Films to be Released on January 29

☆ A new report on 209 films, including specifications, audiences targeted and audiences reached, distribution methods, and project costs, will be released at a luncheon at the Biltmore Hotel, New York, Wednesday, January 27, by the Association of National Advertisers.

The report, *Advertiser Practices in the Production and Distribution of Business Films*, has been in preparation for the past year by the Audio-Visual Committee of the ANA. It will be summarized at the luncheon by William J. Connelley, Manager of Advertising, Union Carbide Plastics Company. A question-and-answer session will follow his presentation.

Cost of the luncheon and seminar, which will last from 11 AM to 2 PM, is \$12.50, including a copy of the published report. •

* * *

TV Commercials Festival to Close Entry List February 1

☆ The entry deadline for the 1965 American TV Commercials Festival will be February 1st. All U. S. and Canadian commercials that were telecast for the first time during 1964 are eligible for the competition, which is open to advertisers, their agencies, production companies and television stations.

Walter Weir, Chairman of the Executive Committee of West, Weir and Bartel Advertising Agency, heads the 1965 Council of Judges which will meet as seven regional groups to appraise an expected 1300 or more entries according to their product classification.

The awards luncheon is scheduled for Friday, April 9th, in the Grand Ballroom of the Waldorf-Astoria Hotel, New York. An evening screening of the winners will follow two weeks later in the theatre of the Better Living Center at the 1965 New York World's Fair. Regional festivals are planned for Boston, Atlanta, Chicago, Dallas, Los Angeles and Toronto during April and May.

Entry forms are available from the Festival office at 40 West 49th Street, New York. •

* * *

Reeves Industries, Ltd. to Extend Reevesound Services

☆ The formation of a new company, Reeves Industries (Canada) Ltd., will extend into that country

and to export markets abroad, the technical services and manufacturing operations of the Reevesound Company, Inc., wholly-owned subsidiary of U.S.-based Reeves Industries, Inc. Boyce Nemec, president of Reevesound, is also chief executive officer of the new firm, guiding this new program.

From headquarters in Montreal, the Canadian company will specialize in the development of motion picture technical systems, also providing consulting, design, manufacture and operational services for making and presenting communications via the screen media. The concern, according to Nemec, is a "natural evolution of Reevesound's long association with the Canadian film and television industries."

Reevesound has been a major supplier of professional sound recording systems to the Canadian Broadcasting Company, to independent Canadian broadcasters and to Canadian film makers. In the latter connection, Reevesound executives recently recounted the company's New York World's Fair experiences at a National Film Board of Canada-sponsored symposium in Montreal for Canadian groups involved in EXPO '67. Canada's International Exposition scheduled to open in April, 1967. •

* * *

Six Films from Reid H. Ray in 1965 John Deere Day Show

☆ Through the years, one of the outstanding dealer-oriented nationwide film programs has been the well-attended John Deere Day, sponsored by Deere & Company, agricultural implement manufacturer with headquarters at Moline, Illinois.

In January, the 1965 John Deere Day Shows began moving to branch houses of that company. This audio-visual activity is supervised by Glenn Rohrbach, veteran film man at Deere. And for the 28th year, Reid H. Ray Film Industries of St. Paul, Minn. participated in the production of films for this annual program.

This year's program of sales films produced by Ray included such titles as *Time, How Big is a 45-Horsepower Tractor?*, *What's New for 1965*, *Shoulder High by the 4th of July*, *Situation Well in Hand*, and *1010 Country*. These films were released in both 35mm and 16mm Eastmancolor, with prints processed by Moviela and General Film. About 80 prints of each subject were distributed. •



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One good example: "Amandu's Dream House" for Edison Electric Institute.

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 MC CALL'S MAGAZINE **WHETHER** NAT
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 NC. TEXACO THEATER GUILD TIME MAG
 AZINE **THERE IS ONLY** UNION CARBIDE
 VOGUE WESTINGHOUSE ELECTRIC CORP.
 WOMAN'S DAY **ONE ORIGINAL** XEROX

newsreel:

(CONTINUED FROM PAGE FOUR)

Closed-Circuit TV Network at Int'l Home Furnishings Show

☆ A closed-circuit television system, the first to be used as a communication aid in the home furnishings industry, served to speed the flow of market news, messages, and buyer reactions at the International Home Furnishings Market, which opened in Chicago on January 3.

The system, installed in the Merchandise Mart by Sterling Movies U.S.A., was underwritten as a public service by the DuPont Company. Programming was seen on a network of 40 sets positioned in heavy traffic areas such as elevator lobbies, hallway intersections, checkrooms and lounges.

Broadcasts, prepared by Sterling television professionals, spanned the full eight-hour market day. They were based on a combination of live, taped, and filmed material programmed from a special Merchandise Mart studio. Features were programmed on an industry-wide basis.

Programming covered all aspects of the industry including carpets, furniture, decorative fabrics, accessories and lighting. News was presented every hour on the hour, using a teletype hook-up to New York.

In some cases key events at the market were taped as a review for viewers who were not able to attend. Interviews with industry leaders in the fields of retailing, design, and manufacturing brought out the color of industry opinion. Fashion round-ups were presented new every day, compiled by a group of top industry writers. •

* * *

Pinkerton is U. S. Liaison for Int'l Ad Film Festival

☆ Jane Pinkerton Associates, New York City, has been appointed U. S. representative for the International Advertising Film Festival, London-based organization which sponsors the annual worldwide advertising and television film competition.

The announcement was made by Peter Taylor, director general of the Screen Advertising World Association, sponsor of the annual event. The Pinkerton organization will serve both as U. S. headquarters for the 1965 festival and as its public relations counsel. The show will be held in Cannes, France this year. •

Office of Communications Set Up by Lutherans in Illinois

☆ The Illinois Synod of the Lutheran Church in America has established a newly-created "Office of Communications" to serve its School of Theology at Chicago and three divisions which form Lutheran Social Service of Illinois: the Division of Family and Child Care, Division of Care of the Aged and the Division of Pastoral Care.

Announcement of the new office was made by Dr. Robert J. Marshall, president of the Synod.



WARREN D. NELSON heads Lutheran Office of Communications

He has appointed Warren D. Nelson, former member of the production staff at Wilding, Inc., as communications director. For the past two months, Nelson has been setting up the new activity. It became fully operational on January 2nd with the inclusion of Augustana Hospital and the Illinois Synod.

Nelson will be responsible for publicity and promotional materials as well as the development of audio-visual materials. He will also function as the managing editor of the ILLINOIS LUTHERAN, published for the 85,000 members of that denomination within the Illinois Synod. •

* * *

Programmers, SMPTE Elected to Educational Media Council

☆ Two major organizations in the film media field have been elected to the Educational Media Council—the National Society for Programmed Instruction and the Society of Motion Picture and Television Engineers.

These elections bring EMC membership to a total of 14 national nonprofit organizations having a strong common interest in education and specialized interests and skills in the use of communications media in education. •

VISUALSCOPE INCORPORATED

103 PARK AVENUE ■ NEW YORK CITY 17 ■ MU 3-3513

1. Now, gentlemen! Let's get to it
Business is fine, but it's been brought to
my attention that there is a lack of recognition
of Tri Art as the name of Du Art's color lab,
and I propose to do something about it!



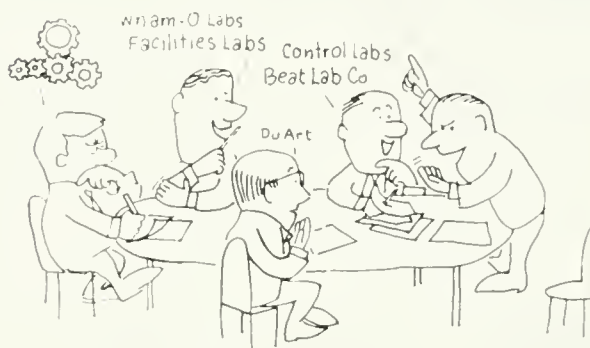
2 I'm going to change the name of Tri Art! It will
confuse the hell out of anybody who tries
to appease us by learning that name tomorrow.
They'll wake up and start screaming Tri Art!...
And we won't be there.



3. Now, I want you to come up with a brand new
name for our color operations that will convey our
new image. It's got to reflect the vitality of our
young management and the soundness of our 40
years of experience. The new name must make
clear that we have made a tremendous investment
in new equipment in the last 10 years.



4. You're not getting the idea! It must have wham-o!
Why with our new editing rooms for our customers
our new fiber optics color printing, our tightened
inspection and absolute quality control, we can
beat anybody for service, quality and facilities!
Let's try some more!



5. I've got it! I just thought of it! Just the name to
say everything! It reeks of speed, our fantastic
equipment, personalized, sensational service,
and dynamic follow-up combined with the knowledge
based on our unsurpassed 40 years of
experience! Brace yourselves... Here it comes!
"Du Art Color Corporation."



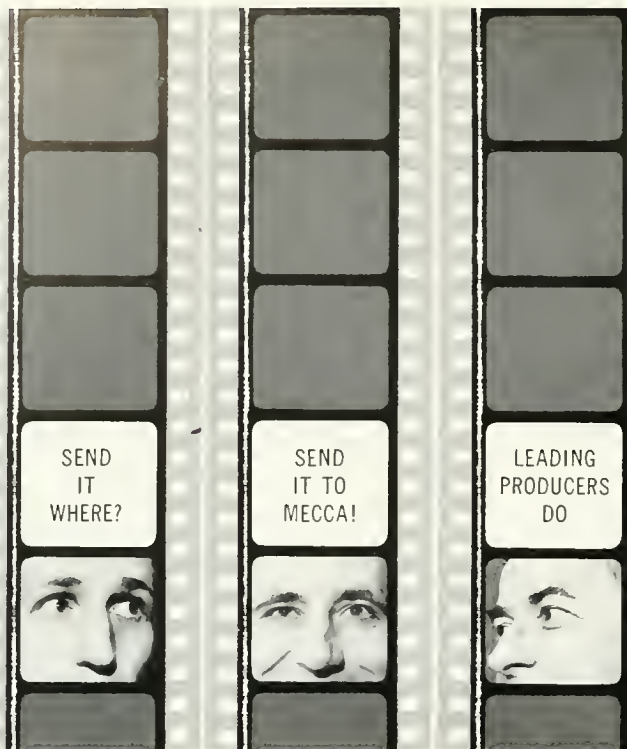
6. How's that for a fresh approach?



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IN CANADA ASSOCIATED SCREEN INDUSTRIES LTD. 1000 NORTH LEE AVE. MONTREAL



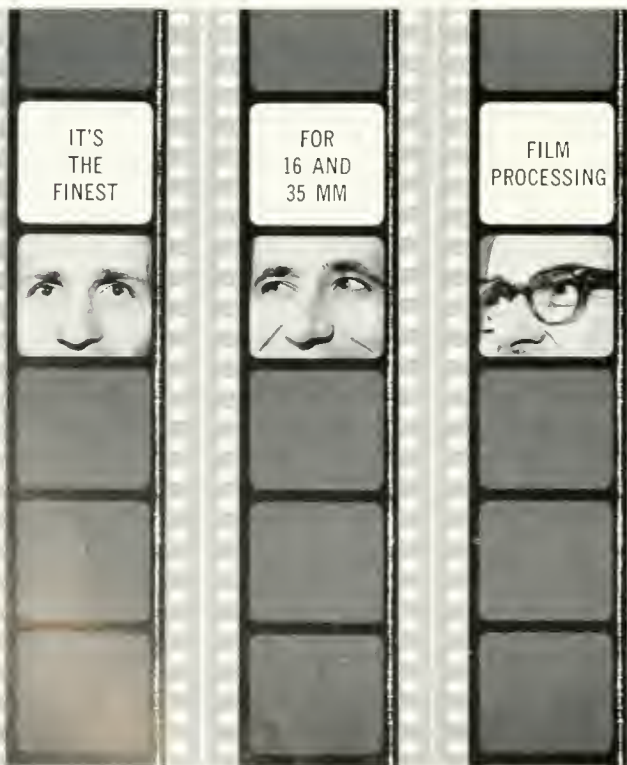
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Films "Primary Sales Tools" for Cahners' Magazine Group

Increasing use of audiovisuals to promote printed media in 1965 is one of the "growth" areas where films have been making noteworthy progress. For the past two years, for example, color motion pictures have been the primary sales tool used to sell national advertising space in the three magazines of the Cahners Publishing Co., Inc.

Watt Pye, director of sales promotion for the Denver division of Cahners, recently told members of



Cahners' exec. Watt Pye

the Colorado chapter of the Association of Industrial Advertisers that he had written and directed these sales-tool films at an average rate of three new films each year. They are produced in Denver under his supervision.

In a similar film-and-slide presentation before the Albany, N. Y. AIA chapter in January, Pye described these films as "uniquely different from other films in impact and amount of information communicated." They have applied in space sales for Cahners' DESIGN NEWS, EDN (Electrical Design News) and ELECTRIC LIGHT & POWER.

Sales promotion chief at Cahners for the past seven years, Pye was previously in the advertising and sales promotion department of General Electric in Ft. Wayne, Ind. and Schenectady, N. Y. He

is a former newsman, a graduate of Notre Dame and a member of both the Advertising Club of Denver and the Colorado Chapter of AIA, to whom he spoke.

* * *

Syracuse Presents a Lecture Series at Newhouse Center

A series of lectures on the cinema as an art form has been given at the Newhouse Communications Center (for instructional communications) at Syracuse University in New York. The first of the Newhouse lecturers on cinema techniques was Mel London, producer for Wilding, Inc., who presented his paper in December.

London's most recent release, *The World Next Door*, pictured sports around the world for its sponsor, the Pepsi-Cola Company. It was filmed on location in 15 lands abroad. He was also executive producer of an award-winning series for Alitalia Airlines.

* * *

"Careers in Engineering" Is Theme of New GE Sound Film

A new program of General Electric Educational Films has now made available to the nation's high schools a 14½-minute 16mm color film titled *Careers in Engineering*, which may be purchased outright.

The new sound film provides background on the engineering profession with emphasis on four major disciplines: mechanical, electrical, chemical and civil engineering. *Careers* also touches on the inter-relationships between the principal facets of engineering and highlights some of the challenges which face tomorrow's engineers.

To aid students in working careers in this field, the film notes the personal qualifications as well as school courses required to prepare for higher education in engineering schools. It is being made available at \$120 per print. Requests for preview or orders may be sent to General Electric Educational Films, 60 Washington Ave., Schenectady, N. Y. 12305.

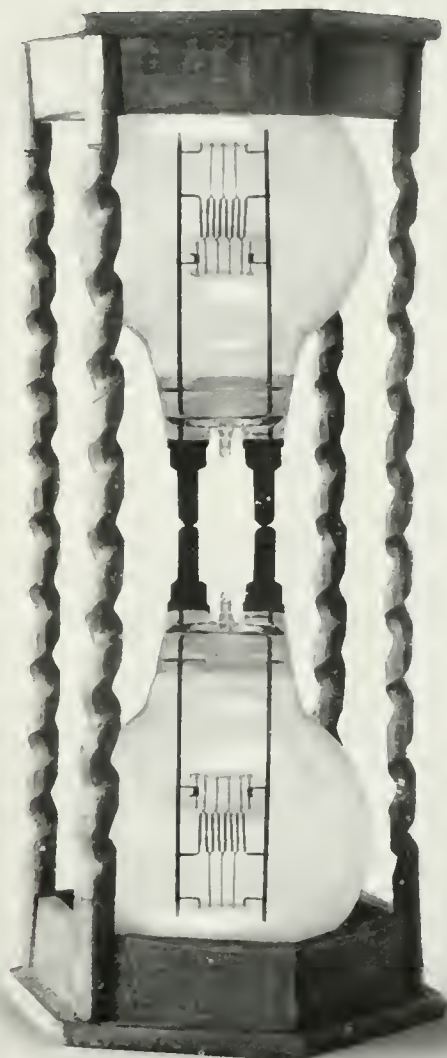


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beyond any
knowledge you've had
available so far!*



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"Closing the Sale" and the five other subjects, in the University of Marketing Course, bring you selling secrets of the nation's top experts. This Audio-Visual Course, with fresh approach and strong retention value, inspires men... assures their application of the techniques it teaches. Each Session provides color filmstrip, two 12-in 33 1/3 rpm records, Meeting Leader's Guide, and Notebooks for your Salesmen.



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HOW TO IMPROVE COMMUNICATION

American Management Association Hosts Three-Day Orientation Seminar on "Effective Business Films"

HOW TO COMMUNICATE with audiences more effectively, more selectively and at lower cost is the announced theme of a comprehensive orientation seminar on "Effective Business Films" which opens on February 1st at the headquarters of the American Management Association in New York City. It concludes on Feb. 3. Co-chairmen of the AMA Seminar are Gordon H. Tubbs, Eastman Kodak Company and John E. Duncan, manager, audio-visual programs, Industrial Sales Division of the General Electric Company. Emphasis will be given to co-ordinating films with other communications' media: advertising, house organs, press releases, etc. There will be an in-depth study of single and multi-purpose films — and of techniques used to make one film serve a variety of purposes.

Role of Audio-Visual Dept.

The place of the audio-visual department within companies and the matter of procurement and production are among other topics to be covered. Finally, the advance program notes, budgeting and cost control and the question of measuring results will be discussed.

Guest speakers include Edward J. Wegman, president, Holland-Wegman Productions, Inc., Buffalo; William J. Connelly, manager of advertising for the Plastics Division, Union Carbide Corp., New York City; Sidney Shulins, staff executive, Association of National Advertisers, Inc., New York City; Willis H. Pratt, film manager, American Telephone & Telegraph Co., New York City; N. Don Maccon, executive consultant, A-V Corp., Houston, Texas; John Flory, advisor on non-theatrical films, Eastman Kodak Co., Rochester, N. Y.; and W. G. Wilson II, Charisma Group, New York City.

Reviewing the ANA Study

A special feature of this seminar will be the presentation of advance information from the newly-completed ANA study, "Advertiser Practices in the Production and Distribution of Business Films" (see page four).

Members of the American Management Association may attend the three-day meeting at a cost of \$150; non-members are charged \$175.00. For registration details write, wire or phone AMA headquarters, 135 W. 50th St., New

York City 10020; phone 556-8171, area code 212.

* * *

Movielab Reports an Increase of 16% in Sales for the Year

Movielab, Inc. (ASE) has reported that its sales volume for the fiscal year ending January 2, 1965 would exceed \$8 million, or approximately 16% more than last year's total sales of \$6,887,000.

Saul Jeffee, president, said that the company had expanded its facilities, adding new high-speed processing equipment in 1964 which will enable the company to handle double its present volume of business in the new year. Movielab's annual sales have grown at an average compound rate of 13% and net income at a rate of 21% during the past six years.

* * *

Communications Satellite's Film Shows Plans for Future

The Communications Satellite Corporation is showing a new short motion picture on the plans of this space-age organization. Matthew Gordon, director of information for Comsat, recently showed the informative reel to members of the New York chapter of the American Marketing Association.

* * *

623,911 Viewers Saw United

Air Lines' Picture at N.Y. Fair

The award-winning United Air Lines' film, *From Here to There*, played to 623,911 viewers who attended 7,889 showings in the company's theater within the Travel and Transportation Building at the New York World's Fair in 1964. United will repeat the color film, which is presented without charge, at the Fair's second run this year.

* * *

"Prospects Before Us" Helps Build Newspapers' Ad Lineage

The 20-minute film, *Prospects Before Us*, is currently showing advertising space buyers the facts on research covering 1,000 daily newspapers in the U. S. and Canada. Sponsored by the Bureau of Advertising of the American Newspaper Publishers Association, the film uses split-image techniques as it updates new findings about the pulling power of daily newspaper advertising pages.

SALESMAN MOTIVATION and SALES TRAINING

THE PARTHENON METHOD

Make him identify
Make him want to — Show him how
Leave him steamed up.



"THE HARDESTY CASE"

Do your salesmen concentrate on a few pet items and neglect the full line? *The Hardesty Case* is a kidding-on-the-square comedy designed to persuade Ford car salesmen that they should — and can — put some sales effort on the light and medium truck lines... and along the way it reviews some key sales-work fundamentals.



"HEAVY GOING"

Do your salesmen tend to sell a "performance" product on a price basis? *Heavy Going* persuades Ford heavy truck salesmen to earn their deals—to dig up all the facts and organize them into a solid proposal that will prove to the customer he'll make a profit if he buys.



"FILE ON HENRY ROYALL"

Did some of your men join the company expecting to make their careers "inside"—and now they're expected to go outside and sell? *The File on Henry Royall* was made to persuade the 800 Bank of America branch managers that selling is necessary today — that they can do it — and here's how.

For loan prints write or phone:

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The joining of these two top-quality processing laboratories begins a new era in convenient, fast motion-picture-film processing for professional producers across the country and throughout the world.

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*Division of De Luxe Laboratories, Inc.



Spliced!

I WAS MOST IMPRESSED with the volume of film-making in Russia and the many aspects which are so different from the industry in North America.

Training Films Also Shot in 35mm

There is a huge captive audience which fills 100,000 theatres, including some 6,000 with wide screens and 50 with 70mm.

There are seven large feature studios and 13 smaller ones (one in each province) in addition to many studios specializing in science or documentary or medical or educational production. All films, even simple training or classroom or TV pictures, are shot in 35mm. There seems to be no 16mm production equipment, although they hope to have a 16mm industry one day. On the other hand, about a fifth of their theatres are 16mm and the studios make their own reduction prints.

I went through the largest studio — Mosfilm — on the outskirts of Moscow. It's huge. Four thousand employees, thirteen stages, its own laboratories. There are 150 editors in fifty editing rooms and their own preview theatre — with 1,000 seats! They turn out 40-50 features annually, about a quarter of the country's output.

Lensfilm Studios in Leningrad has a staff of 2,000, with five stages and an annual output of 15 features, plus some TV work. When I was there they were building another couple of stages to increase their production.

"Showed Me Everything I Wanted to See"

The Russians showed me everything I wanted to see. Nothing was held back. I in-

Journey to Russia

by Graeme Fraser

Vice-President, Crawley Films, Ltd.

Mr. Fraser was recently invited to visit Russia as the guest of the Film Makers Association of the U.S.S.R. and BUSINESS SCREEN asked him to record some of his impressions of the journey.

interviewed directors and actors and engineers, screened several new features, attended a premiere, toured the studios. They are eager to establish more contact with the West and their hospitality, as an official guest of the State, was almost overpowering.

You have to keep reminding yourself that every store, every apartment house, every industry, every theatre and every film studio belongs to the State. This can lead to some interesting situations.

Latest Features Available for TV Use

For instance a TV official (Moscow has four channels—two general, one educational and one experimental) told me they can obtain without fee any theatrical feature from any studio. Thinking of the protracted negotiations between networks and studios here, I said, "Suppose you wanted a new film even before it went into the theatres?" He said, "No problem, we just ask for it." I said, "Wouldn't that cut down the box office?" He said, "So what — the studios and TV stations both belong to the State!"

Another surprise I had was to find how

really competitive are the Russians. They compete in athletics, in world trade, for the opportunity to receive an education as a professional, for a better job, a more interesting assignment. A director or a cameraman can receive a bonus for a quality film, (as judged by the critics, not by the box office) a bonus which is in excess of his basic salary. But there seems to be no bonus for coming in under budget!

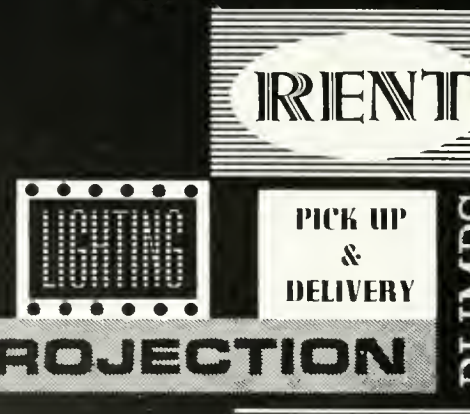
I feel that the feature industry suffers somewhat from lack of contact with the rest of the world. In addition there is the problem of the very round-about and remote connection between the film makers and the box office. In America, producers make the pictures the film bankers think the public will wish to see.

Nevertheless, Mosfilm has turned out features like *Hamlet*, *The Cranes Are Flying*, *Balad of The Soldier*, *Ivan The Terrible*, *The Circus*, *Othello* and *The Clear Sky*.

Documentaries "Vital," Closer to People

Russian documentary pictures are very good indeed. They are vital because they get closer to people in their environment than do many documentary producers here. Here we train a cameraman in mountain climbing or athletics so he can cover such events. There they take a mountain climber or an athlete, put him through an intensive course in cinematography and make him into a specialist cameraman for pictures about mountain climbing or athletics.

I found special studios, with stages and complete facilities, at the huge University of (CONTINUED ON THE FOLLOWING PAGE 14)



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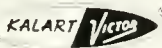


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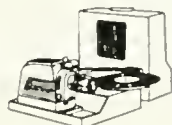
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for silent and sound filmstrip

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for film maintenance, previewing and editing — and NOW the newest, most

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SYSTEM



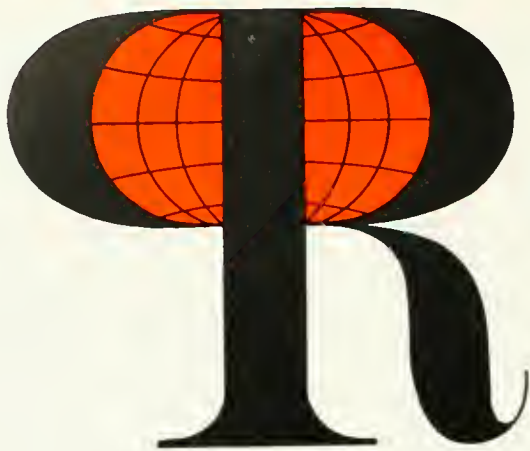
for talking still pictures without records or magnetic tapes.

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The Editors of *BUSINESS SCREEN* Announce the 15th Annual

Production Review

The Standard of Excellence in film/tape production begins with the comprehensive listings of experienced, specializing producers which are featured in this annual Bluebook of the Factual Film Industry. The 15th Annual Production Review presents 1965 Film Award Programs, Audio visuals in the United States Government, and details on every relevant organization and service group within this growing field. Single copy: Two Dollars; it's free with your annual subscription.

*The Complete Buyer's Guide
and Reference Blue Book
to Qualified Producers
of Business and Television Films
in The United States and Abroad*



JOURNEY TO RUSSIA:

(CONTINUED FROM THE PRECEDING PAGE 12)
Moscow, the Academy of Science and at the Academy of Medicine.

Apart from its sheer size, my biggest surprise in connection with the Russian film industry was to find that 80% of their thousands of film makers are graduates of the big, 45-year-old All Union State Institute of Cinematography in Moscow. This is the way you break into the industry—become accepted for one of the four to six-year courses there. It is planned that one day a flat 100% of the film makers will be graduates of this one Institute.

2,300 Are Studying to Be Film Makers

When I went through it, there were 1500 day students, plus 100 evening students, 600 correspondence students (mostly in script writing) and 100 foreign students from Africa, China, South America, etc.

The Institute has four large stages and a permanent staff augmented by a great number of visiting lecturers from Mosfilm.

Their largest faculty is that of Direction, which is divided again into Theatrical, Documentary, Scientific, Animation, Education and Television Films. Then there are the faculties of Script, Acting, Camera, Design, Art Historians of the Cinema and Critics, Economy and Organization of Production. In essence, the thesis of a student is to complete his part of a successful motion picture.

The Institutë has a library of 200,000 volumes and a special research centre which issues considerable literature relating to motion pictures.

Leningrad Institute for Film Engineers

Film engineers are trained in Leningrad at the Special Institute of Engineers for Sound Cinema. It's a five year course and there are presently some 200 students.

I found the pace of production rather leisurely by our standards. The director is the key man. "We trust our creative people." They have no producers as we understand the function here. It was explained to me that the Producer is the State.

I met men in their twenties who were being entrusted with the direction of a major feature, for whenever an outstanding talent is found, be it in music, dancing, athletics, medicine or film making, that talent is encouraged and subsidized by the State.

A Longing for Wider Creative Contacts

Among film makers I felt a real longing for wider creative contacts with the other film centres of the world. The industry there is very self-sufficient — Mosfilm for instance manufactures its own make-up and its own filters — but they take full advantage of any opportunities for contact with the West. I spoke to an audience of 1000 film-makers and gave a talk on Moscow TV and in each case screened a Crawley film.

I was greatly impressed with the Russian people. They are warm-hearted and responsive and out-going. They made a real effort to make me feel at home all the time. The day I arrived they took a language teacher from her classes at the University of Moscow

and assigned her to me as guide and interpreter for my whole stay.

Most people visit Russia as part of a delegation or an organized tour. I went alone, and was thus able to cover a great deal of ground.

We have invited them to return the visit and we hope to have a party of Russian filmmakers tour Canadian studios next year. I am confident that such exchanges of films and film makers can play a part in developing constructive communications between North Americans and the Russians and bring closer the aim of "Peace in our time, O Lord". •

* * *

New Rules for 12th International Ad Film Festival to be Held in Cannes, June 21-26

✽ The 12th International Advertising Film Festival, sponsored by the Screen Advertising World Association, is entirely devoted to cinema playlets and television commercials used throughout the globe. It will be held at Cannes, France, from June 21st to 26th.

At its recent meeting in Paris, the executive council of the host group made several changes in this year's regulations and rates. Film entries are now to cost 25 British pounds per single subject; 50 British pounds per series of two films, inclusive of customs and handling charges incurred by the local agent. A number of other changes affected both cinema and television entries:

For theater ad playlets, the minimum length has previously been restricted to 13 metres (30 seconds). A new category has been introduced for films of all techniques (except CinemaScope) and the minimum length of existing categories for live action films, cartoon animation, etc. will commence at 10 metres. The category for films using puppets and marionettes has been merged with animated objects. A new category for "mixed techniques" was created for films using more than one technique, providing for subjects up to 25 metres and over 25 metres.

In the television category, live action subjects are being extended from three to four types and, as in the case of theater playlets, films using mixed techniques will have two categories of the varying lengths noted.

The maximum entry per competitor is: theater ad playlets, nine single films and one series of two films for not more than 11 subjects. Television commercial entrants may submit not more than six single films and one series of two films for a total of not more than eight subjects.

The maximum length for any film in either group will be 110 metres (four minutes). Competitors should also note that (1) not more than one film advertising the same product or service and using the same production technique can be accepted from any one competitor from any one country, and (2) films cannot be entered without having prior permission from the advertiser and/or the advertising agency. Non-compliance will result in disqualification of the entry.

"Trailers" of cinema feature films and advertising or documentary films made for charitable causes will not be accepted for entry. •

Murray Hards

TO THE UNSUNG HEROES OF OUR FILMSTRIP DEPARTMENT



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GOALS FOR 1965

Audiovisuals in the Great Society

IF AMERICANS ARE TO ACHIEVE the "Great Society," which President Johnson has so eloquently outlined as our attainable objective, a country of 194 million people should be inspired and informed about the aims and objectives of this "war on poverty." It is essential that we, all of us, know where we stand, what the figures represent in the nation's balance sheet of human equations.

The President has placed "Education" as a primary goal and the Congress has already appropriated billions to implement formal instruction. An expanded National Defense Education Act has been joined by the Vocational Education Act. The Economic Opportunity Act provides sinew for the "War on Poverty" program. The Library Services Act has been passed to overcome the lack of adequate library facilities for more than 50% of all Americans. There is an Academic Facilities Act for more schools.

President Requested Added Funds for Education

10 years ago the budget of the United States Office of Education was scarcely \$100 million; in this fiscal year it has \$1.4 billion at its disposal. Congress may vote more funds.

The goal of education is not alone a matter of providing formal schooling for the very young; the nation's '65 educational objectives include the *adult level* where three million of the four million Americans who are "chronically unemployed" are also "functionally illiterates." But only 90,000 adults are currently receiving formal literacy instruction. That is about three times as many as were being taught to read and write four years ago. But the goal is clear: nearly three million must be enrolled.

\$100 Million for "Attack on Illiteracy"

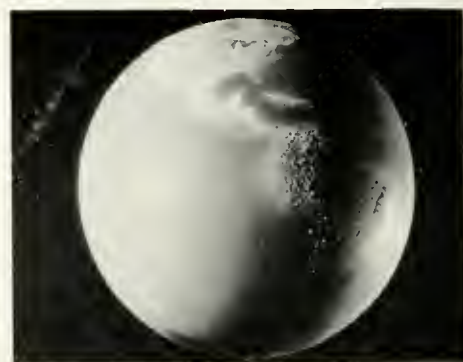
For the "attack on illiteracy" program, the USOE, the Department of Labor and the Office of Economic Opportunity together have \$100 million to work with during the current fiscal year, ending June 30, 1965. The objective is to combine instruction in reading and writing with job training.

To implement the figures on illiteracy: the 1960 census showed that more than 22 million Americans over 25 were illiterates for "all practical purposes." Going farther: this nation has 8.3 million persons over 25 with fewer than five years of formal instruction. More than 51% of adult Americans have never been graduated from high school.

Small wonder that a recent survey disclosed that 28% of our adult population doesn't even know there is a war going on in South Vietnam!

40% of U. S. Population is Under Age 20

The figures on education aren't complete, as yet. Federal, state and local appropriations are also providing for the schooling of that 40% of the total U. S. population which is under 20 years of age. *We're bulging with teen-agers*, for example, as a result of the abnormally high birth rate after World War II. A college enrollment of only 2½ million in 1950 is now well over five million, will exceed eight million by



"Think of our world as it looks from that rocket heading toward Mars. It is like a child's globe, hanging in space, the continents stuck to its side like colored maps. We are all fellow passengers on a dot of earth. And each of us, in the span of time, has only a moment among his companions."

—from President Lyndon B. Johnson's Inaugural Address, January 20, 1965

1975. Already critical short of teachers, the nation must recruit men and women for this profession *at all levels*. This is another of the "human equations" that can help America to maintain a higher margin of excellence.

Thus, greatly-expanded programs of *education* are the nation's number one goal for the year. It is imperative to define the word "education" in the broad sense: it encompasses *training* in skills, teaching of illiterates in both basic reading and writing *and job skills*, preparation of teenagers for the *jobs* they must have, emphasis in the college curriculum on the "whole man" but also upon *science and technologies* which need their advanced skills. And for all of these tasks, audiovisuals must play an increasingly important role.

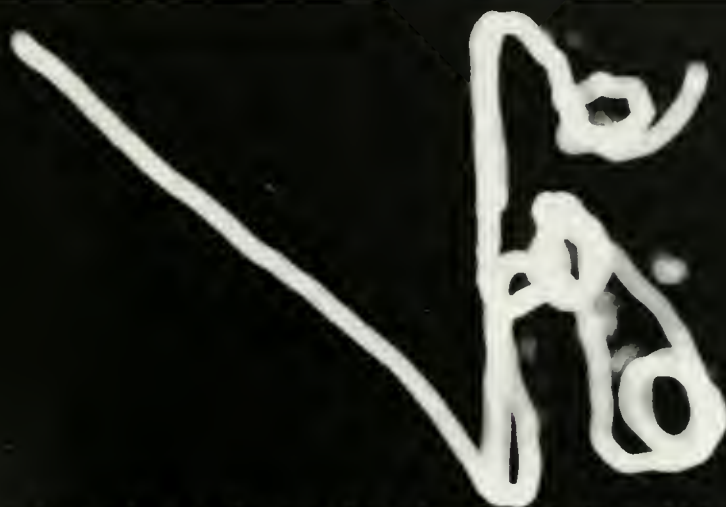
This Is a Challenge to the Film Medium

Both *producers and sponsors* of all kinds of audiovisuals must be aware of the opportunity for films to implement career guidance, to motivate interest in tomorrow's skills, to visualize material for those who cannot read and write but who can absorb well-produced pictures. Films are already available in many areas of modern skills and services; those which do not exist must be *created* from the vast experience of an audiovisual production industry which has served the military in related ways and has decades of experience within industry.

A key problem exists: cataloging of these *available* audiovisual resources has been poorly done. An effort in this direction, underwritten with government funds, resulted in a set of hard-bound volumes covering a multitude of "aids" but, from a practical standpoint, useless to the men and women specifically interested in motion pictures and filmstrips (both sound and silent) which are readily available from industry, in audiovisual libraries of schools (CONTINUED ON THE FOLLOWING PAGE 51)

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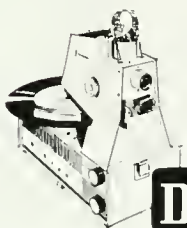
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THE EDITORIAL VIEWPOINT

THE NEW YEAR MOVES SWIFTLY ALONG, sped on its way by the inaugural ceremonies in Washington, D. C. and saddened by the loss of the man of this century: Sir Winston Churchill. The notable events of the past year are reviewed in other pages of this issue, highlighting those awards and progress in the technology of film production and projection which were most significant. To this review of 1964's events, we have added the formidable statistics (in terms of human equations) which provide substance for the audio-visual Goals for 1965.

A second year of the New York World's Fair impends. The spirited showmanship which attracts millions of visitors must be regenerated; the 1965 Fair needs to worry less about raising admission prices and to begin at once with arrangements for more light-hearted entertainment and to provide fresh exhibit ideas where obvious shortcomings existed in '64. It was a powerful stimulant to tourism in the East last year and it can be even better. But *showmanship* and *showmen* must bring excitement and enthusiasm to the Fairgrounds.

* * *

Some Important Dates on the 1965 Calendar of Events Ahead for Audiovisual Managers

☆ The 1965 calendar of important meetings of special interest to audiovisual managers in business and industry has another Calvin Motion Picture Workshop opening in Kansas City, Mo. on February 8th (the 19th Annual); two meetings in May are on the same dates, as the Industrial Audio-Visual Association holds its annual meeting on May 3rd to 6th at the Ambassador Hotel in Chicago while the American Society for Training and Development meets from May 3rd to 7th in Cleveland, Ohio.

But before those events take place, the 97th Technical Conference and Exhibit of the Society of Motion Picture & Television Engineers will be held at the Ambassador Hotel in Los Angeles (March 29th through April 2nd).

In March also, the Greater Detroit Chapter of the American Society for Training and Development will hold its 22nd Annual Institute program, billed as a "Tune-Up for Training — Review and Preview Time." Members and guests will meet on Thursday, March 11, at the Lawrence Institute of Technology in nearby Southfield, Michigan.

Finally, the 1965 American Film Festival takes place on April 21-24 at the Biltmore Hotel in New York City. Sponsored by the Educational Film Library Association, entry lists were closed on January 20th.

* * *

Use of Both Film and Video Tape Kept Pace as Communications Media Expanded in '64

☆ The use of video tape on television networks and local stations as well as for the (CONTINUED ON THE FOLLOWING PAGE 63)

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Photograph by Hella Hammid

Francis Thompson and Alexander Hammid Shooting "To Be Alive"

ARRIFLEX® filmed Johnson's Wax World's Fair cinematic masterpiece "TO BE ALIVE"

Inside the Johnson's Wax "Golden Rondelle" at the World's Fair, is 17½ minutes of sheer delight... the extraordinary 3-projector, 3-screen color film, "To Be Alive,"... so sensitively and imaginatively produced by documentarians Francis Thompson and Alexander Hammid. Among Fair visitors, film critics and publications like Time Magazine, the opinion is unanimous... there's nothing better to be seen at the Fair!

Typical of the accolades given "To Be Alive" was Columnist Archie Winston's full column commendation in the New York Post, lauding the film as "a completely integrated work of art... a film masterpiece."

"The world of design, moving towards abstraction, is here," he wrote. "The world of personal intimate portrait is here. The photography is grand enough to make a melodrama out of the passage of a centipede, human enough to translate a boy's roller derby into a thrilling road race, or to understand the contemplative beauty of Walden's pond. From universe to frog, from stick-beating Africane to dancing American teenagers, to the world viewed in prism colors... it's all here, spilling over with

the life, emotion and happiness of existence."

"To Be Alive" encompassed 18 months of shooting in Europe, Africa and the United States. But long before the film makers set out on their cinematic safari, basic problems of the triple camera set-up had to be solved. It was Mr. Hammid who designed the camera rig with the three Arriflex 35's mounted on a single pedestal. Each camera is driven by a standard Arri constant-speed motor.

Selection of equipment was an important factor. "We expected to travel a great deal for the production of our three-screen film," Producer Francis Thompson explained, "and to work in remote areas where the triple camera would have to be carried considerable distances and set up rapidly for unexpected opportunities. Our camera system had to be light, compact, rugged and reliable even in adverse climates because the precision matching of the three cameras prevented us from interchanging any one of them with a spare. Moreover," he added, "We wanted a camera with which cameramen the world over were familiar. We chose Arriflex."

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SCREENING THE NEW TECHNOLOGY

Bi-Monthly "March of Materials" Newsreel to Show to 30,000 Members of American Society for Metals

THE AMERICAN SOCIETY FOR METALS serves some 30,000 members within more than 100 chapters in the United States and Canada. Founded in 1913 for the "exchange of knowledge of the arts and sciences relating to metals," that objective remains the moving force of the organization. It is directed from headquarters at Metals Park, Ohio.

Turning to audiovisuals to give new meaning to this "exchange of metals knowledge," the Society has announced plans for a bi-monthly 15-minute 16mm sound newsreel for showing in all chapters. These local groups will, in fact, also perform a secondary "distributive" function. They will offer prints to industry, TV stations and other technical organizations within their immediate areas. A conservative estimate of total viewing audience notes that some 50,000 metalworking executives should see each issue of the newsreel.

Covers the Major Newsfronts

Subjects to be covered in this *March of Materials Technology*, as the newsreel is titled, are planned to cover all the major newsfronts of metalworking: materials, heat treatment, welding and joining, cleaning and finishing, testing and inspection, production of metals, forming and cutting, shapes, castings, forgings, and other components. With the distinction between metals and other materials growing slimmer each day, new developments in ceramics, plastics and other metal-like materials will also be reported.

Participation in the bi-monthly reel is open to every company, research laboratory, university or

branch of government with a significant new development to report (and which has not already received full exposure among metalworking executives and specialists). There is no charge for participation. The Society will pay all processing and distribution costs out of its own annual educational budget. Participants must, however, supply their stories on film and meet production costs if footage does not already exist.

Buffalo Studio to Coordinate

Co-ordinating production of the newsreels for the ASM is Academy-McLarty Productions, 20-28 Mesmer St., Buffalo, New York 14220. Academy president Franz E. Hartmann stresses the fact that "the participant may select any producer he chooses to prepare new footage for him. There is absolutely no attempt to coerce participants into using Academy-McLarty or any other 'favored source' for production."

Material already on film should be submitted directly to this production company, c/o *March of Materials Technology* service. Footage should be 16mm b&w or color original, accompanied by a 16mm b&w, edge-numbered work print. (If absolutely necessary, a 16mm optical master reading as camera original will be accepted in lieu of original footage.) Fine editing or a finished script is not essential but a "shot log" and sufficient notes and research material should accompany each story so that an accurate narrative can be written.

Unacceptable material will be returned but once footage is accepted. (CONCLUDED ON PAGE 24)

This opening title frame will be featured on all the ASM newsfilms.



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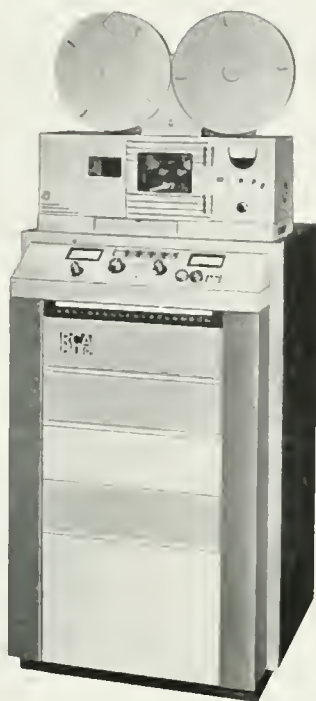
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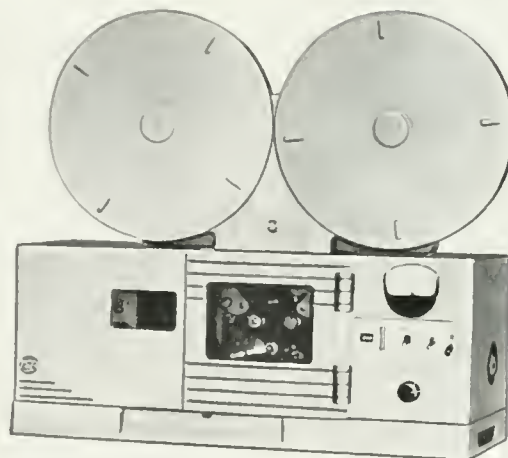
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FOCUS ON THE GREAT PAINTINGS

HOW TO DERIVE PLEASURE and meaning from the world's great paintings is the subject of *The Magic Mirror*, an educational film produced by Hallmark Cards, Inc., for distribution to schools, libraries, museums and similar institutions.

The new color film, subtitled "a photographic study of the great paintings," runs 27½ minutes and is essentially a pictorial essay that seeks to instruct the viewer on how he may appreciate more fully the canvases of the great masters. It will be distributed through Association Films, Inc.

David L. Strout, former dean of the Rhode Island School of Design and now director of the Hallmark Gallery, New York, filmed *The Magic Mirror* employing the technique of moving cameras over the surface of paintings, exploring and enlarging the significant details.

Beginning with the earliest cave drawings, the film traces man's interpretation of his world through the paintings he has created, analyzing in turn the artist's view of nature, his use of paint itself, and the extent to which he reveals himself. The title, *The Magic Mirror*, is derived from a painter's frequent use of mirrors and the efforts to mirror his age in his art.

In making the film Mr. Strout employed the paintings of more than 40 of the world's great artists,

including Michelangelo, Brueghel, Velazquez, El Greco, Gauguin and Matisse. However, the film refrains from identifying any of them, in order to encourage the viewer to concentrate on the works themselves rather than the names of their creators.

The Magic Mirror was one of 15 films selected by the National Association of Manufacturers to represent American industry at the International Film Festival in London in November. It was also selected for a Golden Eagle award last month by the Council on International Non-Theatrical Events.

* * *

"Sound of Service" Film Aids Denver's United Fund Appeal

☆ Joining the growing list of civic community fund-raising films was the recent Denver, Colorado production, *Sound of Service*, a 10-minute color motion picture created by Marshall L. Faber Productions of that city for the recent Mile High United Fund campaign.

The film contains word-less sequences filmed in 30 of the 114 agencies served by the Fund. It introduces scenes from such representative services as community nurseries, the cerebral palsy center,



Scout's interest in his mother's campaign kit launches Fund film.

a home for the mentally retarded, sheltered workshops, missions, a hearing aid society, the Red Cross, visiting nurses, YWCA's, orphanages and hospitals, with every natural sound being recorded.

The film, which received a Chris award at the Columbus Film Festival last fall, is knit together by a sequence showing a Boy Scout's interest in his mother's Fund volunteer kit. Webb Yarrington, p. r. director for the Fund, conceived the idea for the narrative-less picture. Marshall Faber directed and lensed the film.

* * *

15th Production Review Next!

☆ The BIG 15th Production Review issue of *BUSINESS SCREEN* begins our 26th volume next month. •

March of Materials Newsreel:

(CONTINUED FROM PAGE 22)

cepted, it becomes the property of the Society.

Potential participants and their producers who contemplate shooting footage specifically for *The*

March of Materials Technology program must first submit a written resume of the proposed materials to the newsreel editorial board for approval. Direct all information to T. C. DuMond, American Society for Metals, Metals Park, Ohio.

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IAVA'S 1965 WESTERN WORKSHOP

Industrial A-V Executives Technological Workshop
Features New Tools & Techniques for Business Use

MEMBERS OF THE Industrial Audio-Visual Association held their 1965 Technological Workshop meeting at the Hollywood-Roosevelt Hotel, Hollywood, California on January 25-28. Chairman for the program was the organization's first vice-president, Roy Vanderford. The West Coast gathering was IAVA's first in several years and enabled members of the professional a-v managers' group from within industry to update data on recent technical advances and facilities in that area.

There was heavy emphasis on tools and techniques now available for improved audiovisual presentation. Ray Grant, Eastman Kodak Company, described that company's new 7387 color printing stock; J. P. Carson, Eclair Corporation of America, demonstrated the new Eclair reflex camera; and Ronald Cogswell, Ryder Sound Services, displayed the Nagra tape recorder. Edmund DiGuilio, Mitchell Camera Corp., showed that company's prototype 35mm camera for simultaneous TV monitoring and videotape recording.

Visit Technicolor Lab MGM

A demonstration of imbibition color printing, the Techniscope process and 8mm advances was presented by Donald Smith, Technicolor Corporation and technique demonstrations were arranged at Metro-Goldwyn-Mayer Studios by plant manager Tom Curtis. At MGM, Buddy Gillespie talked on special effects; Frank Milton on sound recording; Ray Johnson, on camera techniques.

At the opening sessions, Jerry Fairbanks, president, Jerry Fairbanks Productions, talked on "Hollywood Crafts Take New Look at Non-Theatrical Film Field." The Western evening banquet program on Wednesday evening, January 27th, was highlighted by the appearance of James Wong Howe, ASC, a pioneer in entertainment film camera work.

Talks on Character Animation

On the visit to the busy Hanna-Barbera Studios, IAVA members and special guests heard vice-president Ross Sutherland describe "How Character Animation is Developed to Communicate Ideas Effectively." Charles (Cap) Palmer discussed "How to Work With Your Script Writer" in his Parthenon Pictures' studio.

The program continued on

Thursday, January 28th, with a business meeting presided over by IAVA president Bob McCaslin, Caterpillar Tractor Co., and included a special presentation on closed-circuit television as a management communications tool, given by Ernest Frankel of North American Aviation.

Concluding program feature was a visit to Disneyland where IAVAs saw a demonstration of Circarama in the Bell System exhibit and a demonstration of Audio Animatronics. The hosts for the Disneyland visit were Jack Sayers and Norman Fagrell of the operating company.

* * *

On IAVA's Program Chairman

☆ IAVA's first vice-president, Roy Vanderford, recently retired after a long career in film production for the American Telephone & Telegraph Co. Now a Southern California resident, Roy is consulting with business, industry and



Roy Vanderford served as program chairman for the IAVA Workshop.

trade groups on their audiovisual needs. He resides at 1051 Villa View Drive in Pacific Palisades.

He began his Bell System career in 1925 when he joined the Pennsylvania Bell as a traffic engineer following graduation from the University of Pennsylvania with a Bachelor of Science degree in Mechanical Engineering. He was transferred to public relations as supervisor of motion pictures and lectures for that company in 1927.

His first theatrical film production (which he wrote, directed and shot) was on Charles Lindbergh's return from Paris in 1927. This, he says, "made me a film career man." He was transferred to AT&T headquarters in New York in that year, joining the public (CONTINUED ON NEXT PAGE)

DOUGLAS C. McMULLEN

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for

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The Smithsonian Launches '65 Series of Weekly Film Shows

The Smithsonian Institution is providing a new center for audio-visualized education in the nation's capital. The renowned Washington buildings now include regularly-scheduled free film showings every Wednesday evening in the new Museum of History and Technology. The 1965 program began on January 13th and continues through May 26th.

Film programs on alternate weeks will deal with the general subjects of sciences and the humanities, each of which will be introduced by specialists in these respective fields. No program was offered on Inauguration Day, Wednesday, January 20th.

First Show on January 13th

The Science program began on January 13th with a showing of the Smithsonian's new film, *The Leaf Thieves*, a 30-minute picture which takes viewers behind the scenes of the Museum of National History to observe scientists, scholars and artists as they carry out extensive preparations for the installation of a new museum exhibit on botany. William M. Harlow's film, *How Pine Trees Reproduce*, was also shown. Both films were introduced by Dr. Richard S. Cowan, assistant director of the Museum and a featured player in the *Leaf Thieves*.

The second program on January 27th will also be botanically-oriented. *Plant Traps—Insect Catchers in the Bog Jungle* is the film feature, together with *Algae—Simple Plants*. Dr. William L. Stern, acting chairman of the Museum's Department of Botany will present these pictures.

These Pictures to be Shown

Future programs will include such motion pictures as Ralph Buchsbaum's *Echinoderms—Sea Stars and Their Relatives* and the Geological Survey's *Eruption of Kilouewa*, John Marshall's *The Hunter's* and Robert Flaherty's *Nanook of the North*.

Other regional museums and civic organizations who might well emulate this program can obtain complete program details from the Smithsonian Museum Service, TV Studio, Smithsonian Institution, Washington, D. C. 20560.



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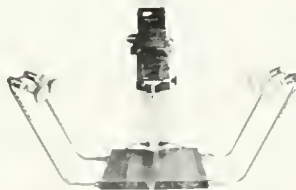
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No.



Polaroid MP-3 Industrial View Camera



(CONTINUED FROM PAGE 26) relations department where he wrote, directed and edited all Bell System films until 1943.

During the World War II years, Roy served as a Commander, USNR, in Washington and was executive producer of motion pictures for the New Weapons' Committee of the Joint Chiefs of Staff. His duties included a post as officer-in-charge of the War Map Room and Presentation facilities in the JCS building.

Returning to the public relations' staff at AT&T in 1946, he resumed his duties as film production and distribution manager. The company's film program was budgeted for an average of 20 films a year, using producers throughout the U. S. He is an active member of the SMPTE, the National Visual Presentation Association and, currently, the first v.p. of IAVA.

* * *

Raymond Lee to Direct Sales for the Hollywood Animators

Raymond E. Lee is the new director of sales for Hollywood Animators, producers of business-sponsored motion pictures. Lee, who was formerly with Wilding, Inc., has considerable success in the business books field.

Ross Sutherland Sales V. P. for Hanna-Barbera Industrials

The appointment of Ross M. Sutherland as vice-president in charge of sales in the Industrial Film Division of Hanna-Barbera Productions, Hollywood, has been



Ross M. Sutherland joins Hanna-Barbera Productions

announced by William Hanna and Joseph Barbera, heads of the studio.

Prior to joining the company, Sutherland was executive vice-president and treasurer of John Sutherland Productions. He has had a long career in the planning, production and sales of business and industrial films.

Baltimore & Ohio RR, Pan Am to Present Movies Enroute

Emphasizing the portability of motion picture presentation, whether by film projection or via taped television, were two important announcements of the month:

The Baltimore & Ohio Railroad is emulating recent airline adoption of film showings with its own deluxe entertainment film programs "en route" to Washington, D. C.

In early spring, Pan American Airways will inaugurate an airborne entertainment program featuring first-run motion pictures, filmed television shows, musical selections and special features. In confirming the announcement that Pan Am will use Sony video tape equipment, senior vice-president Willis G. Lipscomb (for traffic and sales) noted:

"This 'Theater in the Air' is the most complete airborne passenger entertainment program yet designed and it will be available without charge to passengers in both first class and economy sections."

Pan Am was the first airline to show motion pictures aloft, testing in-flight entertainment aboard a Clipper between Miami and Havana in 1929. The airline also showed films on transatlantic

flights during a 1946 trial period.

Meanwhile, TWA was making promotional "hay" with its still-exclusive presentation of wide-screen color films, made possible because this airline uses motion picture projection equipment, designed by Reevesound for In-flight Motion Pictures, which furnishes the setup and films for TWA.

* * *

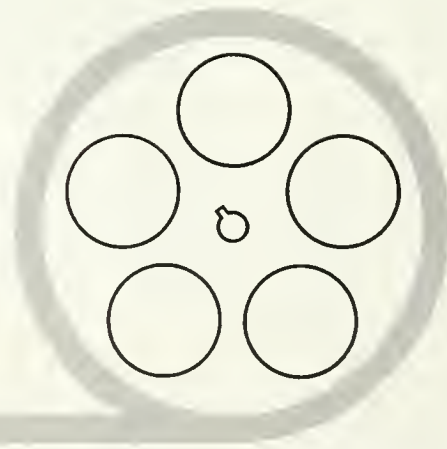
Directory Lists 15,000 Free Films Available to Canadians

The growth of the factual film medium throughout the world is emphasized in the release of a new 32-page "Directory of Sources of Free 16mm Sponsored Films in Canada," which lists over 15,000 motion pictures available free in that country. The directory is issued by Crawley Films Limited and is of interest primarily to Canadian borrowers.

The booklet lists 426 sources from which these titles are available. Over half of the films are in color; many have French sound tracks. There are sources in every province and they include companies, trade groups, embassies, welfare and civic organizations as well as provincial and federal government departments. Listed films are available in Canada.

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ACHIEVEMENT·64

...in Awards • Technology • Audiences

THIS WAS THE YEAR of the New York World's Fair, first edition, and of solid progress in nationwide use of the sponsored film medium by companies with planned programs, effective distribution. Sponsors like the Bell System, American Airlines, Ford, General Motors, Humble Oil & Refining Co. (see page 36), IBM, and American Oil, were counting up solid audience records, representing appreciative public audiences for continuing film operations.

It was a year of tribute to Johnson's Wax for its splendid World's Fair exhibit feature, *To Be Alive!* And a year of honors to other outstanding pictures cited by such groups as the National Committee on Films for Safety, the National Association of Manufacturer's Institute on Industrial Relations, and the Society for the Advancement of Management.

A Leader to Be Remembered

The year was saddened by the death of Modern Talking Picture Service' founder, Frank Arlinghaus. His post was filled by the election of Carl Lenz to the presidency of Modern but his place in the pattern of the industry's growing years will never be taken.

The gladness of *To Be Alive!* was overshadowed by the greatest picture of the year, *Mekong, the Story of a River*, produced by Shell International. Not shown in the U. S., this documentary epic of co-operative effort among the nations in Southeast Asia was vital because of the importance of understanding that the success of the Mekong Project will feed millions who may otherwise face famine. Food is the key to war in that area.

Advancing the Film Medium

It was also a year of cooperative effort to advance understanding of the film medium. The Film Producers Association of New York joined with the Association of Na-

tional Advertisers in a useful workshop on "How Effective Use and Distribution of Sponsored Films Can Help Achieve Your Marketing Goals." New leaders were also emerging for important industry groups: George Tompkins became president of the FPA; Dudley Spruill headed the Association of Cinema Laboratories, Inc. and Reid H. Ray was president of the Society of Motion Picture & Television Engineers, to name a few.

The technology of the medium was on a plateau, especially while users awaited standards for 8mm sound films. But the highly-portable, inexpensive Technicolor 8mm "Instant" silent cartridge machine went into use among more than 1,000 companies and into many schools where "single-concept" films were finding favor.

Films Helped Win Elections

During the nationwide election campaigns, films proved effective in helping to elect such men as Congressman John Dow (New York's 27th District) and New Jersey Senator Harrison A. Williams. Film was also helping investors and the public at large understand the mechanics of the stock market through films of the New York Stock Exchange, now widely shown to such groups.

But this was also a year of chagrin to U. S. producers and sponsors who failed to take a single award at that heralded 5th Inter-

national Industrial Film Festival in London last fall. 133 motion pictures from 22 countries competed but at the close it was "all-honors" to Europe. Films from Britain won six awards and the Grand Prix; France took second honors with four awards; Sweden, Germany and the Netherlands were also among the winners. The continent



was at least represented when two awards went to films of the National Film Board of Canada.

It was "turn-about" in November when the Committee on International Non-Theatrical Events (CINE) held its annual "Exhibition of Films of Merit" and bestowed international trophies and diplomas on a good many U. S. films which were shown at other overseas film festivals during '64.

Setting an example in using its

own tools to sell the medium, Wilding, Inc. opened the industry's first "Idea Center for Communicators" in new quarters near its Chicago headquarters and studios. Was it a "sign of the times" when the Bell System's Picturephone went into action for transmission of films during the closing months of the year? The first use was experimental but the possibilities of a new way of clearing films for client-producer release was here.

Open A New "Skypot Cinema"

Another "new way" of reaching audiences for sponsored films was the inauguration of a first "Skypot Cinema" which Modern Talking Picture Service opened in the Cincinnati Airport during the fall.

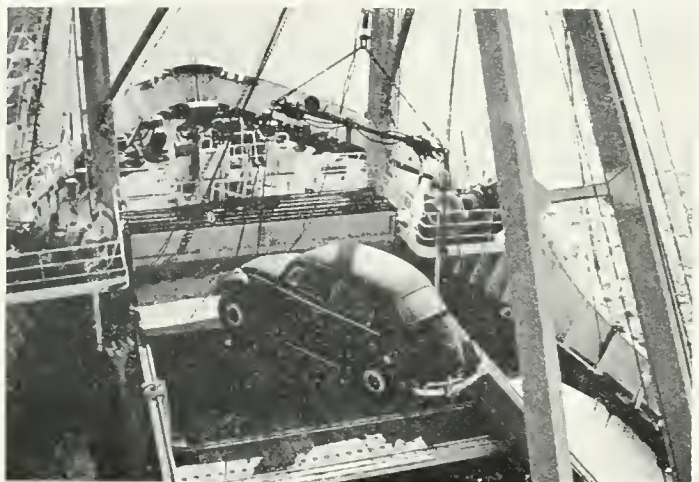
Yes, this was the year . . . of a milestone when the National Audio-Visual Association, representing the nation's audiovisual dealers, held its big 25th Anniversary Convention and Trade Show at Chicago's Hotel Sherman. Members of the Industrial Audio-Visual Association took "Creativity" as the keynote of their annual fall meeting at the cloistered Tarrytown House, in Tarrytown, N. Y. The Eastman Kodak Company set a precedent with its "full house" audience of audiovisual leaders who heard renowned spokesmen for "communications" in the "Frames of Mind" presentation at the Department of Audio-Visual Instruction's (NEA) annual meeting in Rochester, New York on April 23rd. Dr. Frank Baxter, Irwin Moon of the Moody Institute of Science, French filmmaker Jacques Letellier and Saul Bass were among the speakers to the capacity audience of 2,000. •

"To Be Alive!" was a three-screen "hit" at the New York World's Fair. This Johnson's Wax exhibit feature, produced by Francis Thompson, was acclaimed by critics everywhere and played to capacity audiences. Non-commercial in content, it earned much good-will for the Fair sponsor.





This drive-in theater audience is seeing a color travelogue on France as part of regular entertainment program. Sponsored short subjects gained even wider acceptance on television and in theaters during the year.



"The Give and Take," sponsored by Volkswagen of America, shows value of trade between countries. Films can help improve understanding of lands abroad; foreign-language versions can also help to stimulate product sales.



"Bounty Without Boundaries" was sponsored by the U. S. Department of Agriculture (70mm widescreen) to help remind Europeans at large trade fairs of the value of two way trade. It was produced by Fred A. Niles.

Award-Winning Films of the Year

THIS "CONSENSUS" LISTING of 1964 award-winning motion pictures and slidefilms covers most of the nation's recognized awards programs. Included are such events as the National Safety Film Contest, held under the auspices of the National Committee of Films for Safety; the "merit" winners selected by a special jury of industrial relations experts for presentation at the National Association of Manufacturer's Institute on Industrial Relations; and the selections of a new competition held by the Society for the Advancement of Management in New York last fall.

The American Film Festival winners were cited with "blue ribbons" given by the Educational Film Library Association. At the "Day of Visuals", members of the National Visual Presentation Association picked their winners. A privately-promoted "4th International Film & TV Festival of New York" is represented in these columns with the silver and bronze awards.

The U. S. selections for the 5th International Industrial Film Festival at London are noted as are

the other business-sponsored and relevant winners of "Golden Eagles" given by CINE. Columbus continues to set a high standard among community awards programs and both its top-award "Chris" statuettes and its certificates are noted among this "consensus" list of 1964 award winners. Significantly, however, one of the best U. S. films of them all, *To Be Alive!*, isn't listed. Its sponsor was well satisfied to play to the largest audiences at the New York World's Fair.

The Editors of BUSINESS SCREEN have grouped these award-winners in the special categories for which they were primarily created, i.e. as films for General Education, Employee Training, Industrial Relations, Management, Safety, etc.

Our previous issue has already covered the winners at London. But this one does include another U.S. function: the Industry Film Producers' annual "Cindy" awards to pictures of special interest to these filmmakers. Let the list speak for itself and with apologies to any we may have inadvertently omitted, here are the winners:

Employee Training & Technical Information Films

"Automation in Design"

IBM Development Laboratories
2nd Prize: Soc. for Advc. Management

"Forged Hardened Steel Rolls"

Bethlehem Steel Company
Produced by Audio Productions, Inc.
U.S. Entry: Int'l Ind. Film Festival

"A Guy Named Joe"

The Grolier Society, Inc.
Prod: Kim & Gifford Industrials
Bronze Award: Int'l Festival of N. Y.

"Heavy Going"

The Ford Motor Company
Produced by Parthenon Pictures
1st Award: Nat'l. Visual Pres. Assn.

"In U. S. Hands"

Pan American World Airways
Produced by Vision Associates
Golden Eagle Award of CINE

"It's Up to You"

Walker Marketing: Sponsor
Produced by Video Films, Inc.
3rd Award: Nat'l Visual Pres. Assn.

"The Giant Step"

Lockheed-Georgia Company
Blue Ribbon: American Film Festival

"Let's Face It, Melissa"

The Coca-Cola Company
Prod: The Jam Handy Organization
3rd Award: Nat'l Visual Pres. Assn.
Columbus "Chris" Certificate

"The Master Metal"

Cosmo PR Corporation: Sponsor
Blue Ribbon: American Film Festival

"Metal Bandsawing Tips, Techniques"

Simonds Saw & Steel Company
Producer: Bay State Film Productions
U. S. Entry: Int'l Ind. Film Festival

"Mountain Survival"

Air Photographic & Charting Service
1365th Photo Squadron
IFPA "Runner Up" Plaque Award

"NAA Presents SST"

North American Aviation, Los Angeles
IFPA "Runner Up" Plaque Award

"The Salesman Isn't Dead — He's Different"

IBM and Fortune Films
Produced by Dynamic Films, Inc.
Merit Award: Nat'l Visual Pres. Assn.

"The Story of Syncom II"

Hughes Aircraft Company
IFPA First: "Cindy Award"

"Take an Extra Step"

The Sun Oil Company
Produced by Turteltaub & Moss, Inc.
1st Award: Nat'l Visual Pres. Assn.

"The Three Bosses"

Texaco, Incorporated
Produced by Skyline Films, Inc.
Silver: Int'l Film Festival of N. Y.
Golden Eagle Award of CINE

Award-Winning Films of the Year

FILMS FOR TRAINING:

"This is Dial-Comm"

The General Electric Company
Blue Ribbon: American Film Festival

"Time"

The Sun Oil Company
Produced by Turtletaub & Moss, Inc.
2nd Award: Nat'l. Visual Pres. Assn.

SOUND SLIDEFILMS

"Achievement in Management"

AC Spark Plug Div. General Motors
Produced by Close & Patenaude
3rd Award: Nat'l. Visual Pres. Assn.

"By Venus Possessed"

Metropolitan Life Insurance Co.
2nd Award: Nat'l. Visual Pres. Assn.

"The Future Lies in the Balance"

The Bank of America
Produced by Film Fair
Bronze Award: Int'l Festival of N. Y.

"Different Phases of Insurance"

Metropolitan Life Insurance Co.
Grand Award: Int'l Festival of N. Y.

"Patterns and Perception"

Merck, Sharp & Dohme International
Produced by Sales Graphics
1st Award: Nat'l Visual Pres. Assn.

"Pop Top Holiday"

Jos. Schlitz Brewing Company
Produced by "Contact!"
Merit Award: Nat'l Visual Pres. Assn.
Columbus "Chris" Certificate

"10 Biggest Mistakes Salesmen Make"

George N. Kahn Company
Produced by Henry Gregg Associates
1st Award: Nat'l Visual Pres. Assn.

"You're the Doctor"

Mobil Oil Company
Produced by Pan Media, Inc.
2nd Award: Nat'l Visual Pres. Assn.

Pictures for General Education and Classroom Use

"Careers in Chemistry"

Ailred Chemical Corporation
Produced by F. P. S. Productions
Bronze Award: Int'l Festival of N. Y.

"The City and the Future"

(Lewis Mumford on the City)
National Film Board of Canada
Blue Ribbon: American Film Festival
Columbus "Chris" Statuette

"A Dentist in the Classroom"

American Dental Association
Producer: Gil Altschul Productions
Golden Eagle Award of CINE

"Fish, Moon and Tides"

Academy Films
Diploma: Athens Science Film Cong.
Golden Eagle Award of CINE

"Heritage of Splendor"

Alfred Higgins Productions
Blue Ribbon: American Film Festival

"How to Look at a City"

National Educational Television
Produced by George Stoney Assoc.
Blue Ribbon: American Film Festival

"The Information Explosion"

IBM Grant. Montclair State College
Produced by Vision Associates
3rd Award: Nat'l Visual Pres. Assn.
Columbus "Chris" Certificate

"The Magic Mirror"

Hallmark Cards, Inc.
Produced by David L. Strout
U. S. Entry: Int'l Ind. Film Festival

"Over and Under the Sea"

Chesapeake Bay Bridge, Tunnel Comm.
Produced by Robert Kline & Co.
1st Award: Nat'l Visual Pres. Assn.

"The Restless Sea"

The Bell Systems Companies
Produced by Walt Disney Productions
Golden Eagle Award of CINE
Columbus "Chris" Certificate

"Rice"

The Rockefeller Foundation
Produced by Willard Van Dyke
Blue Ribbon: American Film Festival
Bronze Award: Int'l Festival of N. Y.
Golden Eagle Award of CINE

"River"

Pyramid Film Producers
Golden Eagle Award of CINE
Columbus "Chris" Certificate

"Still Waters"

Produced by Elgin Ciampi
Golden Eagle Award of CINE
Diploma: Edinburgh Film Festival

"To Build a Schoolhouse"

Educational Facilities, Inc.
Produced by Pelican Motion Pictures
3rd Award: Nat'l Visual Pres. Assn.
Columbus "Chris" Certificate



FILMS FOR SAFETY, MARKETING AND RESEARCH



Traffic accident prevention was one of the nation's most urgent goals. To remind its own people and the public of the value of seat belts as accident preventatives, the Bell System showed "Before It's Too Late." It was produced by Audio Productions, Inc. and starred Dick Van Dyke.



Music dealers throughout the land responded when H. & A. Schmer, Inc. offered prints of "Adventures in Sharps & Flats" which was produced by Reid H. Ray Film Industries. Film demonstrated tie-in values for film promotion as more than 600 color prints went into circulation.



"The Search" typifies how industry can use the film medium to dramatize the values of industrial research. This Youngstown Sheet & Tube film was produced by Cinecraft-Continental Productions. One of year's best, it shows how modern steel-making has been improved by science.

Award-Winning Films of the Year

TEACHING SLIDEFILMS:

"Charm by Choice"
National Urban League, Inc.
Produced by Wilding, Inc.
Blue Ribbon: American Film Festival
Columbus "Chris" Statuette

"Children of Pioneer Times"
McGraw Hill Text Films
Produced by Centron Corporation
Blue Ribbon: American Film Festival

"Oliver, Willie & Peter"
The Dow Chemical Company
2nd Award: Nat'l Visual Pres. Assn.
* * *

"Louis Pasteur"
Metropolitan Life Insurance Co.
Blue Ribbon: American Film Festival
* * *

"The Simple Camera"
The Eastman Kodak Company
First Award: Nat'l Visual Pres. Assn.

A prophetic view of the state of traffic congestion throughout the world was glimpsed in this widely-honored cartoon film by Halas & Bachelor. In "Automania 2000" the new cave dwellers are trapped in their cars 17 stories below the earth's surface but learn to adjust themselves.



HEALTH & MEDICINE (including Mental Health)

"The Art of Detection"
National Tuberculosis Institute
Produced by Vision Associates
Golden Eagle Award of CINE
Columbus "Chris" Certificate
* * *

"Communicating With the Deaf-Blind"
American Foundation for the Blind
Blue Ribbon: American Film Festival
* * *

"Emergency Room"
Crosley Broadcasting Corporation
Columbus "Chris" Statuette
* * *

"Exploring Human Nervous System"
National Institute of Health
Produced by Robert B. Churchill
Diploma: Athens Science Film Cong.
* * *

"Fetal and Neonatal Circulation"
E. R. Squibb & Sons
Producer: Sturgis-Grant Productions
Golden Eagle Award of CINE
Columbus "Chris" Certificate
* * *

"First Aid Now"
Johnson & Johnson
Produced by MPO Productions
U.S. Entry: Int'l Ind. Film Festival
* * *

"Myocardial Infarction: Nurse's Role"
American Heart Association
Produced by George Stoney Assoc.
Blue Ribbon: American Film Festival
Golden Eagle Award of CINE
Columbus "Chris" Certificate
* * *

"Of Men and Minds"
American Heart Association
Blue Ribbon: American Film Festival
* * *

"The 91st Day"
Smith, Kline & French Laboratories
Produced by Vision Associates
Blue Ribbon: American Film Festival
Columbus "Chris" Certificate
* * *

"Not Without Hope"
Colorado State Dept. of Health
Producer: Marshall Faber Productions
Golden Eagle Award of CINE
Columbus "Chris" Certificate
* * *

"The One Who Heals"
American Medical Association
Produced by Centron Corporation
Golden Eagle Award of CINE
Columbus "Chris" Certificate
* * *

"The Professional Nurse"
American Film Productions, Inc.
Blue Ribbon: American Film Festival
Columbus "Chris" Award
* * *

"Mrs. Reynolds Needs a Nurse"
Produced by Robt. Anderson Assoc.
First Award: Canadian Film Awards
Columbus "Chris" Certificate
* * *

"To Live Again"
St. Barnabas Hospital
Produced by Wilding, Inc.
Nominated for an Academy Award
Blue Ribbon: American Film Festival
Golden Eagle Award of CINE

"Toymakers"
Smith, Kline & French Laboratories
Produced by Vision Associates
Golden Eagle Award of CINE
Columbus "Chris" Certificate
* * *

"The World of a Girl"
The Scott Paper Company
Produced by Elektra Studios, Inc.
Golden Eagle Award of CINE

INDUSTRIAL RELATIONS

"I Just Work Here"
Produced by Roundtable Films, Inc.
Award of Merit: NAM Institute
Columbus "Chris" Certificate
* * *

"The Inside Story"
Lockheed-California Company
IFPA "Cindy" Award Plaque
* * *

"The Marvelous Mousetrap"
The Bureau of National Affairs, Inc.
Produced by Norwood Studios
Blue Ribbon: American Film Festival
Award of Merit: NAM Institute
* * *

"The Pulse of Life"
Pyramid Film Producers
Award of Merit: NAM Institute
* * *

"Stress"
Facit-Odhner, Inc.
American Film Productions, Inc.
Award of Merit: NAM Institute
First Award: Nat'l Visual Pres. Assn.
2nd Prize Soc. for Advc. Management
* * *

"Target You"
F. K. Rockett Productions
Award of Merit: NAM Institute
3rd Prize Society for Advc. Mgmt.
* * *

"That Magic Something"
The Martin Company
Award of Merit: NAM Institute
* * *

SOUND SLIDEFILM
"The Service Representative"
American Telephone & Telegraph Co.
Producer: Gotham Film Productions
1st Award: Nat'l Visual Pres. Assn.

INDUSTRIAL RESEARCH (Industry and Government)

"Eclipse of the Quiet Sun"
The Douglas Aircraft Company
& National Geographic Society
Blue Ribbon: American Film Festival
Columbus "Chris" Statuette
Silver: Int'l Festival of N. Y.
IFPA: "Runner Up" Plaque
* * *

"Eye for Isotopes"
U. K. Atomic Energy Authority
Produced by World Wide Pictures
Silver: Int'l Festival of N. Y.
* * *

"OAO — Eye in Space"
The IBM Corporation
Golden Eagle Award of CINE
* * *

"The Priceless Laboratory"
Douglas Aircraft Company
Golden Eagle Award of CINE
Columbus "Chris" Certificate

INDUSTRIAL RESEARCH:

"Project Apollo"

Nat'l Aeronautics & Space Adm.
Produced by Pelican Motion Pictures
2nd Award: Nat'l Visual Pres. Assn.

"The Role of the Reusable Booster"

Douglas Aircraft Company
Golden Eagle Award of CINE

"Search"

Youngtown Sheet & Tube Company
Producer: Cinecraft-Continental
Golden Eagle Award of CINE

"With Care and Concern"

The Upjohn Company
Produced by Parthenon Pictures
U.S. Entry: Int'l Ind. Film Festival
Columbus "Chris" Certificate

MANAGEMENT METHODS and Overseas Trade Films

"The Apollo Mission"

North American Aviation, Space
& Information Division
IFPA "Runner-Up" Plaque

"Architect at Work"

Pittsburgh Plate Glass Company
Produced by Dynamic Films, Inc.
Merit: Society for Advc. Mgmt.

"Area of Action"

IBM World Trade Corporation
Produced by Film Enterprises, Inc.
2nd Award: Nat'l Visual Pres. Assn.
2nd Award: Society for Adv. Mgmt.
U.S. Entry: Int'l Ind. Film Festival
Columbus "Chris" Certificate

"Berfunkle"

Produced by Portafilms, Inc.
Merit Soc. for Advance Mgmt.

"Charisma" (Innovation)

Producer MPO Sales Meetings, Inc.
Merit: Soc. for Advce of Mgmt.

"Everybody Has Two Jobs"

U. S. Independent Telephone Assn.
Produced by Parthenon Pictures
1st Award: Soc. for Advc. Mgmt.

"Faces and Fortunes"

Kimberly-Clark Corp.
Producer: Morton Goldsholl Assoc.
2nd Prize: Soc. for Advc. Mgmt.

"Foreign Trade —

"Challenge of a Changing World"
Republic Steel Corporation
Award of Merit: NAM Institute

"IBM Manufacturing Announcements"

The IBM Corporation
Producer: Academy Film Productions
1st Award: Society for Advc. Mgmt.

"Man, the Manager"

Pan American World Airways
Produced by Henry Strauss & Co., Inc.
U.S. Entry: Int'l Ind. Film Festival
Columbus "Chris" Certificate

"Manager Wanted"

Produced by Roundtable Films, Inc.
1st Award: Society for Adv. Mgmt.

"Methods, Money and Mops"

The Procter & Gamble Company
U.S. Entry: Int'l Ind. Film Festival

"The Right Hand of Plenty"

Volkswagen Corp. of America, Inc.
Producer: Marathon Int'l Prods. Inc.
Grand Award Winner:
Society for the Advancement of
Management

"The Route Manager's Job"

The Pepsi-Cola Company
Produced by Turteltaub & Moss, Inc.
3rd Prize: Society for Advc. Mgmt.

"This Is Your Meeting"

Pan American World Airways
Produced by Henry Strauss & Co., Inc.
3rd Prize: Society for Advc. Mgmt.

"Tomorrow Today"

IBM World Trade Corporation
Produced by Film Enterprises, Inc.
U. S. Entry: Int'l Ind. Film Festival
Columbus "Chris" Certificate



MANAGEMENT METHODS and Overseas Trade Films:

"Winds of Change"

The General Electric Company
1st Prize: Society for Advc. Mgmt.
Golden Eagle Award of CINE

"USI Automation"

U. S. Industries, Inc.
Produced by John D. Goodell
Golden Eagle Award of CINE

SOUND SLIDEFILMS

"Evaluation — A New Integration of Management Theory"

Executive Development, Inc.
Producer: Pace Productions, Inc.
2nd Award: Nat'l Visual Pres. Assn.
Columbus "Chris" Certificate

"Sales and Market Identification"

Dun & Bradstreet, Inc.
Produced by Maxwell Desser
Silver: Int'l Festival of N. Y.



SOME HIGHLIGHTS OF EXHIBITS AT THE NEW YORK WORLD'S FAIR



The duPont Pavilion at the New York World's Fair brought viewers an "interplay" of live performers on stage with filmed sequences, to add dimension to presentation. Stage and screen were well synchronized.

"The Searching Eye" was a 70mm film feature in the Kodak Pavilion at the New York Fair. It presented a multi-image look at art of seeing.

Below: the Nile's production of "From Every Horizon" was shown in the circular theater beneath the New York Port Authority's Fair heliport.





Above and right: pictures went aloft on leading air lines during the year as both video tape and film showings of entertainment fare were presented to travelers. At year's end, one railroad also joined up when the Baltimore and Ohio installed show equipment.

Public Relations Pictures Sharing 1964 Awards

"Brampton Builds a Car"

Produced by Crawley Films Ltd.
Best Public Relations Film
of 1964 Canadian Film Awards

"Canadian Portrait"

Crown Zellerbach Limited
Producer: F. K. Rockett Productions
Golden Eagle Award of CINE

"A Day in Old Milwaukee"

Jos. Schlitz Brewing Company
Merit Award: Nat'l Visual Pres. Assn.
Columbus: "Chris" Certificate

"Exciting World of Stevens Fabrics"

J. P. Stevens Company
Produced by On Film
Blue Ribbon: American Film Festival

"Higher and Wider"

The Ex-Cell-O Corporation
Produced by Matco Associates
Golden Eagle Award of CINE

"The Home-Made Car"

British Petroleum Corporation
Blue Ribbon: American Film Festival
Columbus "Chris" Statuette

"Miles Over Water"

Louisiana Department of Highways
Producer: Avalon Daggett Prods.
U.S. Entry: Int'l Ind. Film Festival

"The Road That Can't Rest"

The Portland Cement Association
Golden Eagle Award of CINE

"The Searching Eye"

The Eastman Kodak Company
Producer: Saul Bass & Associates
Grand Award at the
4th Int'l Film Festival of N.Y.

"Spirit of America"

Goodyear Tire & Rubber Co.
Producer: Algernon G. Walker
Golden Eagle Award of CINE

"This Garden England"

Int'l Minerals & Chemicals Corp.
Produced by Empire Photosound, Inc.
Golden Eagle Award of CINE

"The Voyager"

General Dynamics Astronautics Div.
IFPA "Cindy" Award Plaque

"The Widening Circle"

The Continental Can Company
Produced by 33 Productions, Inc.
Bronze Award: Int'l Festival of N. Y.

"The World of Henry Ford"

The Ford Motor Company
Producer: MPO Productions, Inc.
Golden Eagle Award of CINE

Award-Winning Films of the Year

SAFETY EDUCATION

"Before It's Too Late"

The Bell System Companies
Producer: Audio Productions, Inc.
Silver: Int'l Festival of N. Y.

"Children at Play — With Poison"

U. S. Public Health Service
Producer: Creative Arts Studio, Inc.
National Safety Contest Merit Award

"Explosives Safety, Handling Bombs"

Air Photographic & Charting Serv.
1352nd Photo Squadron
IFPA "Cindy" Award Plaque

"The David Hall Story"

Employers Mutuals of Wausau
Producer: Productions of Florida
Bronze Plaque Award
National Safety Film Contest

"E.V.O.C. (Emergency Vehicles Operations Course)"

Charles Cahill & Associates
Bronze Plaque Award
National Safety Film Contest

"Freeway Driving Tactics"

Charles Cahill & Associates
Merit: Nat'l Safety Film Contest
Blue Ribbon: American Film Festival

"Highball Highway"

Charles Cahill & Associates
Merit: National Safety Film Contest

"Home for the Holidays"

U. S. Air Force (Aerospace Safety)
Produced by Wilding, Inc.
Merit: National Safety Film Contest

"The Inner Mind of Milton Whitty"

Construction Safety Assn., Ontario
Producer: Westminster Films Ltd.
Bronze Plaque Award
National Safety Film Contest

"Lifting, Man's Age-Old Problem"

Aetna Casualty & Surety Company
Aetna Life Affiliated Companies
2nd Award: Nat'l Visual Pres. Assn.
Golden Eagle Award of CINE
Columbus "Chris" Certificate

"Man and Safety" (series)

U.S. Air Force (Aerospace Safety)
Producer: Graphic Films Corp.
Bronze Plaque Award
National Safety Film Contest

"Man Overboard Recovery"

U. S. Naval Photographic Center
Producer: Bray Studios, Inc.
Merit: National Safety Film Contest

"Passport to Safety"

United States Air Force
Produced by Filmasters, Inc.
Bronze Plaque Award
National Safety Film Contest

"Safety Management Series"

The National Safety Council
Producer: Gil Altschul Productions
Merit: National Safety Film Contest

"Smartest Kid in Town"

National Society for the
Prevention of Blindness
Produced by Harvest Films, Inc.
Merit: National Safety Film Contest

"Ski Sense"

Aetna Life Affiliated Companies
Merit: National Safety Film Contest

"Ski-Ways to Safety"

The Kiekhaefer Corporation
Producer: Telefilm Productions
Merit: National Safety Film Contest

"They Called It Fireproof"

Dominion of Canada Fire
Commissioner
National Film Board of Canada
Bronze Plaque Award
National Safety Film Contest

"What'll You Do . . . If?"

Produced by Parthenon Pictures
Columbus "Chris" Statuette

SOUND SLIDEFILMS

"Nix the Six" Series

American Gas Association
Producer: Niles Communications Ctrs.
Bronze Plaque Award
National Safety Film Contest

"The Professionals"

The Clark Equipment Company
Merit: National Safety Film Contest

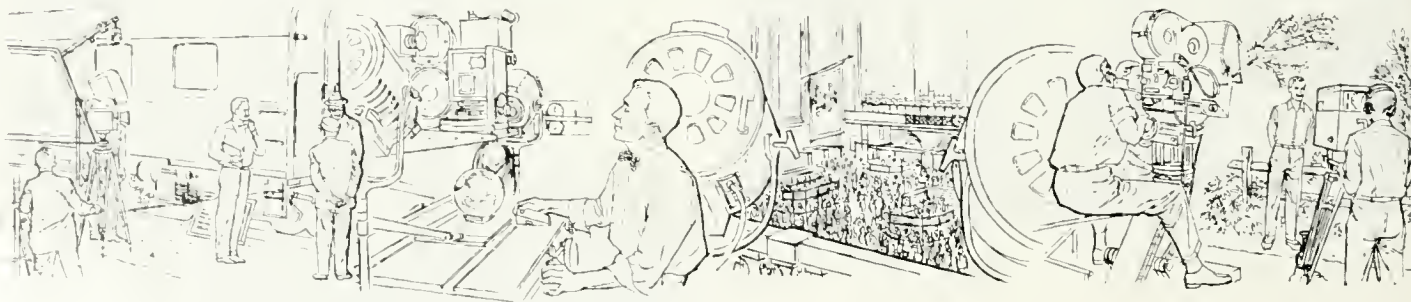
SALES PROMOTION

"Adventure in Color"

Pittsburgh Plate Glass Company
Produced by Dynamic Films, Inc.
U.S. Entry: Int'l Ind. Film Festival

"Beyond the Tooth of Time"

The Boy Scouts of America
2nd Award: Nat'l Visual Pres. Assn.



SALES PROMOTION:

"Cover Girl in Paris"

Cover Girl Make Up

Producer: Helen Nash Associates
Silver: Int'l Festival of N. Y.
Columbus "Chris" Certificate

"The Directors"

LIFE Magazine, Time, Inc.

3rd Award: Nat'l Visual Pres. Assn.

"Heart Beat"

Television Bureau of Advertising

Producer: Animated Productions
2nd Award: Nat'l Visual Pres. Assn.

"How to Get There"

Westinghouse Elec. & Mfg. Co.

Producer: MPO Sales Meetings, Inc.
3rd Award: Nat'l Visual Pres. Assn.

"Land on the Move"

Westminster Films Limited

Best Sales and Promotion Film
— The Canadian Film Awards
Columbus "Chris" Certificate

"Leave the Driving to Us"

The Greyhound Corporation

Producer: Niles Communications Ctrs.
Merit: Nat'l Visual Presentation Assn.
Golden Eagle Award of CINE

"The Pleasures of Chinese Cooking"

Norge Sales Corporation

and the American Gas Association
Blue Ribbon: American Film Festival

"Power in Hand"

Atlas Copca AB, Stockholm

Producer: Suecia Film AB
Bronze: Int'l Film Festival of N. Y.

"Prometheus' Gift: Story of Flame"

Southern Union Gas Company

Produced by Jamieson Film Co.
First Award: Nat'l Visual. Pr. Assn.
Golden Eagle Award of CINE
Columbus "Chris" Certificate

"Sound Ideas"

The Martin Company

IFPA "Cindy" Award Plaque

"Story of duPont Elastomers"

E. I. duPont de Nemours & Co.

Producer: Audio Productions, Inc.
U. S. Entry: Int'l Ind. Film Festival

"A Spark in Time"

Champion Spark Plug Company

Produced by Portafilms
U.S. Entry: Int'l Ind. Film Festival

"Test Track U. S. A."

Plymouth Division, Chrysler Corp.

Produced by Dynamic Films, Inc.
1st Award: Nat'l Visual Pres. Assn.

"To Catch a Dream"

Douglas Aircraft Company

IFPA "Runner-Up" Plaque Award
Columbus "Chris" Certificate

"Truck Announcement Film"

Dodge Truck Division, Chrysler

Producer: Kerbawy-MPO Productions
Silver: Int'l Film Festival of N. Y.

"Twelve Hours of Sebring"

The Gulf Oil Corporation

Produced by Dynamic Films, Inc.
Golden Eagle Award of CINE

"What Is a Magazine Made Of?"

Family Circle, Inc.

Produced by Jan C. Mayer
Golden Eagle Award of CINE

"Who Listens?"

The Henry I. Christal Company

Produced by Pendulum Productions
Blue Ribbon: American Film Festival

SOUND SLIDEFILMS

"Jack and Jill"

Curtis Publishing Company

Produced by Turtletaub & Moss, Inc.
1st Award: Nat'l Visual Pres. Assn.

"Mr. Winner"

A. O. Smith Harvestore Products

Producer: A-V Productions
Bronze: Int'l Festival of New York

"Show Up in a Catalina"

Catalina, Inc.

Produced by Pace Productions, Inc.
Blue Ribbon: American Film Festival
2nd Award: Nat'l Visual Pres. Assn.

"Wizard of Ooz"

S. C. Johnson & Company

Columbus "Chris" Statuette

"What a Way to Go!"

20th Century Fox Film Corp.

Produced by Turtletaub & Moss, Inc.
1st Award: Nat'l Visual Pres. Assn.

TRAVEL FILMS

"Americana"

American Airlines

Producer: Larry Madison Productions
Bronze: Int'l Film Festival of N. Y.

"Atlantic City, New Jersey"

Atlantic City Convention Bureau

Produced by Audio Productions, Inc.
Golden Eagle Award of CINE
Columbus "Chris" Certificate

"Bermuda College Week"

Bermuda Trade Development Board

Produced by Film Authors
Bronze: Int'l Film Festival of N. Y.

"U. S. S. R."

Pan American World Airways

Producer: Henry Strauss & Co., Inc.
Columbus "Chris" Statuette

"Wonderful World of San Francisco"

San Francisco Conv. & Vis. Bureau

Producer: Vista Productions
Golden Eagle Award of CINE
Columbus "Chris" Certificate

SOUND SLIDEFILMS

"Focus on Travel"

The Christian Science Monitor

Produced by Dekko Films, Inc.
Silver: Int'l Film Festival of N. Y.

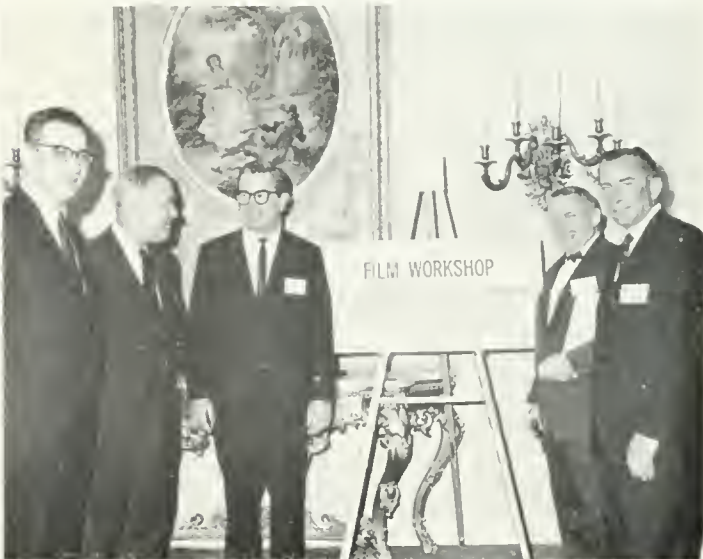
"Michigan"

The Jam Handy Organization, Inc.

Blue Ribbon: American Film Festival



The 25th Anniversary Convention of the National Audio-Visual Association in Chicago was one of the highlights of the year. Audio-visual dealer members of this organization saw a multi-screen presentation of "The Thrifty Flirties to the Soaring Sixties" and heard a keynote talk on "freedom" by W. A. Patterson, board chairman of United Air Lines.



The Film Producers Association of New York joined with the Association of National Advertisers on April 11 to hold a one-day workshop on "How Effective Use and Distribution of Sponsored Films Can Help Achieve Your Marketing Goals." Among the hosts and speakers pictured above are (l to r): Walter Lowendahl, Dynamic Films, Inc.; Lowell McElroy, ANA executive; Don White, National Audio-Visual Association; Herb Ahlgren, ANA staff member; and Carl Lenz, president of Modern Talking Picture Service, Inc., who participated in panel discussion on distribution. Leading PR men from industry who appeared on the program included Ben Williams, Pittsburgh Plate Glass Co.; Arthur Railton, Volkswagen of America; and W. H. Pratt, Jr., film manager of A. T. & T.



The Industry Film Producers Association held its 5th National Conference and annual "Cindy" awards presentation at the Disneyland Hotel.



Above: a scene from "Fabulous Florida." It shows beaches, the cities, groves and gardens within its colorful 30 minutes of viewing pleasure . . .



At left: in color, the handicraft of "The Pirogue Maker" of Louisiana's bayou country is re-captured in this award-winning film.



At right: "The Land of the Maharajahs" is brought to audiences with a lavish parade of the color of old India, replete with a tiger hunt . . .



Below: "Rendezvous in the Reef" visits the underwater world of the barracuda, the shark and the savage moray eel beneath the waters off Bahama.



All-American Sponsor

Widely-Shown Pictures of Travel, People and Oil
Are Winning Friends and Making Sales for Humble

BUILDING CUSTOMER GOODWILL and helping to attract new patronage to its service stations are a collection of fascinating color motion pictures which comprise the nationwide public-service film library of the Humble Oil & Refining Company.

Early returns on the distribution success of the 36 films offered by Humble show that there were 108,254 bookings to over 10,500,000 viewers, exclusive of television use. These figures were still awaiting reports for the final six weeks or so of the past year. And they don't reflect the enthusiastic response which the company has received from appreciative viewing groups throughout the land. An important public relations "plus" is also being achieved at premiers of new films which join the Humble library each year.

A Debut Before the Governor

For example, *The Land Called New Jersey* appropriately made its debut in that state's capital last January with New Jersey Governor Richard J. Hughes, members of his cabinet, state senators and members of the state's Tercentenary Commission in attendance. Humble's tribute to that anniversary occasion was so authoritatively done (by John Bransby) that it has just received (1965) an "Award of Merit" from the American Association for State and Local History.

On the occasion of the 100,000th booking of a Humble film last year, the Northridge Fire Association, of Dayton, Ohio, received a generous allotment of Humble gasoline to operate its community ambulance. This volunteer citizen group had booked the company's film *Turn the Wheel West* for an evening's entertainment for more than 100 volunteer firemen and their families.

Turning Viewers Into Buyers

It was typical of the public relations' awareness that guides the entire Humble film library operation. But even more typical is Humble's insistence that this program be continually scrutinized for the basic values inherent in the production, handling and showing of the many thousands of color prints involved (approximately

4,500 currently are in the field). The depth of that scrutiny is epitomized in a study undertaken to help evaluate the film program.

This recent study, covering interviews with nearly 2,000 adult motorists in six major markets, included the showing of Humble films under controlled conditions. More than 68 per cent recalled the company as the sponsor a week after seeing a film. 17 per cent more people who saw a film with Humble credits identified the company as selling gasoline than those viewing the same film without credits. Using the same "credit v.s. no credit title" comparison, 28 per cent more people believed Humble to be "a really good oil company."

New Additions to the Library

The new films which launch the 1965 program year for the Humble Film Library typify the character of the 36 pictures currently available.

One of these recent additions to the library is *The Magic of Mexico*, which is already helping to promote travel to our No. 1 Latin-American neighbor among thousands of viewers in all parts of the United States. The 30-minute color picture shows Mexico as a land of great beauty and interesting contrasts — from modern Mexico City to ancient pyramids — from snow-capped mountains to tropical beaches. It was produced for the company by Shuler Film Productions, a Texas firm.

Visual Tribute to San Francisco

Still more current is a January, 1965 release titled *The Wonderful World of San Francisco*, the award-winning Vista Production for the San Francisco Visitors Bureau. And complementing these additions to the 17 other titles which make up the "Travel Film" segment of Humble's library are 13 other motion pictures "About People and Places."

The latest film to join this group is appropriately about the cars themselves. The title: *Gentlemen: Start Your Engines*. It was produced by Keitz and Herndon, of Dallas. Currently in production (with the cooperation of the United States Department of the Interior) is a potentially important conservation picture, *Wild Rivers*. This 1965 production will help

promote preservation of the recreational use of our nation's streams and rivers.

There is a third segment of the library which deals with the product itself: oil. Such films as *Energetically Yours*, *Refinery at Work*, *Flowing Solids* and *Rubber From Oil* contribute scientific and technical knowledge of special value to Humble's school viewers and among technical groups.

Thus, the Humble Film Library covers three general categories — travel, people and places, and oil. But they all have one thing in common. The films are from 13 minutes to 30 minutes in length, are all in color and they're widely available with sufficient prints to minimize delays in meeting requested dates.

The Humble Film Library is

will, both short and long range, to Humble.

Humble's films are also shown by many television stations across the nation. In some cases, individual films are shown, and some stations schedule an entire series of state travel films. Shorter films are sometimes used as "fill-ins" after a sports event and before the next scheduled program. But in all cases, the Humble credit titles are shown. This past year there were about 1,000 such showings to an estimated additional audience of 50 millions.

Library Reviewed After Merger

The company first began to realize the scope of its present film program when several domestic oil companies affiliated with the Standard Oil Company (New Jersey) were merged under the



"The Land Called New Jersey" brings to the screen an authentic reenactment of that state's colonial history and progressive present. This Humble film has received an "Award of Merit" for accuracy.

maintained under that name by Modern Talking Picture Service, Inc., which maintains these libraries in 23 cities of the company's marketing areas. Humble films are widely publicized by Modern to individuals in charge of programs and of curriculum planning. Brochures are also available through local company offices and Humble Touring Service facilities. Service station dealers are encouraged to arrange bookings in their communities. They are also encouraged to participate at such local showings so they benefit from the personal association.

Goodwill: Long and Short Range

Current showings are about two-thirds to adult audiences and one-third among high school-age groups. This balance is felt to be ideal in achieving maximum good-

Humble name in 1960-61. When Humble began pulling its film collection together, it became apparent that the investment was sizeable. Central control and management was needed to make the most of that investment.

Thus began the task of weeding out "overlapping" films and titles judged to be outdated. The library was culled to about 38 titles, of which two have recently also been withdrawn and two others added as of January 1.

These Were the Films of 1963

The 1963 releases which joined the library were an oil picture: *The Human Element* and a travel film: *Highroad to Yosemite*. Many of the nation's most historic cities and regions have been similarly covered, as a brief scanning of the Humble travel films soon discloses.



Scene from "The Wonderful World of San Francisco" which joined the Humble film library in January.

The important regions, from *New England Calling* to the national parks of the Far West (*Turn the Wheel West*) are represented, together with such "state" films as *All Around Arkansas*, *Fabulous Florida*, *This Is Louisiana*, *Maryland*, *Meet North Carolina*, *New York*, *Pennsylvania*, *South Carolina*, *Tennessee Holiday*, *Historic Virginia*, and *A Date With West Virginia*. *The Land Called New Jersey* has already been mentioned in this group and a remake of the *Virginia* film is contemplated.

The "People and Places" titles cover wider horizons. There is *Legend of the Raven* which visualizes an Eskimo legend; *The Pirogue Maker*, cited at six major film festivals, visits the "Cajun" bayous of Louisiana. India is pictured in two titles: *Land of the Maharajahs* and *Strange Gods of India*, which are perennial audience favorites. *Beyond the Valley* takes viewers to Puerto Rico and *Island Oddities* tours the Bahamas. *Rendezvous in the Reef* delves into the

underwater world of the barracuda, shark and the savage moray eel in the clear-blue waters of the Bahama Reefs. *The Seasons* explores their changing patterns, as recorded by an artist's camera in a remote and deserted lake region of Canada. This film has specially recorded background music and no narrative as it visualizes the effects of the changing seasons on animal and plant life.

Driver Education on the Screen

Mindful of its product interests, the Humble library has also recently combined driver education films into a single offering. This includes the films, *You and Your Driving* and *What Makes It Go?* The latter picture shows (via animation) the function and principles by which an automobile engine runs.

The vastly-popular "public" film library is an important part of the company's total film operation but this Houston-based concern is also mindful of the value of the film medium for internal communications, in addition to producing and

The 100,000th audience which saw a Humble motion picture last year included these members of Northridge (Ohio) Volunteer Fire Association. The group was cited after viewing film, "Turn the Wheel West."



The Humble Film Program: sponsoring some noteworthy "special interest" pictures.

Included in the over-all program are films calculated to create sales enthusiasm among service station dealers and driveway attendants; films giving employees direct "state-of-the-company" information; and such films as the recent 30-minute *Landmark*, which pictures the company's 44-floor office tower, Houston's highest building.

Southwest Football Highlights

Ardent football fans throughout the Southwest are appreciative viewers of its annual color films, *Highlights of Southwest Conference Football*. Two-men camera crews are sent to every Southwest Conference football game each fall. From nearly 50,000 feet of color film which they lens during the season, the company then turns out each new annual *Highlights* reel.

While strictly non-commercial in content, *Highlights* has become a

"top attraction" at Humble marketing meetings held throughout the Southwest, generating enthusiasm among station managers and driveway attendants for the fall sales season. Advertising, promotion tie-ins and contests are geared to the football theme. 1964 marked the 15th season in which the *Highlights* film has helped make Humble a major petroleum marketer in the Southwest.

Paint Division Turns to 8mm

And there's a beginning being made in the field of 8mm. A Humble paint-marketing division has a new 8mm color film (shown on cartridge-loaded projectors). This is the first of a "how-to-use-it" series describing procedure for mixing and spreading paints. These are shown at a job site, in an office or wherever a sales representative meets a prospect.

The company's entire film operation has set a high standard in the effective procurement, production and utilization of the film medium.

16mm Color Pictures in the Humble Film Library

This listing of films in the Humble Film Libraries maintained by Modern in 24 nationwide cities will be helpful to readers who wish to borrow these free-loan color pictures for showing in plants or communities.

Write Modern Talking Picture Service, Inc., 3 East 54th St., New York City, N. Y. 10022 for the address of the Humble library nearest you.

TRAVEL PICTURES

- Turn the Wheel West — 32 min.
- The Navajos Look Ahead — 13 min.
- Big Pow-Wow at Gallup — 18 min.
- Come to Texas! — 29 min.
- High Road to Yosemite — 28 min.
- Fabulous Florida — 30 min.
- Maryland — 30 min.
- Pennsylvania — 30 min.
- This is Louisiana — 30 min.



- Meet North Carolina — 30 min.
- Tennessee Holiday — 30 min.
- South Carolina — 30 min.
- New York — 30 min.
- Historic Virginia — 30 min.
- Date With West Virginia — 30 min.
- New England Calling — 30 min.
- Land Called New Jersey — 28 min.
- All Around Arkansas — 30 min.
- Welcome to Washington — 30 min.
- You and Your Driving — 14 min.
- Magic of Mexico — 30 min.
- Wonderful World of San Francisco — 28 min.

OF PEOPLE AND PLACES

- Legend of the Raven — 13 min.
- The Seasons — 18 min.
- Land of the Maharajahs — 28 min.
- Strange Gods of India — 28 min.
- The Pirogue Maker — 13 min.
- Beyond the Valley — 28 min.
- Rendezvous in the Reef — 28 min.
- Island Oddities — 26 min.
- The Human Element — 30 min.

FILMS ABOUT OIL

- Energetically Yours — 14 min.
- Refinery at Work — 21 min.
- Flowing Solids — 15 min.
- Rubber From Oil — 30 min.
- Driver Education Unit — 28 min.

FILM HELPS RE-ELECT A SENATOR

Statewide Use of a 10-Minute Film on His Record Helped Return Harrison A. Williams to the Senate

NEW JERSEY'S BRILLIANT young Senator Harrison A. Williams faced a rugged campaign for reelection last fall. This 44-year old Democrat went to the electorate of his state with an impressive record in the 88th Congress, where he was the chief sponsor, or floor manager, of much major legislation. The task



Senator Harrison A. Williams

of the 1964 campaign was to carry that record to New Jersey voters, especially into growing suburban areas and throughout such key counties as Bergen, Passaic, Morris, Middlesex, Union, Monmouth and Camden.

\$3,000 for Film & Equipment

The Senator's campaign staff turned to audiovisuals to help get the facts, clearly and vividly, to the voters. And for a total budget of less than \$3,000, they set an exam-

ple for campaigns of both parties in the years to come.

A 10-minute sound film was produced and 15 CV-4 Movie-Mite self-contained 16mm rear-screen sound projectors were leased for the campaign. Footage from the film proved useful for television spots, as a further gain. Audiences who were reached by volunteer workers proved so receptive that the Kennedy organization in New York state quickly emulated the audio visual program, ordered 33 machines to help promote the successful Senatorial campaign of Bob Kennedy.

Shown Daily All Over State

Between 1,000 and 1,500 persons saw the Harrison fact-film every day. Workers found the pictures successful at smaller group showings and even more effective on occasions when the film was projected in a darkened room with maximum concentration on the screen. Bergen, Middlesex and Union counties were the most effectively covered in this audiovisual effort, frequently drawing upon a reserve supply of Movie-Mite machines at Newark and Trenton headquarters.

Showings were primarily aimed to reach suburban dwellers, considered to be "key" voters in the recent campaign but nearly every type of ethnic, social and religious organization was also reached by the volunteers. They found little difficulty in operation of the projectors. And they were immensely gratified to hear detailed discussion of the Senator's record. •

Jersey voters were shown a 10-minute film on Senator Williams' record, projected on 16mm Movie-Mite equipment as shown below.



SAFER DRIVING FOR TEEN-AGERS

Goodyear Gives Young Drivers Some Important Facts on Handling Cars in 27-Minute Film "Footprints 4"

CONTINUING THE FIGHT for safe driving, which is good public policy as well as good economics for the industries involved, are numerous 16mm sound motion pictures aimed at youth and adult viewers. The educational task begins in the nation's schools and driver education classes have done important work in getting young drivers off to a safe start along the streets and highways.

Joining the educational crusade this month is another new educational motion picture from a perennial sponsor, the Goodyear Tire & Rubber Company. This sponsor has just released a 27-minute sound film titled, *Footprints 4*, which explains how the automobile is controlled through four relatively small but vitally important control surfaces — the five by six and one-half inch points where each tire touches the road.

Reflexes Aren't That Good

An interesting visual demonstration helps to prove that the teenager's reflexes are not as fast as he might think and that he definitely doesn't have the split-second reaction he gets credit for having.

Footprints 4 also gives useful tips on how to maintain tires to

keep them in safe driving condition and to give longer, useful life. The film explains how this sponsor maintains a continuing program of tire research and testing in the interest of safety. It shows how new tires are designed to provide more contact with the roads on which they travel so many millions of miles each year.

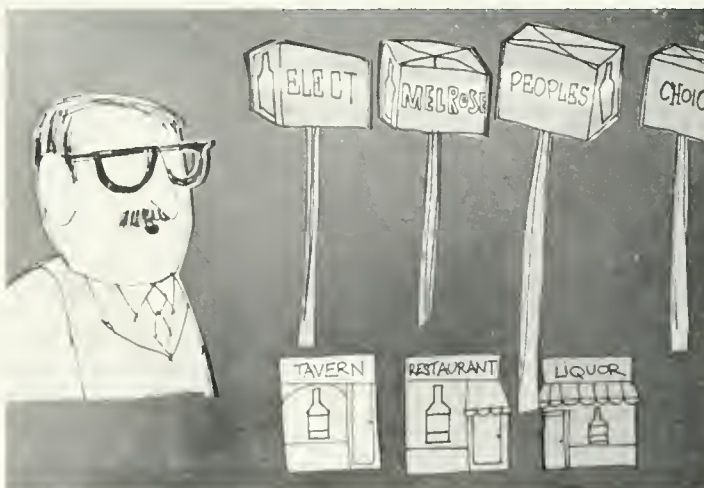
A Public Service Release

The picture was produced for public-service release by Goodyear by Pilot Productions, Inc., Evanston, Illinois. Classroom scenes were filmed in the producer's Evanston studios. It is now available for free loan to all schools. •

Safe Driving Spots Created for Theater, TV Showings

☆ Highlighting the need for safe driving in school and play areas is the objective of a new series of 20-second spots, endorsed by the National Safety Council and being produced by Filmack Studios, of Chicago.

The films will be released in 35 and 16mm as public service announcements for both theatrical and television use. They point up a big problem in child safety in these hazardous areas. •



Helping 3,000 Salesmen "Hop on Melrose Bandwagon"

Sales meetings of Melrose Distillers Corp. last fall featured a 38-minute color film, *Hop on the Melrose Distillers Bandwagon*, to liven up the proceedings and provide good background sales information for the big holiday selling season ahead.

Three thousand salesmen across the country took part in the day's promotion, which involved an election atmosphere, campaign posters around the room, candidate's buttons, and the like.

The film, also cast in an election framework, urged salesmen to "Vote for Old Dant," or James E. Pepper, or other top candidates

amongst the company's leading brands.

The Fotomation technique of Al Stahl was used to bring action and life to the static materials—simple drawings, posters, slides, etc. — gathered together for the film.

For the company, a team composed of President William Devereaux, Sales Development Manager Samuel I Cohen, and Advertising Director "Reliable" Sandy Rose, supervised production and took part in the film. For the producer, Animated Productions, New York, Bud Scheesley did the art, Harold Johnson the music, and Andre Baruch the narration. •

Teen-agers took leading roles in this classroom scene from "Footprints 4" as this new Goodyear film was being completed at Pilot Productions' Studio.



DESIGNING LOOK AT INTERIORS

Created for Sales Use, "Many Moods of Fieldcrest"
Wins Home Maker Audiences With Appealing Content

A FILM-MAKER'S ADAGE—a film that satisfies its target audience will appeal to a wider audience—is illustrated in the recently released film, *The Many Moods of Fieldcrest*. It was originally produced for Fieldcrest Mills, Inc. to instruct sales personnel in department stores.

"We tried to tailor make the film to the merchandising appeals of Fieldcrest—through moods," said George Pitt of Spectrum Associates, who directed the film.

Fantasy of Her Three Lives

On a rainy winter afternoon, two young people stroll in New York's Central Park. "The girl is engaged to this guy, and very much in love," said Mr. Pitt. "They visit

bedroom to bath." She asks, "Can you stand some drama in your personal life?"

The Serene mood," Mr. Pitt explained, "is suburban, on a Sunday morning."

Serenity for Suburbanites

The narrator emphasizes the "forest and sky colors," as the young wife brings her husband breakfast in bed. The narrator suggests, "If you're aching to escape from the hurly-burly, plan your escape. Scheme yourself a room with Fieldcrest fashions in the Serene mood."

"The first time I saw the film, I thought it didn't mention the product enough," said Karen Dudley, who joined Fieldcrest as fashion



This scene from the new Fieldcrest picture seems to say "scheme yourself in a room with a serene mood . . ." This colorful film offers many striking ideas for room design.

a department store and she fantasizes three different lives—Romantic, Dramatic, and Serene. In the Romantic, we wanted to create a very soft, flowery feeling. The two are just about to be married."

The couple pantomime throughout the film, and the woman narrator addresses the audience. She suggests, "One third of your living is in bedroom and bath." She mentions, "Roses by the roomful . . . to make you feel frail-and-beautiful. To make him feel male. And masterful."

Of the Dramatic mood, Mr. Pitt said, "The two have been married a while and they're manifesting their independence. He's writing and she's painting."

Here's "Drama" in Design

The narrator calls attention to the colors and patterns that make the "tempo, exciting; the scene, dynamic" in this modern apartment with the "coordinated theme from

promotion director after the filming.

"But," she continued, "the product is mentioned in the most subtle way. This is obviously too good a film to limit to a small audience of store personnel. We've had requests from television and we're thinking about it. We plan to make the picture available to women's groups and girls who are about to be married. We've even had a loan request from a national men's organization. We're distributing the film to colleges, and I want to add high schools."

How to Obtain This Picture

Guidance counselors should find *The Many Moods of Fieldcrest* invaluable in inspiring students who want to become interior designers.

The Many Moods of Fieldcrest is available on free loan from Sterling-Movies U.S.A., Inc., 43 West 61st Street, New York, N. Y. 10023.



Therapeutic and swimming pools adjoin the Abbey—each requires different water temperatures.

RUUD KEEPS THEM IN HOT WATER

A Color Motion Picture for Industry-Wide Showing
Salutes the 75th Anniversary of Ruud's Invention

THE 75TH ANNIVERSARY of the invention of the water heater by Edwin J. Ruud keynotes a new 20-minute color motion picture created for the Ruud Manufacturing Company, of Chicago, by Fred A. Niles Communications Centers, Inc. The film follows the growth of this concern through the years to its present leading position among makers of domestic and commercial water heaters.

Emphasis is placed on the advantages of point-of-use commercial water heating, especially as applied in hotels, motels, lodges and clubs. The point-of-use installation, the film shows, provides for several smaller commercial heaters at strategic locations, rather than one large central installation. Such installations are reducing operating costs and providing unequalled flexibility.

Cites Example of the Abbey

Chosen to show how the point-of-use concept can meet the unusual requirements of today's lodging establishments is one installation at the Abbey, a \$4 million resort-motel at Fontana, Wisconsin, adjoining Lake Geneva.

With two swimming pools, a therapeutic pool, three kitchens

with heavy-duty dishwashing machines and five buildings for housing guests, this large complex posed a multitude of water heating problems. For example, five different temperatures of hot water were required. Swimming pools use 80-degree water; the therapeutic pool requires 100-degree temperatures; general utility areas use 140-degree water; guest room baths have 160-degree water; and the heavy-duty dishwashers must have up to 180-degree hot water available at all hours.

Shown at Industry Meetings

Requirements such as these would prove virtually impossible for a single central system. How Ruud equipment answered the problem is clearly shown in the picture. The film is being made available for showing at plumbing association meetings and related industry functions. A prime use is among potential installers of equipment. Such groups and individuals may secure a free loan print on letterhead request only from Loran Nordgren, national advertising and promotion manager, Ruud Manufacturing Company, 7600 S. Kedzie Avenue, Chicago, Illinois 60652.

Show Art of Fine Engraving in Association's New Slidefilm

The precise art of fine engraving is the subject of an 18-minute sound slidefilm now being shown by members of the Engraved Stationery Manufacturers Association,

via its national headquarters in Washington, D. C.

Slidefilm scenes follow the art of the engraver from cave man drawings to today's modern commercial engraving plants, showing both original and reproduction work to business users. The subject has value in high school career guidance on this specialized field.

Written and produced by Visual Methods, Inc., Cleveland, Ohio, the filmstrip and accompanying 12-inch record will be offered to a-v departments in schools as well as being used by members.

Skilled hands to create a fine copper engraving.



THE MYSTERIOUS NOTATION "MOS" in movie shot-lists is the heritage of a German craftsman who came to Hollywood back with the first microphone. It means, in all seriousness, "mitout sound." And it may well be that the factual film medium is entering an era, and a most promising one, of MOS films. Silence may be golden again.

While I've produced my share of P. R. operas and image epics, my personal leaning has always been toward work-pants pictures—worker training, person-to-person sales aids, the classroom teaching of abstracts and principles; films that do specific needed jobs and show tangible results.

The "Blocks" to Wider Use

For many such jobs film is the ideal medium. But paradoxically, it is also the least used. Why? Partly because of a universal non-comprehension of what the medium can do. But even with the most enlightened film-sponsors we have always had two supposedly built-in limitations—high print costs and low projector availability.

How much distribution would textbooks get if they had to be individually typewritten, and then read via an optical scanner? When a film user has to pay \$1-200 for his prints, and \$5-700 for his projectors, no wonder our medium is, after all these years, still only scratching the surface of its obvious potential.

5 Million 8mm Projectors

Others were probably ahead of us, but it was about seven years ago that my own company started working on the trail of what could be an answer, an answer so obvious as to be embarrassing. What type of projector has five million units distributed around the country so broadly that just about anybody has quick access to one; a projector that costs little, is easy to operate—and whose prints can be made in quantity so cheaply as to be disposable; sent out like brochures, to be retained by the user rather than borrowed and returned? The 8 millimeter home-movie projector.

And now, for business and school use, help has come in the form of Technicolor's 8mm cartridge-load projector which adds the quality of foolproof simplicity—and, with simple rear-projection gadgets, provides "instant" movies without darkening the office, shop or schoolroom.

Of course, the universal first reaction to this is "But you don't



VIEWPOINT



"SILENT(S)" CAN BE GOLDEN

Is the 8mm Silent Motion Picture the "Paperback" Which Can Unlock Wider Use of Films by Industry?

by Charles (Cap) Palmer*

have sound." It's a natural reaction, like looking at the first jet airplane and missing the propeller. But once our minds have made that big jump over the fence of what we've always been used to—*silence can be golden.*

Material Must be Visual!

Of course our MOS subject material must be naturally visual. Obviously we'll always need sound for subjects where emotion is involved, for language teaching, training in humal relations, subjects involving philosophies and so on. Silence can be golden, but not omni-applicable.

But let your mind roll over the host of subjects to which silent-film instruction is natural. My own company has just released a package of four-minute films on Driver Education, and we're in work on First Aid, Office Safety, and Shop Safety; all are naturally visual subjects.

Catalogs of Industry Lines

Take any of the manual skills... and take Physics, many aspects of the new Math. How better can a dealer hand-carry a "demonstration" of a heavy piece of farm machinery out into the country to his prospects? Or a garment salesman show a "visual catalogue" of his new line? How about instruction

reels packed with do-it-yourself kits?

And so on and so on—and mostly in areas which have up until now been closed to the film medium by high print costs and low projector availability.

Mitout sound, needless to say, does not mean mitout words. The silent picture uses lettered captions whenever necessary, along with dotted lines and arrows to replace verbal "pointing." And these lettered captions have two instructional plusses going for them—by superimposure over a scene, the words become visually related to the action... and by inescapable limitations of space, the writer is compelled to simplify his gabby thoughts into distilled-essence fundamentals.

Need Not Be a Compromise

Is silence a compromise? Is the silent film simply a sound picture with the narration reduced to captions? If so—and inevitably we'll see some quick-buck silent adaptations of sound films; also films made by men who will still form up their ideas in words and then transpose them to images—in those cases there will be compromise. But with the true silent film,

*Executive Producer, Parthenon Pictures, Hollywood.

when the picture is conceived for silent projection, when its continuity is developed in its succession of images, then silence becomes, not merely the negative absence of sound, but a positive teaching advantage.

Here are seven key reasons why *Silence Can Be Golden.*

First, people remember more of what they see than what they hear. So the all-visual picture, with its few necessary words distilled into short visual captions, can expect better retention.

Value of the Single-Concept

People understand single-channel communications better than multiple. Unless a spoken narration is done with rare expertness, the viewer auditor must split his tune-in between eye and ear, whereas the silent picture has single-channel impact on the viewer's mind and memory.

Paradoxically, the silent picture can put across more content in a given film footage; if only because if a film has a sound track, it must use it. (In a sound film, defining "the Camshaft" needs perhaps 50 words—in the silent film, a one-word labelled arrow.)

The silent form compels the writer to triple-think his subject until he distills it down to its significant essence.

The "Language" of Pictures

Pictures put across their points to many people who cannot respond as well to verbal communications; whether for educational limitations, lack of mental quickness, language unfamiliarity, or whatever. The silent picture approaches a universal language.

The silent picture permits, even encourages, each local teacher or meeting leader to point up the film's general images in terms of local significance or need, in his own voice and at his own pace, and with his own particular audience in mind.

Busy Places Often Noisy

And finally, forgive the earthy practicality, often the best places to get films seen by the most needful target audiences are noisy—in a plant locker room, at the head of a cafeteria line, on a truck tailgate out in the garage, in a busy store—and here, of course, the total-visual film is uniquely effective.

From some of the comments above, you may get the feeling that a genuine silent picture is tough to write. Correction—"write." True, it is tough, very tough indeed.

As an indication, even though

Films meet viewers while they wait: here, applicants waiting for their license renewal in a state highway department office are seeing a four-minute Data Films' safety message as they stand in line. This technique could be used at check-out counters, airline and rail ticket counters, etc. In fact, show anywhere people can forget boredom, absorb a good message.





Warner Chilcott Laboratories is sending silent films on all new products far afield as company representatives carry lightweight projectors into physicians' offices, clinics and other who prescribe pharmaceuticals.

SILENT(S) ARE GOLDEN:

(CONTINUED FROM PAGE 41) our company has always edited its sound pictures into reasonably intelligible silent versions before writing narration, on the silent *Driver Education* series our "script" costs ran double our estimates.

But after the blood and sweat comes an extraordinary satisfaction which makes all the efforts (except perhaps to the bookkeeper) worthwhile. Actually, there is a very simple fundamental recipe for "writing" the truly silent picture — *think with your eyes*.

A picture is worth a thousand words.

The right picture.

Two Series of Single-Concept 8mm Films for Primary Grades

Two new series of short single-concept 8mm films for use in the primary grades of schools has been announced by Animated Productions, Inc., New York. The films, which are four minutes in length,

Simple artwork helps young learners begin to draw and paint . . .



and specifically designed to be shown on the Technicolor 8mm cartridge projector, are "open-end" — that is, they are available for industrial sponsorship, either nationally, or locally—in school showings, or—in a 16mm version—on children's TV programs.

Basic Instructional Sequences

The first series, called *Easy Do Fotomation Films*, are primarily instructional movies, showing in step-by-step procedures, little lessons on drawing, paper folding and cutting, animation and lettering. Al Stahl, president of Animated, and formerly a well-known newspaper cartoonist, already has 43 of these films either completed or on the drawing boards.

A second series is called *Thinking Cap Fotomation Films*, and consists of subjects that require the child to observe, reason, and come to a conclusion on the visual material presented. For example, in this group are optical illusions, puzzle pictures, mathematical problems, simple logic, as well as games.

Technique Ideal for the Medium

Fotomation is an ideal technique for use in the single-concept film. It is a special kind of animation combining live action photography with stop-motion. Live action shots of hands dissolve or pop in and out to pinpoint salient sequences in the script. Then the magic of stop-motion condenses movements to tell the story faster.

Both series of films will be listed in Technicolor Corporation's widely used source directory for "Educational Single-Concept Films." •

THE CHURCH IN LATIN-AMERICA

30 Sound Filmstrips of St. John's Catechism Help Carry Christian Revolution to Youth of Americas

167 MILLION PEOPLE who live in 21 nations of Latin-America are predominantly of the Catholic faith. But, as Archbishop Dom Helder Camara of Recife, Brazil (the vice-president of the Ecumenical Council of Latin American Bishops) has said:

"The problems facing the Church in Latin America must have priority over all others. It is indispensable for the sake of all Christianity. A continent that is Catholic in name must be made Catholic in fact. There is grave danger that the people of Latin America may cease to be Catholic or even Christian."

A Grave Shortage of Priests

A foremost problem is the lack of priests. Of the 484 million Catholics in the world, about 167 million live in Latin America, or about 34 per cent of the total number. Yet, of the 379,000 priests in the world, Latin America has only 35,000, or about 9.5 per cent. About half of these Latin American priests are teachers, chaplains or office workers.

Economic conditions are nearly as bad. The president of the Council of Latin American Bishops has a salary of \$40 a month. His diocese has annual expenses totaling \$27,500. The annual income of his diocese is \$13,750. Joined to the poverty of the Church is the appalling social and economic blight of the people. Millions exist on annual incomes of less than \$100 in countries such as Paraguay, Haiti and Bolivia. As production lags behind population growth, the problem will get worse. Finally, in Latin America, there are 70 million illiterate persons, or 40 per cent of the population over 15 years of age.

Religion of Less Significance

There was a time when it seemed that all of the institutions of Latin American society, families, schools and authority in general, reinforced the doctrine of the parish priest. Today, this is no longer true. Religious rites have lost much of their significance and vast numbers of Catholics are ignorant of their Faith.

Today, in the new Latin America, a pluralistic society has evolved. There are different values emanating from secularism and communism. Today, institutions in society are often in competition with one another and opposed to the ideas communicated by the Church.

Against this background, the Christian Revolution is now underway with a series of pastoral plans in various parts of Latin America cutting across traditional diocesan and parish boundaries. These plans assign priests and Sisters where they can best serve to alleviate the greatest needs. Lay participation has also now made possible widespread catechetical projects, many using audiovisual materials. As an example of this, a new office for catechetical aid was established in the Latin America Bureau which is an officially constituted department of the National Catholic Welfare Conference. This Bureau gives assistance to priests, Brothers and Sisters from the United States who are working in Latin America. It is spearheading a drive to send 5,000 of these workers to Latin America during the 1960's.

The purpose of the office for catechetical aid, which is under the direction of Rev. Michael Mullen, C.M. of St. John's University, New York, is to enlist the aid of American Catholics for the removal of religious illiteracy, especially among the 48 million children in the rural areas of Latin America. The Bishops of Latin America are now organizing a corps of 100,000 lay catechists in their countries, helping to replace the same number of non-available priests.

30 Subjects in Audiovisuals

Two types of materials are being used for training: audiovisuals and catechetical manuals. In the centers where the teachers will be trained, sound filmstrips will carry *The St. John's Catechism* in 30 ten-minute units. This audiovisual Catechism is already in use in three-fourths of the U.S. parishes. When a set of these filmstrips was presented to the late Pope John, His Holiness asked that they be developed for use in Latin America where the need is so very great.

Battery-operated projectors, of the type designed by Viewlex, Inc. for use by the Peace Corps in areas where electrical power is not readily available, accompany the audio visuals to Latin America. Funds contributed by lay Catholics throughout the U. S., sparked by RELAY teams, are helping to finance the services of Latin America catechists, the filmed materials and publications. It is a project which enlists the efforts of the laity in both of the Americas. •

These Filmstrips Help Us Teach the Meaning of the Sacraments

by the Reverend William J. Cogan*

THE ACTA FOUNDATION was formally chartered by the State of Illinois as a not-for-profit corporation in 1957. To me this was the realization of a dream. There are many stories the official state charter does not tell as it placidly hangs on the wall at ACTA's newly purchased building at 1424 West Irving Park Road in Chicago.

The story began in 1944 when I was a newly-ordained priest assigned to a "slum parish" on Chicago's southside. Being young and eager, I was immediately thrown into the despairing world of the poor, the hungry, the uneducated, the sick, the depraved, and the brow-beaten minority groups.

A Problem of Understanding

Among other things, I took a great interest in trying to convert these people to the Roman Catholic Church. I was successful in this area but found that the people receiving instructions had difficulty in understanding words and descriptions in the catechisms.

Therefore I began writing a catechism that the uneducated could read and understand. The book was written in a question-answer form using basic vocabulary. I created a "better mousetrap" and entitled the book *A CATECHISM FOR ADULTS*.

No one would publish it however, so I raised a few dollars with the aid of several priest friends and published it myself. To date the book has sold over two million copies.

Visuals Are Teaching Tools

My second project was inspired by the realization of the value which audiovisuals have for teaching. I knew that using filmstrips for instruction would help the inquirers to better understand and remember what was presented to them.

We wanted to produce a set of twelve (12) silent instructional filmstrips on the Sacraments that the priest could use, not as a crutch, but as a tool for more effective teaching. Once again I wanted to simplify the teaching of religion.

Early Errors of Our Ways

We began by renting a store front and constructing our own little studio. We started taking our

own pictures but soon discovered that not only was the quality poor, but taking our own pictures was too time consuming. I closed up shop and headed for the Wilding studios in Chicago.

Wilding agreed to do the filmstrips, but after production had begun we decided to go to another studio for financial reasons. The other studio said they could save us money but they failed to



A production scene from the ACTA series features Bernard Miller, who portrayed the role of Christ. Utmost care in detail was given to all subjects in this program for the Adult Catechetical Teaching Aids Foundation.

say that the quality would not be as good as Wilding's. After profiting by our mistake we returned to Wilding. They finished our color strips and the marriage has been secure and bountiful ever since.

The Best in Talent, Detail

I am extremely proud of our professional filmstrips — and rightly so. Nothing but the finest talent available was used. Every picture is in color and complete to the most minute detail, with careful attention given to costuming, stage sets, make-up and technical accuracy.

Besides the director and the cameraman, a corp of technicians, outstanding in the field were used to produce the films — scriptwriters, set designers, make-up artists, costumes and electricians.

*The Reverend Cogan is the founder of the ACTA Foundation in Chicago.



His Holiness, Pope Paul VI, received the ACTA filmstrip series from Rev. Cogan at a special audience in the Vatican. Accompanying him (at right): Wilding producer Robert J. Rockwell, Rev. William Kriegsmann.

More than 500 people were in the cast for these films. The television-conditioned person today is used to seeing excellent visuals and I had that person in mind.

The response to the filmstrips has been terrific. Approximately 1,000 sets are being used throughout the world — even behind the Iron Curtain. The strips are presented primarily with the table top projector but are also frequently projected on wall screens for showing to larger groups.

A Look at the Road Ahead

The ACTA Foundation is forever growing and producing new audiovisual presentations. We have just finished a film covering a day in Cardinal Meyer's life. We have also produced and directed three (3) record albums of religious conferences for the Sisters. We are always trying to create that "better mousetrap."

Filmstrips in the ACTA series are most frequently used for instructing small groups. In the scene below (a re-enactment) a priest is showing the strip on "The Sacrament of Matrimony" to an engaged couple who view the scenes on a table-top projector within the confines of his office.





Extreme low-level aerial scenes are featured in "The Pathfinders." To capture these exciting shots, cameraman Bill Hines was tied in special rig outside the exploration plane as it swooped over Surinam lowlands.

AIR SEARCH FOR VITAL METALS

New Technology of Aerial Exploration at Work in Surinam Can Help Other Newly-Developing Nations

The Pathfinders, a recent motion picture sponsored by Litton Industries, Aero Service Division, documents the daring efforts of American and Canadian private enterprise to raise the living standards of a newly-developing nation, Surinam, in South America, through the new technology of aerial exploration.

The title of the film derives from the fact that its aerial exploration crew were bombing-pathfinders in World War II. The film demonstrates that they are also pathfinders in the peacetime quest for the raw materials vital to Surinam's economic survival.

An Answer to New Nations

The picture was designed to document what aerial exploration has done and hopes to do for Surinam, and thus, without any direct sales message, to convince other newly-developing nations, especially those in Africa and Asia, that Aero Service's aerial exploration technology could — as in Surinam — significantly improve their economic future.

During production of the film the cameraman, William Hines, was tied onto the outside of the airplane. The plane, which carries a half million dollars worth of electronic exploration devices, flies at an altitude of 200 feet or less in order to probe electronically the thick South American rain forest over which it flies. But in Surinam, many of the trees are 200 feet high, or more. Aerial exploration is thus one of the world's most dangerous peacetime occupations. Yet, despite its dangers, it has already discovered a multi-million

ton deposit of aluminum ore in Surinam.

They Are the "Pathfinders"

The film emphasizes that the people of Surinam, formerly Dutch Guiana, are also pathfinders, not only in their sponsorship of the world's greatest effort to unlock the buried treasures of the earth from the air, but also in their demonstration, within their tiny tropical lowlands, that all the races of man can live together in harmony.

The intended audience for *The Pathfinders* consists of governmental, industrial and financial officials charged with the responsibilities of resources development, especially in the new nations of the world, and in the United Nations.

35 and 16mm Color Prints

The Pathfinders, 27 min., color, available in both 35mm and 16mm, was produced by Mascott Productions, Sherman Oaks, Calif., written and produced by Laurence E. Mascott and directed by William Rutter.

* * *

Cancer Society's New Film

Asks "Is Smoking Worth It?"

Hitting hard at potential young smokers with basic facts on the grave diseases risked by those who take up this habit is a new color film, *Is Smoking Worth It?*, now being made available from local units of the American Cancer Society for free loan to schools and youth groups.

Teachers are being urged to show junior and high school students how social and psychological

pressures induce them to smoke. The film was designed to help teen-agers decide for themselves that the answer is, "No." A recent *NEW YORK TIMES* article surveyed the student body of Morris High School in that city after they had seen the picture. The tabulation indicated that about 75% smoked and that almost half of these were planning to cut down their smoking as a result of seeing the film.

The film opens with a candid discussion by four teenagers about the typical reasons some of them smoke, while others do not. The evidence linking cigarette smoking

with lung cancer and coronary heart disease is then visualized step-by-step. Cigarette smoke's effect on the lungs is demonstrated through chemical analysis of cigarette tar, animal experiments and (through animation) the development of cancer inside the human lung.

A chest surgeon points out that lung cancer is fatal 19 out of 20 times.

Arrangements for school or youth group showings of *Is Smoking Worth It?* can be made through local units of the American Cancer Society throughout the U. S. •

How to Rebuild Heavy-Duty Engines

STRESSING THE IMPORTANCE of skilled workmanship, proper procedures and up-to-date equipment in the rebuilding of heavy-duty engines is a new 25-minute color motion picture, *Power of Performance* was released in January by the Gould Engine Parts Division, Gould-National Batteries.

According to J. O. Lutz, vice-president and general manager of the division, "this new film presents a step-by-step review of basic overhaul techniques from 'unbuttoning to break-in.'" The picture will be shown to mechanics responsible for maintenance and performance of heavy equipment engines. One of its objectives is to show at what point an engine should be sent to a well-equipped rebuilding shop.

Gould's new film will also show these men how to check for various types of wear and damage on such equipment; will show how to perform their own repair jobs.

Location footage was shot in engine rebuilding shops. These scenes pick up the arrival of an engine and follow through with the key steps, such as degreasing, unbuttoning, crankshaft welding and regrinding, wet and dry sleeve installation and reassembly. The value of proper "break-in" procedures on rebuilt engines is stressed.

Power of Performance was produced for Gould Engine Parts in the Philadelphia studio of the Calvin-DeFrenes Corp., under the direction of Aitkin-Kynett Co., Inc., the company's advertising agency. It will be available on free loan to fleet and equipment operators, engine parts jobbers and distributors, and to garages and engine rebuilding firms.

Loan arrangements by these eligible borrowers can be made via Gould Engine Parts Division, Gould-National Batteries, Inc., First National Bank Bldg., St. Paul, Minn. •

Gould Engine Parts' new film "Power of Performance" includes this sequence filmed on location at Connecticut Bearings, Inc. in New Haven. The man in the white shirt (right, rear above) is F. C. (Chuck) Bradley, Jr., president of Connecticut Bearings and former head of the Automotive Rebuilders Association. He served as technical consultant on the film.



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For Information, Write
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THE FULL RANGE of film utilization — from training and education to sales, advertising and public relations — was covered by an "all-star" panel of experts in these fields at the recent late fall meeting of IFPA's Northern California Chapter. The meeting was held at the International Inn in San Francisco.

Panelists included James Allen, film producer for Batten, Barton, Durstine & Osborn, representing the ad agency's viewpoint; W. Phil Herriott, director of education and training for United Air Lines; Dr. Jerrold Kemp, co-ordinator of production services, Audio-Visual Center, San Jose State College; John Korty, San Francisco film producer; and Al McNay, supervi-

IFPA JOURNAL

INDUSTRY FILM PRODUCERS ASSOCIATION, INC.

EXPERTS LOOK AT AUDIOVISUALS

Members of Northern California Chapter Hear Five
Panelists Discuss Their Approach to Filmed Media

order to communicate the message; therefore, even if the film cannot be entertaining, it must be at least enjoyable or interesting.

Following the panel discussion, special guests from IFPA's national organization addressed the

bus and San Francisco International film festivals were shown. Titles included were: *Explosive Safety in Handling Practice Bombs*, produced by Lookout Mountain (USAF); *Breaking the Habit*, produced for the American Cancer Society by John Korty; and *The Home-Made Car*, sponsored by British Petroleum Ltd.

These films represented examples of imaginative, quality filmmaking which serves the best interests of all film sponsors and producers.

Comments from the Panel

Here are some of the pertinent comments by panelists at the session:

• HERRIOTT: A film with a message is only of value if it *changes people*. A training film must return at least \$1.05 for every \$1.00 invested. In a United Airlines training film, the cost of the "audience" amounts to \$4 to \$6 per hour for the salaries of everyone in the audience, so the film must produce tangible, demonstrable results to be worth its cost.

* * *

• KORTY: A good film must tell something about *people*. Example: *Nanook of the North* (Robert Flaherty), a film originally sponsored by a fur company, or the Johnson's Wax film (*To Be Alive!*) at the New York World's Fair. Our American Cancer film on the relation between smoking,

Chapter members and guests. Jim Wasson, national president, and Dr. Harold Dyrenforth, editorial vice-president, reviewed the plans and considerations involved in a proposed change in IFPA's membership policy.

Earlier in the evening program, three films which have won top awards at the 1964 IFPA, Colum-

Members and guests of IFPA's Northern California Chapter are attentive listeners as panel members discuss individual, specialized use of audiovisuals.



Panelists above are (l. to r.): producer John Korty, W. Phil Herriott, United Airlines; Jim Allen of BBD&O; Dr. Jerrold Kemp, San Jose College; Al McNay, Standard Oil (Calif.); and moderator Saul H. Jacobs.

sor of production and distribution of films for Standard Oil of California.

Panel moderator was Saul H. Jacobs, free-lance writer and director. Each panelist reviewed his own uses of the film medium, citing the aspects of films which made them valuable in particular applications as well as the elements which make a film effective in reaching a particular type of audience.

Panelists agreed that certain common denominators are present in all effective motion pictures. The film must be properly planned with specific objectives in mind and it must be properly constructed to achieve those objectives. They also noted that resultful films must be aimed at *specific* audiences and that the audience must be able to *identify* with the material being presented.

No matter what purpose the film serves — it must first put the audience in a receptive mood in



Northern California Chapter Meeting:

(CONT'D FROM PREVIOUS PAGE) cancer and tuberculosis used a deliberately sophisticated approach in order to reach teen-agers; a ponderous, moralizing approach would have been fatal. A film must also create a mood: *The Cinema l'erite* provided good examples for this.

* * *

• DR. KEMP: I would emphasize the importance of learning. We must not indulge our artistic yearnings for entertainment and for drama at the expense of getting the information across. The humorous approach, no matter how good, may backfire. Example: a well-known VD film used by the Armed Forces. As far as a change in behavior is sought, it should be based on a *single concept*.

* * *

• MCNAY: Citing examples of Standard Oil institutional films, he noted that one of these cost \$200,000, but played to enormous audiences in 22 countries and was therefore considered a very good investment. *The cost per viewer was far lower than that per reader of newspapers or magazines.*

* * *

New Aerospace A-V Service to Consolidate APCS Photo Units

☆ Consolidation of the photo units of the Air Photographic and Charting Service into a new unit to be named the Aerospace Audio Visual Service (AAVS) has been announced by the Military Air Transport Service. The new unit will be formed sometime before July 1,

1967 and will be located at Norton Air Force Base, California.

The Aerospace Audio Visual Service will be staffed by approximately 1,500 military and civilian personnel, including photographic, administrative and supply experts. In addition to continuing the photo mission of APCS, the new service will also have its own film depository and film distribution function.

By joining these photo units, the Air Force will concentrate its photographic capabilities and facilities which are annually responsible for more photo work than the largest Hollywood studio. In addition to Air Force missions, these MATS photo units are regularly called on for photo work by the other military services, the State Department and the National Aeronautics and Space Administration.

AAVS' primary concern will be "on-location" documentation and instrumentation photography. APCS currently supports the Air Force ballistic missile research and development program with instrumentation photography. Another important pictorial mission, which AAVS will continue, is photographic documentation, including U. S. space activities.

Since 1958, APCS has supported every major U. S. space project, from the Pioneer lunar probes to the Project Mercury series.

AAVS, through its APCS-born units, will continue to produce films for the Air Force Systems Command, films for the Chief of Air Force Chaplains, and other Air and Joint Staff components. •

Below: scene during the Northern California Chapter's panel discussion of audiovisual utilization as presented by experts from various fields.



THE WRITER'S FOURTH DIMENSION

by Michael H. Halperin

A NEW DIMENSION has been added to the classification of "writer" in industrial, government and documentary films, as well as in the new field of industrial closed-circuit television: The writer is also an assessor of learning goals. The writer must answer the question: what kind of behavior do I want from my viewers after they have seen a program? That's a pretty big order, but a necessary one, as we shall see.

Our task goes beyond taking a package of data and merely transforming it into a visual medium. Our job is to do the best we can for the people who need our material. But how is the job to be done unless we know what the requestor wants?

Is the Requestor Clear?

The requestor will state his goals and be absolutely convinced he knows the kind of behavior he wants from those who are going to watch the film. However, the goals stated are often an oversimplification of the problem. After all, a problem exists only if there is more than one solution. If there's only one answer then there is no problem.

The writer's job, working with his technical advisors, is to determine what is the *best* answer to a given problem.

An Example of the Problem

As an example: I recently wrote a series about a form which engineers utilize to implement design changes. The stated goal of the requestor was "we want the engineer to fill out the form properly." Fine. This sounded good. But on examination I discovered that the

form was quite clear. It had little blocks with titles in them defining usage. An engineer, whom we presume to be educated, would find it difficult to fill out the form *improperly*.

The goal, as I discovered, was not how to fill out the form. The requestor wanted the engineer to *utilize the various aids made available to him by the company*. Further, the engineer was to realize the importance of proper *implementation* of the form. The writing of this particular script could have been slanted one of two ways — either "how to" or "why?" As it turned out, the requestor wanted "why?"

THE CENTRAL FIGURE

• The writer in industrial films is the central figure in determining content and style of presentation. There are times when we are responsible for designing the visuals to be presented on the screen. Because of the vast amount of research we must do on each subject, we become quasi-experts on that subject. Therefore, the director, the art director, and sometimes the requestor will rely on our judgment in areas which are normally not our domain.

I would like to dwell on this for a moment. I have found that nothing substitutes for practical experience. But how many writers have run engine lathes, or designed a spacecraft, or are graduate engineers? Some have the experience, but they are a small minority. I feel it is necessary for me to make an attempt to experience part of the knowledge the potential viewers share.

For instance, a year ago I wrote a series of scripts on manufacturing. I know very little about machines or manufacturing processes. I spent several weeks in the factory researching material, absorbing the jargon and getting a general feel for the subject in order to write about it with some degree of accuracy.

THEATER TECHNIQUE

• Yet, we must remain aware of techniques utilized in theatrical films and commercial television. These techniques have proven effective time and again. Cartoons, special effects, rapid cutting, lim-

A Word About the Author

☆ MICHAEL H. HALPERIN is a writer-director for the TV Film Department of the Space and Information Systems Division of North American Aviation in Downey, Calif. He has been writing industrial and documentary films for the past three years. Previous to this he was in the theatrical motion picture and commercial television field as writer, director and film editor. Mr. Halperin is also a charter member of the Industrial A V Programmers section of the Audio-Visual Education Association of California (AVEAC). •

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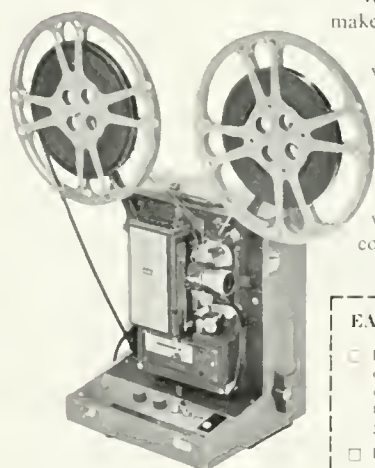
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THE WRITER'S FOURTH DIMENSION

(CONTINUED FROM PAGE 46)
ited animation, fine art — all make an impression on the viewer, positive as well as negative.

These elements should not be used indiscriminately. Just as in writing a theatrical screenplay, the writer must determine when these techniques or "tricks" add to or detract from the *story*. In the case of industrial film and television we have to determine when these techniques add to or detract from the *learning process*. And when we consider the industrial film and television philosophy we discover that we are indeed engaged in teaching.

This teaching is a two-edged sword. Cutting one way we find that we are teaching the audience about something which is important (otherwise, why write it in the first place?); and we teach ourselves by constantly remaining aware of the rapid strides being taken in the fields of audio-visual learning and programming.

• To sum up: I find that the writer is no longer an interpolator

of facts. He acts as a force in *defining what the facts really are*. Another task is to assess the end behavior — or result — of the production presented. The writer takes on the aspect of a quasi-expert upon whom the director, producer and others can depend for general answers concerning the particular script. The writer must be aware of theatrical film and television techniques and utilize them when they enhance the learning process.

The writer's first concern must not be with the beauty of his script. He must not fall in love with his own words. Rather, he must look upon his work as part of the overall program of teaching which involves motivation, indoctrination and training.

* * *

DuKane Names John Snider as Western District Manager

John Snider, of Sun Valley, California, has been named district manager for sales in seven western states of Du Kane Corporation audio-visual products. Snider was

formerly associated with Cathedral Films and the Execucograph Corporation. He brings considerable knowledge of the sound slidefilm (filmstrip) medium to his new post.

* * *

R. A. Nelson Heads Expanded A-V Program at Beech Aircraft

☆ The Beech Aircraft Corporation, Wichita, Kansas, has expanded its audiovisual services, appointing Robert A. Nelson as manager of that activity. The announcement was made at year-end by James Yarnell, manager of advertising.

Nelson will be responsible for the organization, administration and supervision of all company a-v operations, including photographic services, motion pictures, slides,



Nelson . . . of Beech Aircraft

filmstrips, sound recordings and various types of graphic presentations. Until recently he was secretary-treasurer and operations manager of Horizon Productions, Kansas City, Mo.

The new Beechcraft a-v manager brings 15 years of experience in this field to his new post, having produced, directed and consulted on scripts. His other activities include extensive experience in still photography, advertising, sales and public relations. He is a graduate of the University of Missouri at Kansas City with a degree in economics and has taught mathematics in the evening division of Rockhurst College and photography at the Kansas City Art Institute and School of Design, at the college level.

* * *

Maillard to Ferrania Sales

☆ Claude E. Maillard is the new export sales manager of Ferrania, S. p. A., Italian photographic manufacturing firm acquired by the 3M Company last July. Formerly marketing manager of 3M's Intl. Division, he is based at Milan, Italy.

*Do as they do,
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*on any film problem
in Europe*

Board Elects Streitmatter Asst. Vice-President at Kodak

Alvin W. Streitmatter, general manager of the professional, commercial and industrial markets division of the Eastman Kodak Company, was elected an assistant vice-president at a meeting of the Kodak board of directors on December 17th.

Streitmatter has been associated with Kodak since 1940 when he began as a sales representative in the Detroit area. He came to Rochester and the color sales division in 1945. Two years later he organized and became supervisor of the professional studio at Kodak's office. In 1949 he was appointed manager of the studio and of the company's convention activities; later also headed the industrial photographic laboratory and the graphic arts studio.

Streitmatter attended Bradley University. Before joining Kodak, he was associated with an industrial motion picture company and for a number of years managed a large portrait studio in Peoria. At that time he and his associates experimented extensively with various color processes. A member of the Photographic Society of America, he was awarded the Honorary Master of Photography degree by that organization in 1951.

* * *

Duryea Named Chief Engineer at Movielab, Inc., New York

A veteran engineering executive and consultant has been named as chief engineer of Movielab, Inc., one of the nation's largest professional motion picture film laboratories. The appointment of Albert A. Duryea to that post was announced in January by Saul Jeffee, president and board chairman.

Duryea has served in executive capacities at MGM Laboratories, Republic, Pathe and Consolidated Film. While associated with Pathe Laboratories, where he served as chief engineer, assistant vice-president and vice-president, he was in charge of engineering, plant maintenance and technical service. He supervised design and construction of processing facilities, also becoming head of the company's TV studio and film processing facilities.

During his career in the industry, Duryea has also been a consultant to leading companies in and related to the motion picture field. He is an alumnus of New

BUSINESS SCREEN EXECUTIVE

NEWS OF STAFF APPOINTMENTS AND A-V INDUSTRY DEVELOPMENTS

York University's School of Engineering and is a Fellow of the Society of Motion Picture and Television Engineers.

* * *

Hodge Now Executive Director of the Rank Film Library

A. R. (Reg) Hodge has become executive director of the Rank Film Library, one of Europe's largest 16mm film distribution centres. His appointment to the newly-created post in London was announced in December by J. P. Collis, managing director of the



A. R. Reg Hodge

British company's Audio Visual Division.

Hodge, who is 48, joined the Library in 1958 as its general manager. Under his management there has been an overall expansion of its activities by 45%, with particular emphasis on training films, teaching and industrial production services were also developed.

A typical instance of growth was the large-scale use of some 600 Library films introduced in 1964 aboard Shell's entire U.K. fleet of more than 90 tankers. There are now 220 people employed full-time at the company's headquarters at 1 Aintree Road, Perivale, Middlesex; to meet the expanding service requirements, a new 8,000-square foot building was opened four months ago.

The Library's new executive head was general manager of Ron Harris Cinema Services until he joined the Rank Organization. From 1940 to 1946 he held an officer's commission with the Royal Air Force with active service over the United Kingdom and Europe. He is married and the Hodge family has one daughter.

Charles Beck to Direct Sales of Reevesound Company, Inc.

Expansion of technical operations and services at the Reevesound Company, Inc. were highlighted last month by the appointment of three new executives. The appointments were announced by Boyce Nemec, president of the Reeves Industries' subsidiary in New York.

Charles Beck, Jr. has been named manager of marketing and sales. Victor Gee has joined the company as a design engineer and Allan Whitney has been appointed manufacturing superintendent.

Beck, a graduate engineer, has had wide experience in the marketing and sales of engineering systems and electronic components. A former sales manager of Hydromatics, Inc., he has also served as general manager of the Moeller Instrument Co. In his new post he will have full responsibility for both national and international marketing and sales of Reevesound's custom-designed motion



Charles Beck at Reevesound

picture technical systems and the company's professional sound recording and reproduction systems.

A product and systems design engineer, Gee was formerly associated with the International Telephone & Telegraph Company's Data and Information Division. Reevesound's expanded manufacturing facilities have been placed under the direction of Whitney, a former supervisor at Dusal Tool and Mold Company.

* * *

R. B. Martenson to Direct Sales of Sylvania Photolamps

Richard B. Martenson has been named general sales manager of the Photolamp Operation of Sylvania Electric Products, Inc. His appointment was confirmed last



R. B. Martenson, in charge of sales for all Sylvania Photolamps

month by Robert L. Kleinfeld, the company's vice-president for marketing.

Martenson will be responsible for field sales, merchandising, advertising and sales promotion with headquarters in New York City. Since 1961 he has been general marketing manager for Sylvania's Special Products; previously served (for 10 years) as product sales manager for the Photolamp operation.

The new Photolamp sales executive attended Mechanics Institute and Pratt Institute in New York City and Penn State University. He is a member of SMPTE, the American Management Association, Institute of Electrical and Electronics Engineers, American Ordnance Association, National Management Association and the Air Force Association.

* * *

3M Appoints Wm. J. Brown as Head of Photo Equipment Div.

The new general manager of the 3M Company's Photographic Equipment and Optics division, headquartered at Rochester, N. Y., is William J. Brown. G. J. Wachholz, vice-president of the company's Photographic Products group, made the announcement on January 5th.

Brown is assuming the new post in addition to his responsibilities as president of Dynacolor Corp., the 3M subsidiary which produces and processes 35mm and 8mm color films and supplies a line of processing chemicals, photographic papers and microfilm. His office remains at the Dynacolor plant, 1919 Mount Read Boulevard, in Rochester. In addition to this activity, he will direct the Wollensak plant at 850 Hudson Avenue in that city.

Approximately 500 persons are employed at the Rochester Wollensak facility which manufactures high-speed movie cameras.

Bell System Builds Interest With a "Ballad for the Fair"

SPONSOR: The Bell System Telephone Companies

TITLE: *A Ballad for the Fair*, 14 min., color, produced by Owen Murphy Productions.

This new film is intended to bring the excitement of the World's Fair to audiences all over the country during the fall and winter months while the Fair is closed in mid-October.

Oscar Brand is a folk-singing narrator who sings an original ballad to describe the Fair's wonders and its "Peace Through Understanding" theme.

Two minutes of the Bell System "ride" through communications have been recreated in the film. Nicely angled shots, particularly in night time scenes, make up the rest of the footage.

The sounds and feeling of the Fair are captured in a script by Stanford Sobel.

* * *

Jackson & Church Premieres Film on Tempered Makeup Air

A 12-minute color film has been chosen as the medium on which the Jackson & Church department of York-Shipley, Inc., York, Pa., will base its efforts to explain what is a relatively new and often misunderstood concept in the heating and ventilating field, according to Richard J. Hoover, manager, Warm-Air Sales department. The motion picture was premiered to the American Society of Heating, Refrigerating and Air Conditioning Engineers in Chicago on January 25th.

Produced by the Walter G. O'Connor Company, Harrisburg, the film, *Make-up — The Missing Half*, explains the need for supplying tempered make-up air in connection with exhaust in industrial and commercial establishments. It features the Jackson & Church packaged make-up units and their operation.

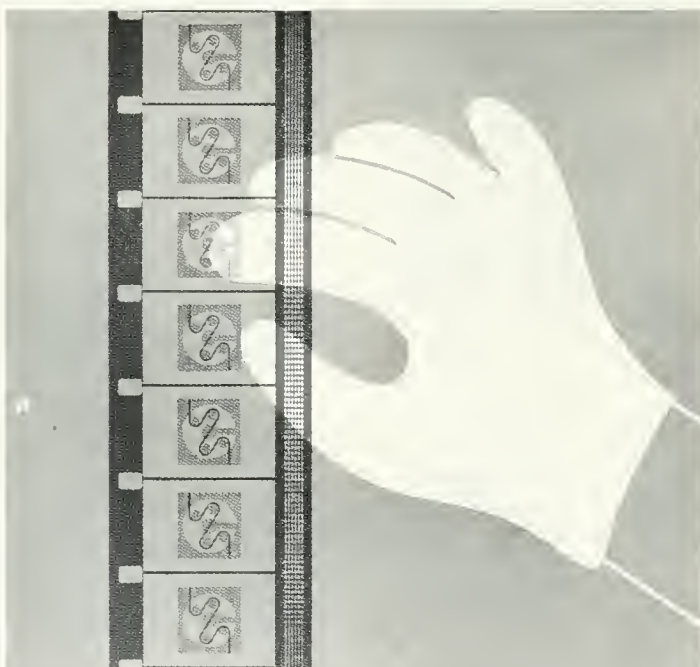
"We have felt the need for some time," Hoover said, "for a simple way to explain the problems of 'air starvation' and the advantages of the Jackson & Church method of combating it. While it is necessarily a capsule treatment, we feel this film will arouse considerable interest among heating and ventilating engineers, as well as among owners of establishments where powerful exhaust systems are used."

The film shows, through live action sequences as well as animated diagrams, some of the results of

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"air starvation" caused by powerful exhaust systems. It explains the need for extremely high "turndown ratios" (temperature variations) in supplying make-up air, and demonstrates how the direct fired gas burners used by Jackson & Church provide them.

Emphasis is placed throughout on the many safety factors of the system and the new units. Gordon M. Parker, advertising manager, Hoover, and F. E. Snyder, Chief Engineer for Jackson & Church furnished technical supervision for the motion picture.

Much of the film was shot in the York-Shipley Plant, with additional scenes taken in varied locations, such as steel mills, restaurant kitchens, auto body shops and dry cleaning establishments, as well as in the O'Connor Company studios in Harrisburg. The picture was completely staff-produced by the O'Connor Company. Supervising production was James R. Lee, executive producer. Script was by James S. Campbell and cinematography by Donald B. McElwain.

Special 8 millimeter prints will be made for showing in portable, continuous-run projectors by the company's sales department to prospects in all sections of the country.

* * *

American Airlines Makes 5 New Travel Films Available

Five new films on sport fishing, historic landmarks and vacationland areas have been cleared for distribution by American Airlines. Titles include: *Kings, Cods & Strippers* (on salt water game fishing); *Early American No. 2* (landmarks of America's past); and *America's Natural Wonders No. 2* on major scenic travel spots.

* * *

Jewish Child Care Group Has Film on Foster Parents' Role

The Jewish Child Care Association has sponsored a new 13½-minute b&w motion picture, *A Family for Now*. Produced by Harvest Films, Inc., the picture tells the story of nine-year-old David, the innocent young victim of a broken home. He deeply feels the impact of his father's desertion and his mother's nervous breakdown.

Placed in a foster home through the Association, David is given the love and attention he craves, but both he and his foster parents have many adjustments to make. The film is available from the Jewish Child Care Association, 345 Madison Avenue, New York City.

AUDIOVISUAL GOALS FOR 1965:

(CONTINUED FROM THE PRECEDING PAGE 16)
and state extension services as well as the nationwide free sponsored film distributors.

We Put Priority on Inexpensive Film Guides

The Editors of BUSINESS SCREEN have made a beginning in this direction: the "paperback" editions of a "Management Film Guide" will be followed this Spring by a comprehensive "Farm Film Guide" which supplements a similar volume issued by the U. S. Department of Agriculture. We are giving *first priority* to the next critical area: a revision of our earlier "Index of Training Films" which furnishes objective synopses and sources of work-films from "aircraft skills" to "welding, x-ray inspection of metals, etc."

With such "blue-prints" of what *has* been done, the task of filling in the many gaps in available audiovisuals will be eased for the producer, the potential sponsor or for government production. We note with interest the emergence of a new policy at General Elec-



Audiovisuals from industry are needed in the schools to help prepare youth for careers . . .

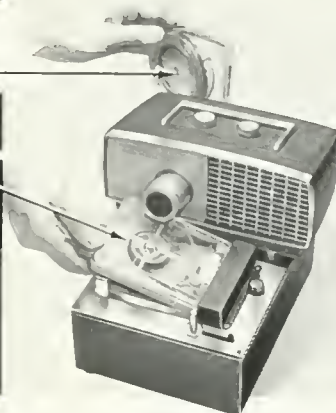
tric, for example, which has made available a new motion picture on *Careers in Engineering* for outright print purchase. The schools need *Bunny Rabbit*, other elementary titles, but the unemployed and the job-seeking youth of tomorrow also need to be motivated and instructed in the basic vocational pursuits. Members of today's Job Corps won't produce tax revenues, they must be quickly returned to the private sector as workers and taxpayers.

Decline in Morals an Alarming Trend

This is *one* phase of education, one of the imperative Goals for 1965. Let us turn to the broader spectrum of the American program. As always, it is the hard facts, the statistics which must be taken into account in a systematic approach to meeting these problems.

Moral decay is terribly evident in the crime statistics affecting every large U. S. city. America is not unique in this problem. England, France and other European countries are rife with crime. But the cost to the U. S. is our immediate problem, not only in wasted human lives and the cost of imprisonment. Arson and suspicious fires have increased from a yearly average of 5,600 in 1950 to more than 24,000 in 1960. They are still increasing. Embezzlements almost doubled in the years between 1956 and 1962. Robberies have almost tripled between 1956 and 1962. Auto thefts also doubled between 1954 and 1964, with a majority of cars being stolen by teenagers. One

(CONTINUED ON THE FOLLOWING PAGE 52)



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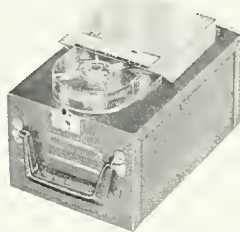
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AUDIOVISUAL GOALS FOR 1965:

(CONTINUED FROM THE PRECEDING PAGE 51)
insurance company concerned has already slated a nationwide advertising campaign to deal with the problem. But jobless teen-agers don't read these books; we need to motivate within the hearts and minds of youth; we need to begin creating motion pictures, for example, which alone possess the emotional impact to "get inside" the spirit of these young people.

Highway Accidents Take Terrible Toll

America's streets and highways are strewn with the lifeless bodies of accident victims. The task of safety education is more imperative than ever before. Minutes and hours available to impress this ghastly, wasteful killing by careless drivers upon viewers in theaters, on television and among 16mm viewer groups must be used by hard-hitting films. The automotive industry has made some contributions in films of this kind, but not enough. The insurance industry also has an economic as well as a social stake in sponsoring more safety education films.

America's mental hospitals are crowded with these unfortunate patients. Every five minutes in 1965, a mentally-retarded child will be born among us. There are already five and one-half million Americans whose minds are retarded, many of them not under institutional care but potentially useful citizens who can be trained for skills. The President's Committee on Mental Retardation, sparked by the late President Kennedy, has put the problem before the people. There have already been created some extremely useful, informative films. More are needed to serve today's needs.

Here Are Other Vital "Human Equations"

These, briefly touch upon, are a few of America's "problem" goals. There are others which are less of a problem than an opportunity. The facts and figures are again important.

Our present population includes 18 million persons who are 65 years or older. By 1970, the figure will have increased to 20 million. The proposals for Medicare, to alleviate the problems of illness among the aged, are before the Congress. But there are other, *much more positive* factors to be taken into account:

Films to Prepare Elderly for Retirement

Are we properly preparing our pensioned and retired oldsters for their new leisure?

Are we aware that the statistics show that a large proportion of them are a lot better off than advocates of medicare would have us believe? For instance: the *average* net worth of families in the 65-and-over category is \$30,718. The government-preferred figure of their *median* net worth still shows that these families have \$10,450, nearly \$3,000 more than the median net worth of all U. S. families. 82% of these elderly families have no installment debt (compared to 50% or less in all families under age 55). These 65-and-over families earn less than \$2,875 annually but they are still remarkably secure. One effect of the medical care for the aged bill, if it passes, will be to increase funds available for other spending.

Overseas "Trade" in Films Must Be Eased

And, for our economic survival which depends on trade abroad, the nation will continue its awareness of our customers and friends

SOUND RECORDING

FOR STRIP FILMS

Now you can sell professional recorded sound with your strip films. Let RPL handle this entire phase for you.

Just send your script, marked with slide changes and we will record the narration with sound effects and music as desired. If you prefer, submit your recorded tapes—

RPL will insert synchronizing signals—audible or automatic for all makes of projectors—produce for you one or thousands of tapes, tape cartridges or discs.

You can sell to your clients strip-films with professional sound that solves the mysteries of the new and various automatic frame change systems—at a surprisingly low cost.

For your next strip-film project
write for free folder

"SOUND SENSE FOR STRIP FILMS"



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DAMAGED FILM HOSPITAL



Why Junk DAMAGED FILM?

"The Film Doctors'" (specialists in the science of film rejuvenation) can restore scratched, brittle, and worn film at a *fraction* of new print costs. Old, damaged 8, 16, 35mm film can be restored to original screening quality and its life can be prolonged indefinitely.

RAPIDWELO: restores damaged originals, negatives and prints.

RAPIDTREAT: completely protects and prolongs the life of new prints indefinitely.

RAPID FILM SHIPPERS: vault storage, international distribution and inspection facilities.
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For complete details write:

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if you use
MOTION PICTURES
FILM STRIPS • SLIDES
 to
COMMUNICATE
MOTIVATE • EDUCATE
 then

H.P.I. VISUAL AIDS

will greatly improve your
AUDIENCE IMPACT

To capitalize fully on your investment in motion pictures, slides and film strips . . . to enhance the professional "know-how" that went into them . . . to deliver the message more economically, these H.P.I. Visual Aids are extremely valuable and versatile.

GROUPSHOW.. R/P SCREENS

"Lights On" Projection anywhere. Sets up instantly — folds flat into own case. Operates with any movie, slide or filmstrip projector. Available in 3 sizes.

(Not shown) Compact TELESREEN® for small audiences up to 12; unusually brilliant outdoors in daylight.



10 square slide theater..

Impressive 35mm slide presentations with this award-winning chrome and walnut desk-top projector. Features 10" x 10" screen; accepts any 2 x 2 slide mount; metal, glass or paper. Folds flat.



quik splice SPLICERS & TAPES

Repair torn film strips without loss of frames . . . make noise-free splices on sound film . . . bond any film base to any other. No scraping, cement, heat or special skills necessary. Proved best in schools and industry.



Write for illustrated brochure-price list of H.P.I. Industrial A/V products.



HUDSON PHOTOGRAPHIC INDUSTRIES, INC.
 INDUSTRIAL AND A/V PRODUCTS DIVISION
 Irvington-on-Hudson, N. Y.

AUDIOVISUAL GOALS FOR 1965:

beyond these borders. Nearest at hand are Canada and Mexico. The increasing exchange of films between the U.S. and these neighbors must be encouraged, barriers lowered and awareness increased in all three countries of our common interests.

Canada's forthcoming EXPO: 67 (see page 64) will certainly provide an upsurge of new audiovisual ideas. Our friends to the North are encouraged to outdo the best which New York's Fair offered. But we have given too little attention to the rapid development of our No. 1 Latin American customer: Mexico.

Increase Film Traffic With Latin-America

Mexico's economic output has doubled since 1940. Compared to the 1930's, Mexico now has six times as much electric power, 11 times as much cement production; 11 times its former highway mileage and 13 times greater steel output. President Johnson has done much already to improve relations between our countries. But are we thinking about Mexico as a viewing audience for more U.S.-sponsored films? And are we encouraging these Latin-American neighbors to send us more films about their country, its customers, people and products?

"Operation Goodwill" begins close to home and fans out to Central America and to the vast continent to the South. It extends, at jet-age speed, to England and the continent of Europe. It wings its way across the Pacific to all of Japan and to Australia. Greater concentration of the final development of 8mm equipment and films will make such low-cost, low-weight prints as practical as an airmail letter. Films can span the oceans within hours.

"Bend This New World to Hopes of Man"

These are some of the Goals for 1965. Attainment must be based on facts and figures, on awareness of realities and the understanding of both producers and sponsors who have the power to help do something about all of this on the lighted screen.

The Goals for 1965 are stimulating to every American. As President Johnson's Inaugural Address expressed it, "Is our world gone? We say farewell. Is a new world coming? We welcome it — and we will bend it to the hopes of man."

The operation was a success...but the patient died

You, too, can lose "patients" through some small detail . . . such as titles not up to the standard of the rest of your production. . . Guard against loss of clients by protecting your large investment in time and money by a very small investment in Knight titles.

KNIGHT STUDIO
 159 E. Chicago Ave., Chicago 11

CAMERA-MART



ARRIFLEX 16mm CAMERA



Whether you choose the standard Model S or the new gear driven Model M with Built-in electric slate and sync generator or the latest Model Q noiseless Arriflex—you choose one of the finest 16mm reflex cameras available. Rock-steady registration pin movement.

ARRIFLEX 35mm CAMERA



Model II-C incorporates the latest improvements in 35mm Reflex cameras. Quick change magazines, mirror reflex shutter. Also available with variable shutter, built-in electric slate and sync generator.

ARRIFLEX SOUND BLIMPS



For 16mm and 35mm cameras. Compact, noiseless. Accepts 400' magazines (up to 10,000' on 35mm). Sync motor, foot-age counter, follow focus for studio or location. Also available in new fiber glass materials.

SIEMENS PROJECTOR



2000 A high quality optical-magnetic interlock sound projector. Records 200 mil Magnetic track. Mix and playback. Single system optical, single or double system magnetic tracks in perfect sync!

All Arriflex & Siemens Equipment
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 PLaza 7-6977

NASA "Control" Uses Genarco 3,000-Watt Slide Projector

On a recent visit to the presentation (control) room of the National Aeronautics and Space Administration, editors noted the use of the extremely powerful Genarco 3,000-watt slide projector. It is used for top-level showings, attended by the Recovery Commander, Operations and Flight Directors, the Flight Surgeon and other v.i.p. personnel who may have to make immediate, vital decisions when a satellite flight is in progress.

Images projected show maps of the earth on which the space vehicle track has been traced in advance. Images must be very bright (Genarco unit puts up to 6,000 lumens on screen 20-feet wide) because room is seldom darkened. Precise projection on screen is a "must" with reference to screen edges.

In addition, if the same slide is carried on screen for a long period of time, slides must remain cool and not overheat. These qualities have earned this top-quality unit repeat orders for this kind of application. The specifications are worthy of note for industry applications, as well.

* * *

Kodak Magnetic Sound Tapes Now Being Widely Marketed

☆ A major change in marketing of its magnetic sound tapes has been announced by the Eastman Kodak Company. Since October, all EK tapes are being marketed through electronic supply houses, audio departments and similar outlets where they are being sold under the name, Kodak Sound Recording Tape.

"The consolidation of all tapes under one brand name will allow us to offer through all sales outlets both our high output tape and our low print general purpose tape," notes Eric Johnson, Kodak manager of magnetic product sales. "Both the high output tape and low output tape are offered at the same price."

* * *

New Lightweight Package for Maier-Hancock Hot Splicers

☆ Portable hot splicers of the Maier-Hancock Sales Co. are now being shipped in new lightweight packaging which assures additional protection from damage in transit, is easier to open and more attractive. In addition, new construction techniques have cut shipping costs 20 to 30%.

Arthur H. Bolt, manager of the

along production lines

company, calls the new carton "an important step in bringing the well-known Maier-Hancock splicer to our dealers and their customers in a quality package."

* * *

Fred Olsen Named President of VPI of Illinois, Evanston

☆ Resuming executive duties as the new president of VPI of Illinois, Inc., an affiliate of Video Pictures, Inc. of New York, is a former volume builder of quality homes, Fred Olsen. The producer of a syndicated TV-tape show, *Builders' Showcase*, he has directed over 75 film and TV-tape commercials and productions.

As president of the new Chicago-area based company, Olsen is

in charge of all midwest operations, working in close liaison with VPI of California and VPI Productions, in New York City. The studio is located in Evanston.

* * *

Channel Film Productions is New Service Studio in N. Y.

☆ Channel Film Productions, Inc., has been formed at 48 West 48th Street, New York, to provide such services to the film making industry as on-premise animation, optical, editing and sound facilities.

Officers of the new firm are Henry G. Plitt, president; Harold J. Klein and Raymond C. Fox, vice presidents; Beverly Seeger, secretary; and Hal Seeger, treasurer. Messrs Plitt, Klein and Fox

are associated with ABC Films, Inc., while Mr. Seeger is head of Hal Seeger Productions, Inc.

* * *

Bonded TV Film Service Names Kabelac as Business Manager

Edward J. Kabelac has been named business manager of the Agency Services Division of BondedTV Film Service. Alex Leslie, vice-president in charge of the division, confirmed the appointment last month. He is the former business manager of Plautus Productions and was with the CBS Television network for over seven years.

* * *

Turteltaub & Moss Expansion Doubles Facilities in New York

Turteltaub & Moss, Inc., New York film production firm, has doubled its office space, adding facilities for art, animation and motion picture editing and projection.

Dorothy M. Eckhardt, formerly with Daneck Productions, has joined the company as art director.

* * *

Doris Reichbart to VPI Staff as Coordinator of Production

Doris Reichbart has joined VPI Productions, Inc., as production coordinator. Miss Reichbart has been with MPO as an editor, and then as supervising editor. She joined Robert Lawrence Productions as production supervisor, working in Europe on the Revlon, Studebaker, Top Brass and Savarin accounts. When she left Robert Lawrence she was vice-president.

* * *

Bart Isbell Heads an Atlanta Office for VPI Productions, Inc.

☆ VPI Productions, Inc., New York, has opened a new office in Atlanta at 1140 Peachtree Street.

Bart Isbell, Jr. is Southeastern sales representative for VPI in the new office. He was formerly a broadcast media supervisor at Lennen & Newell, and is the president of Glenkaren Associates, who own radio station WGKA, in Atlanta.

Friends Honor A. E. Hindle With Dinner on Retirement

His many friends in the audio-visual industry honored Alfred E. Hindle, retiring West Coast manager for RCA Custom Records, with a dinner in his honor on January 21st.

The event was held at the Beverly Hills Hotel, Beverly Hills, California, and attended by many leading personalities from recording, film and television companies.



heads or tails?

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1964 News and Sports Review from Productions Unlimited

Productions Unlimited, Inc. has been selected to distribute the two annual documentary review films produced by UPI Newsfilms. The two titles now available in both 16mm (sound) and 8mm versions are *Diary 1964* and *Sports Year 1964*.

Diary 1964 is a half-hour film which presents the top news stories of the year. It includes the U. S. Presidential campaign and the election, the ouster of Khrushchev, Warren Report, conquests in space, the hot and cold wars, the deaths of former President Herbert Hoover and General Douglas MacArthur as well as the story of the British elections.

Sports Year 1964 is narrated by Mel Allen. It presents highlights of the recent Olympic Games at Tokyo, the major league baseball seasons and the World Series, championship events in yachting, boxing, auto racing, hockey, football, golf, tennis, and horse racing.

The two pictures may be purchased for sponsor library use with credit titles available at modest additional cost. They are fully scored, plus voice narration, natural sound effects and cover events through November of the past year. Further details on print costs, etc. are available from Productions Unlimited, Inc., 1564 Broadway, New York, N. Y. 10036.

"Riverside-Atlanta 500" Shows Stock Car Racing At Its Best

Two of the best-attended 500-mile stock car races of 1964 (at Riverside, Calif. and Atlanta, Ga.) are covered in a new color-sound 16mm motion picture, *Riverside-Atlanta 500*, recently released by The Firestone Tire & Rubber Company.

Stock car drivers put their abilities and equipment through grueling tests on the Riverside course and along the high-banked asphalt track at Atlanta. The reel is available for free loan to interested group audiences via Association Films' libraries at Ridgely, N. J., LaGrange, Ill., Dallas, Texas, and Hayward, Calif.

See the '64 "Canadian Open"

Highlights of the 1964 "Canadian Open" golf championship are shown in *Charge From Down Under*, sponsored by Seagram's; produced by Crawley Films. 25-minute prints are available for free loan from Modern Libraries in Canada and U. S.

Football coaches who help pick "Best Plays" are pictured (l to r): Dave Nelson, Darrell Royal, Ara Parseghian, Jack Curtice, and Bobby Dodd. Standing (right rear) is Ted Harding, of the Du Pont Co., sponsors.



FILMS SHOW COACHING SKILLS

A Growing Library of Fine Instructional Sports Films
Serves the National Collegiate Athletic Association

USEFUL NEW SPORTS instructional motion pictures are building a large library of films for coaching and other athletic group uses served the National Collegiate Film Service, working on behalf of the National Collegiate Athletic Association.

The films are a part of the regular NCAA service to its members and are distributed without charge to all NCAA member institutions. Sponsor participation helps make the program possible. In addition, they are made available to all other schools and organizations on a minimum rental basis through the Film Service library at 1030 W. Chicago Avenue, in Chicago.

Nicklaus Star of Golf Film

One of the latest productions will feature the well-known golfer and former NCAA champion, Jack Nicklaus, with his former coach at Ohio State, Bob Kepler. Kepler is chairman of the NCAA Golf Committee. The other new picture

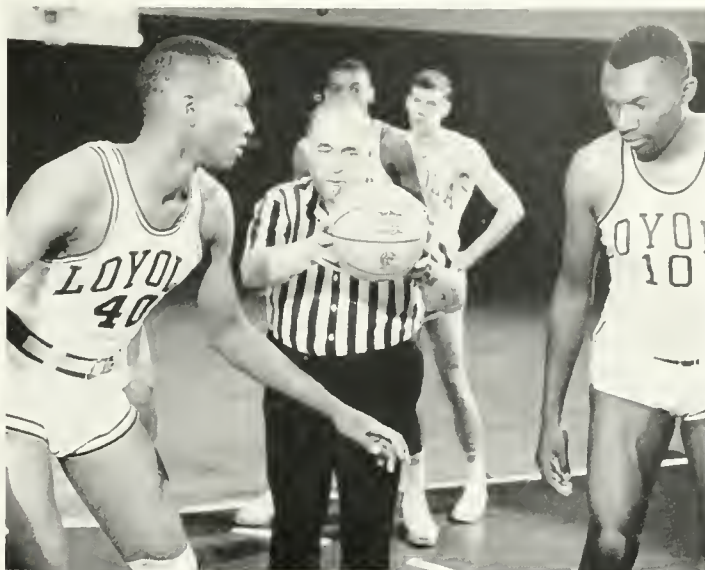
to be released in '65 will show the *Best Football Plays* of 1964.

An example of outstanding films available from this source is the 28-minute 16mm color picture, *High Speed Basketball*, which retells the success story of Loyola University's Ramblers of 1963, the NCAA championship basketball team that averaged 91.8 points per game to lead the nation in scoring for two consecutive seasons.

Shows Practice Techniques

The techniques of Rambler coach George Ireland, which helped to produce a 1963 record of 29 wins against only two losses in his 12th season as head coach, is pictured in *High Speed Basketball*. His game has been referred to as "organized confusion." The film shows such fundamental practice techniques as drilling with smaller basket rims, "falling in love with the basket" (in which players practice tip-ins and lay-ups from every angle), dunking, rebounding for

The NCAA film "High Speed Basketball" features the Loyola Ramblers.



scores, and use of an automatic ball retriever.

Panels of well-known coaches select the "Best Plays" for the annual football film. The 1963 film panelists included Dave Nelson of Delaware, Darrell Royal of Texas, Ara Parseghian of Notre Dame, Jack Curtice, University of California, and Bobby Dodd, Georgia Tech coach.

All Produced by Bill Ganz

High Speed Basketball was sponsored for NCAA release by the MacGregor Division of Brunswick Sports; *Best Football Plays* of 1963 was sponsored by the Photo Products Department of E. I. duPont de Nemours & Co.

Producer of all these pictures as of all new NCAA motion pictures is William J. Ganz, of the Institute of Visual Communications, New York City.

J. C. Penney Builds Library With Release of "Ski Happy"

Another release in its stepped-up use of informational films is announced by the J. C. Penney Company. *Ski Happy* is a 14-minute winter sports film laid in the Chilean Andes. Women's ski champion Penny Pitou and TV personality Fred Foy are co-narrators of the action which centers on a ski school at the Lake of the Incas.

Ski Happy was produced by Rodney Chalk of Show Associates and is being offered to TV stations nationally by Sterling Movies U.S.A.

Three Popular Ski Pictures Available for Club Showings

Groups of ski enthusiasts can obtain three popular color films to show this season. Current and very choice are: *Ski With Buick*, starring Stein Eriksen (at Modern TPS libraries); *American Ski Techniques* (from National Ski Patrol System, Inc.); and *Ski Sense*, an excellent film on safety habits (available from local offices of Aetna Life Affiliated Co's.).

Ski Sense emphasizes 10 points which lead to greater enjoyment through safe skiing. Most important of these is physical condition (take brief daily exercises). But also get proper equipment, have it fitted by an expert.

Take lessons, *Ski Sense* notes, to ski properly. And be sure you know the area where you're on skis. It's best to ski in groups, especially in case of an accident. Lifts and tows have posted rules which should be followed.

Delbert Smith, Al Lofquist in New Posts at Technicolor

Two key appointments by Melvin H. Jacobs, president and chief executive officer of the Technicolor Corporation were announced on January 4th. Delbert K. Smith has been named a corporate vice-president and A. P. (Al) Lofquist is now vice-president for production in Technicolor's Motion Picture Division.

Smith was formerly vice-president in charge of the Consumer Photographic Division. His full time duties will include investigating merchandise for the company and evaluating possible acquisitions.

Lofquist was formerly plant manager. His new duties place him in charge of all production for the Motion Picture Division in Hollywood.

George Gill to ColorTran as Manager of Eastern Offices

George Gill is the new Eastern manager for ColorTran Industries, in charge of that company's recently-opened New York office. He will work directly with motion picture and television producers on special installations and applications, according to ColorTran's executive director, Milton Forman.

His extensive experience in studio lighting will also be utilized to help direct the company's new product program. Gill has served in the industry since 1935 and previously held several key posts with Century Lighting, New York.

Doud Back from Mexico City: Joins Wilding-Fedderson, Inc.

Active in commercial film production in Mexico City for the past seven years, Bob Doud has returned to the U. S. to join Wilding-Fedderson, Inc. in Los Angeles. His appointment was announced last month by Jack W. Minor, president of the West Coast subsidiary of Wilding, Inc.

While in Mexico, Doud served as producer, director and a sales executive for R. K. Tompkins Commercial Productions. He also headed his own commercial photography studio in that country.

Dobro Joins Da-Lite Screen

Dave Dobro is the new district sales manager in the northeastern states for the Da-Lite Screen Company, Inc., Warsaw, Indiana. He was formerly a representative of the Polaroid Corp in that area. Dobro resides in North Attleboro, Mass.

NEWS of Distribution and Production



This large new film depot is located at Bonded Park, Ft. Lee, N. J.

Bonded Opens "World's Largest" Film Depot at Fort Lee

TODAY TRAFFIC in motion picture film prints has become a big business. Adding to continuing volume of titles constantly on the move for entertainment theater exhibition are the thousands of prints of filmed television programs and of TV commercials. Finally, the growth of both 35 and 16mm

sponsored film distribution is indicated by commonplace print orders of 300, 500 and 1,000 prints in circulation in these fields as well as moving to group audiences and schools.

The opening last month of what its management calls "the world largest film exchange depot" lo-

cated on a five-acre tract in Fort Lee, New Jersey, reflects this growth trend. In a modern, low-slung building in Bonded Park, Chester M. Ross, president of Bonded Services Division of Novo Industries, said:

"We've built the newest, most modern facilities available for film handling. We now have 25,000 square feet of working area with more than sufficient room for expansion when required."

The new depot is on the site of the birthplace of American motion pictures. Here, an original two-story stucco building was erected by Universal Pictures in 1914. On this site Pearl White, Mack Sennett's Keystone Kops and such stars as Rudolph Valentino performed.

The new location is adjacent to Newark Airport and both LaGuardia and Kennedy airports are closer in time than from the midtown Manhattan area.

Yung, Ravitz Are Principals of Newly-Formed Nova Studios

Nova Studios, Inc., has been formed in New York for the production of industrial, documentary, educational, public relations and promotional motion pictures and related visual materials.

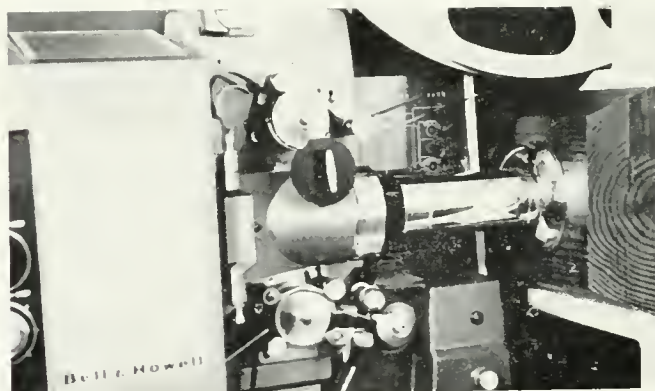
Peter Yung and Lawrence Ravitz are principals of the new concern, which has offices at 145 East 49th Street.

Two motion pictures for the Bureau of Advertising of the American Newspaper Publisher's Association have already appeared under the Nova name. Production is currently under way on film projects for the Bureau of Advertising, the American Institute of Architects and other clients.

Munisteri to Manage Sales for TelePro Industries, Inc.

TelePro Industries, Inc., manufacturers of studio projection and prompting equipment, has appointed Joe Munisteri as sales manager of its Broadcast Sales & Manufacturing division at Cherry Hill, N. J. TelePro is a division of Defiance Industries.

The former service manager of this activity since 1955, Munisteri is an authority in the field. His line includes TelePro's twin doublers, rear screen projectors, and cueing systems used in film tape production and broadcast studios. The company also manufactures TelePrompTer units for public and business speakers as well as film and television studio use.



AV rear projection cabinets protect the investment you have in your projectors.

The AV rear projection cabinet lets you use any projectors you now own

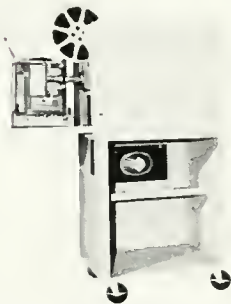
Exclusive Buhl lens (optional) gives full-screen presentation from all projectors.

You can install this remarkable audio-visual tool with no need to replace costly projectors. The AV rear projection cabinet accommodates most all projectors commonly in use. For projectors with two-inch lenses and larger (including slide and filmstrip projectors) we provide an exclusive built-in Buhl lens (optional) to give full

screen picture. Riser modification for certain projectors (Bell & Howell, etc.) available. Cabinet delivered with all modifications made. Just tell us what kind of projectors you use.

The AV rear projection cabinet gives you a distortion-free 22" x 28" picture on a new Polacoat non-glare screen. It ends the need for costly darkened rooms. The lights stay on, the blinds stay up. It is self-contained with your projector installed and a big speaker built in. The AV cabinet is the very model of convenience!

Send for free folder containing complete information and specifications. Order direct from factory or your AV supplier.



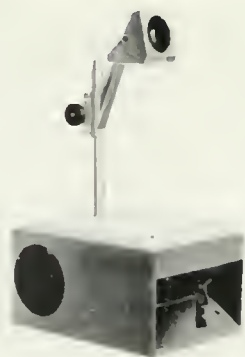
AV rear projection cabinets make any room a visual aids room.

Audio Visual Research, Inc.
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Pampa, Texas

Approved for purchase under Title III, National Defense Education Act.

A-V equipment trade fair

NEW PRODUCTS & ACCESSORIES FOR PRODUCTION AND PROJECTION



'Lumascribe' Overhead Projector

Beseler Unveils "Lumascribe" Models of Overhead Projectors

The Charles Beseler Co. has introduced three new models of portable overhead projectors, all under their Lumascribe brand name. Models 30000, 30010 and 30015 all weigh only 23 pounds. Each unit has full-sized projection stage (accepts standard 10" x 10" transparencies, mounted or unmounted). Special locating pins position transparencies accurately.

Projection head lenses are major difference between each model, accounting for price differentials. Model 30000 has a 14" F4.0 Bestar lens (prices start at \$187); Model 30010 has 14" F4.0 Actar; and Model 30015, with a 12½" F3.5 Actar lens, affords larger images from closer-up.

Lumascribes are powered by 1,000-watt CTS lamps; operation is said to be safe, vibration-free, cool and quiet. Write Beseler Co. at 291 S. 18th, East Orange, N. J.

* * *

"Transist-O-Sound" Amplifier for Magnetic Tracks in Field

Portability is important in both television news and one-man documentary film production. A helpful answer to sound amplification is the Transist-O-Sound magnetic amplifier, exclusively offered by SOS Photo-Cine-Optics, Inc. and designed for use with Auricon cameras. The previous optical amplifier under the same name has been widely employed.

The new two and one-half pound amplifier provides crisp magnetic sound. It is powered by

SOS: Transist-O-Sound Amplifier



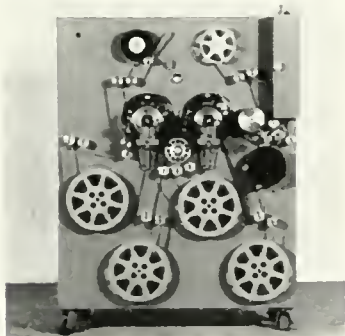
a single miniaturized battery. Magnetic amplifier response is flat from 20 to 15,000 cps within 2 db. Built-in speaker is disconnected when earphones are used; a limiter circuit is standard equipment. Write SOS, 387 Park Ave., South, New York City or the company's Western office at 6331 Hollywood Blvd. for a specification sheet.

* * *

Kalvar "16" Printer-Processor for Dry-Process Print Stock

The unique plastic film developed by Kalvar now has a new 16mm motion picture printer-processor which is said to produce "release prints" up to 70 feet per minute. The new machine, unveiled in New York recently, copies silver negative films onto Kalvar's dry-process print film in a single continuous operation.

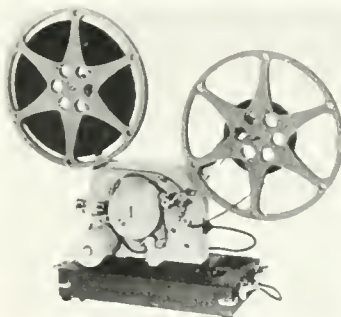
The equipment was developed and field-tested by Metro Kalvar, Inc., a joint venture of Metro-Goldwyn-Mayer and the Kalvar



Prototype of Metro Kalvar's new 16mm plastic film printer-processor. Corporation. The prototype unveiled was built under a development contract by Calvin Productions, Inc., of Kansas City.

In Kalvar film the image is formed by microscopic plastic bubbles instead of by silver particles in conventional film. Its other differences from silver film are its saran-type emulsion (compared to gelatin), its plastic base compared to acetate, and its exposure by ultra-violet light and dry development by heat. Its proponents claim that it eliminates the darkroom, chemicals and much equipment.

The new printer-processor, noted executive vice-president Noel Bacon, "can be run by a single operator, whose only requirement is good judgment and relatively simple training. He does not have to be a photo technician."



Movie-Mite's Model LV-250

Improved Lamphouse on 16mm LV-250 Movie-Mite Projector

A new Movie-Mite 16mm sound projector, Model LV-250, is said to provide "big projector performance at a budget price," according to its maker, the Movie-Mite Corporation, Detroit. A major change has been made within the lamphouse of this new model.

The LV-250 uses the new low-voltage, high-performance and cooler operating 250-watt Tru-Flector lamp. At normal (medium) setting, this transformer-operated lamp is said to provide light output the equivalent of a 750-watt lamp and has approximately 100-hour life.

This new single-case model operates on AC only, weighs 32 lbs. List price (educational) is \$349.50 net. Write Movie-Mite Corp., 8811 Puritan Ave., Detroit, Michigan 48238 for technical literature, nearest source.

* * *

Mitchell Camera "System 35" Provides Video Pix of Action

The Mitchell Camera Corporation has premiered a new "System 35" which employs a "building block system" which includes the Mark II reflex 35mm camera, an electronic "door" to the camera's sound blimp to provide a high-resolution closed-circuit TV picture of exactly what the camera lens sees, and a small, semi-portable videotape recorder to make

Scene at right: camera director and operator can both check scene-by-scene action during takes through "System 35's" new video viewfinder



an instantaneous transcript of the shooting action.

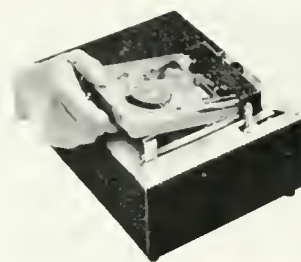
It employs a Sony unit for its videotape system (with "hold" action); the vidicon camera in the electronic door is said to eliminate "rack-cover." The closed-circuit elements add about \$5,000 in cost, over a Mitchell BNC; the videotape recorder, modified to be adaptable to use on sound stages, adds about \$12,000 in cost. The expressed thought is such costs would be repaid very quickly on production work through savings in raw stock and in reduction of rehearsal and retake time.

The unit demonstrated on the West Coast (November 30) was a prototype. Customer requirements will affect the final designs of this 35mm equipment.

* * *

"Audio Repeater" Useful Tool for Your Displays, Exhibits

Where point-of-purchase displays, exhibits, etc. require continuous sound message or music, etc. (also signals to activate displays), the Cousino AR-7328 Audio Repeater is offered. No



Cousino AR-7328 Audio Repeater — has everything but a memory

warm-up is required for this audio playback unit, it's transistorized. 75-watt power outlet permits automatic off-on operation of display lights or animated material. Unit starts on demand with (1) push button, (2) footmat switch, or (3) body capacity switch. End-of-cycle shut-off is automatic.

Audio Repeater weighs only nine pounds. Write Cousino Electronics Corp., 1941 Franklin Ave., Toledo, Ohio 43624 for nearest source and prices.

a-v equipment trade fair

NEW PRODUCTS & ACCESSORIES FOR PRODUCTION AND PROJECTION



C O C "Rotator" for 35mm Slides

"Rotator" is Fully-Automatic Rear-Screen Slide Projector

☆ What the C.O.C. Time-O-Lite company calls a "first, fully-automatic portable rear-screen slide projector" is now being offered through audiovisual dealers. The C.O.C. "Rotator" has a 36 slide capacity rotating drum which accepts all types of standard 2" x 2" mounts.

The screen is 11" x 11" dimension when lifted for action and the blower-cooled unit is equipped with a 300-watt, 300-hour lamp. Two-inch f3.5 lens and 15-foot remote control cord are all built into luggage-type carrying case. A unique method of retaining slides in the compact drum is provided by a series of plastic frames which supply gentle pressure to slide mount on one side (Pat. Pend.) and press the drum on opposite side making both slides and frames spill proof in the field.

Unit weighs only 18 lbs. Model A-111 with automatic and remote control) is listed at \$149.50; manual slide advance model lists at \$99.50. Write New Products Desk @ BUSINESS SCREEN headquarters for literature.

* * *

P&B Professional 16mm Editor

☆ P&B 16mm Editor, designed for professional use, is claimed to have built-in reliability and durability, and characteristics providing maximum speed and ease of handling. Specifications include color-corrected Triplet projection lens (f:18mm); double convex

Ponder & Best's 16mm Editor



condensor lens; heat-absorbing filter; planetary prism of rare earth element; dual, heavily-coated front surface mirror; and BV 25W low-voltage, low-heat lamp.

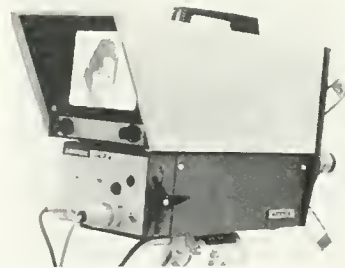
The editor's film pressure plate incorporates on-off precision micro-switch, and the film puncher is combined with the pressure plate. Screen is 4" x 3 1/2", and frame-adjuster and focus-adjuster are conveniently located in front. Counter records film footage in feet; 40-frame disc-dial indicates correct frame per running foot.

The P&B Professional 16mm Editor is marketed nationally by Ponder & Best, Inc., 814 N. Cole Ave., Hollywood, Calif. 90038.

* * *

Ampex 322V Television Camera Is Equipped With Viewfinder

Flexibility for closed-circuit applications is a key asset of a new "viewfinder version" of the Ampex 322 vidicon television camera. The new 322V includes the 322 cam-



322V viewfinder television camera

era, a seven-inch high-intensity monitor, a four-lens turret and provision for two-way communication and remote control.

The self-contained viewfinder mounts directly above the basic camera, enabling the operator to focus and compose pictures precisely. It is automatic, solid-state and self-contained Write Ampex Corp., 401 Broadway, Redwood City, Calif. for additional details.

* * *

Cordless "35" Slide Projector

☆ An inexpensive grey-plastic, cordless 35mm slide projector is offered by Value Village, P. O. Box 501-CP, Buffalo, N. Y. 14-205. It requires only three ordinary "D" cell flashlight batteries, sells at \$7.95 and accepts all 35mm slides. There is also a special side loader for 35mm strip film, focus control, precision lens. Price is less batteries.

Precision Instrument Offers a 75 lb. Television Recorder

☆ A Model PI-3V portable television recorder with a stop-motion feature has been announced by the Precision Instrument Company. It was designed for instruction, training and related applications in industry and education.

The PI-3V uses the one-inch width magnetic tape, said to be easier to store, thread on machine



PI-3V portable television recorder is easily transported into field.

and ship. Total weight of unit is only 75 lbs; takes only two cubic feet of space for portability in field or location. It will operate wherever ordinary 50 or 60-cycle 110-volt power is available.

Write Precision Instrument Company, Stanford Industrial Park, Palo Alto, Calif., mentioning BUSINESS SCREEN for full details, price and availability.

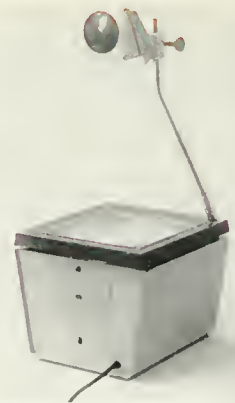
* * *

Slow Motion Playback Now on Ampex Videotape Portables

☆ Useful to industrial and sports users of closed-circuit Videotape equipment equipment is a new optional feature now offered for Ampex portable Videotape recorders. It provides for slow-motion playback for observation and analysis of motion in detail.

Ampex VR-1500 closed-circuit recorders and VR-660 broadcast models previously offered stop motion playback permitting sustained viewing of a single frame. The new feature permits playback at any degree of speed from half-speed to full stop motion with a single front panel control.

The feature is optional on new recorders and available in kit form for recorders now in use. Price is \$340. Write Robert Weismann, vice-president, video and instrumentation division, Ampex Corporation, 401 Broadway, Redwood City, California for further details.



3M Model 66 Overhead Projector

3M's "66" Overhead Projector

☆ The 3M Company has remodeled its "66" overhead projector to provide brighter images and easier focus. The re-model is said to have 50 per cent more light; and fine knob focusing facilitates sharper images on screen. The 10" x 10" stage remains the same; the unit has a tilting head which allows raising and lowering of the image while projector stage remains horizontal.

* * *

Low-Cost Transparency Film

☆ Also new from 3M is a "direct-reading" economy-type positive transparency film. This black line film, Type 133, costs from 9 to 12¢ per sheet, depending on quantity purchased. It can be "imaged" by being passed through a "Thermo-Fax" Copying Machine with the original in a four-second operation.

* * *

Four-Up 16mm Prints from the "Quad-16" Optical Printer

☆ Four 16mm images in one pass from a 35mm original are produced by a new TIPRO 35-QUAD-16 optical printer offered by Andre Debie. The Paris-based firm notes that the QUAD-16 has an effective output of 120-feet-per-minute of 16mm. It prints on 35 16-3R stock, later slit to 16mm.

Two basic models are offered. One serves for black and white and subtractive color printing, utilizing the Debie pocket band system of scene-to-scene light changes and color correction. The second model is for additive color work and is controlled by punched tape reader, using modified American-made additive color lamp-houses. Write Andre Debie of New York, College Point 56, N. Y. for definitive technical literature and prices.

MENTION BUSINESS SCREEN IN REQUESTS TO MANUFACTURERS

Kodak Standardizes Cores on Professional M. P. Films

Effective January 1, Eastman Kodak has standardized the core for its professional motion picture films.

The use of a universal film core offers cinematographers the triple advantages of durability, adaptability and increased efficiency in motion picture film handling.

It is the Eastman Kodak Type U 35mm Film Core, a female core which can be installed on film spindles normally used for most of the motion picture industry's 35mm camera negative and sound recording films.

By making this conversion to the Type U Core, a more standardized world practice can be established in the handling of motion picture film, Kodak announced. In addition, when film is wound on the Type U Core, it can be placed on a spindle designed for the earlier Type R Core. A simple key can be made to make this adaption.

Additional information may be obtained from the Motion Picture and Education Markets Division of Eastman Kodak Company, Rochester, New York.

Preview Adds Taped Sound to Technicolor 8mm "Instant"

Preview Productions, Inc. has added sound to Technicolor's Automatic Display Projection System. With approval of Technicolor, the developer is marketing the unit as Preview's Technicolor 700-S. A sound tape cartridge repeater is enclosed neatly within the unit; easy access is gained through a hinged door on the right side of the housing, just as access for film

cartridge positioning is through the door on the left.

From a master sound tape, the company duplicates, loads and cartridges the tape for accompanying sound, in the same manner in which Technicolor loads the film cartridge. These 700-S sound cartridge tapes perform synchronously with any number of auto-stop notches which may be incorporated into the film footage sealed inside the Magi-Cartridge.

List price for the equipment, which will be sold by audio-visual dealers, is \$379.50. Additional information is available from Preview Productions, Incorporated, 6927 Varna Avenue, Van Nuys, Calif. or write the New Products Desk, c/o BUSINESS SCREEN.

Triple-Play Recording Tape New from Reeves Soundcraft

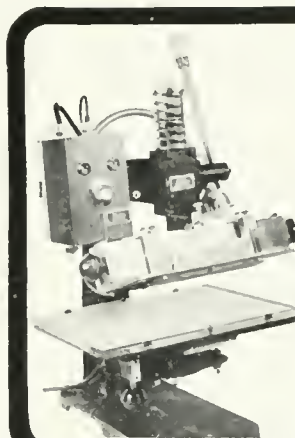
A new Mylar-base recording tape which triples the playing time of each reel without sacrifice of quality has been announced by the Reeves Soundcraft Division, Reeves Industries, Inc. The TP-18 tape meets increasing demand for five-inch reels used on portable and miniature recorders.

Use of a new oxide formulation with an output of 5 db. more than any other extended-play tape is said to assure consistent high output without distortion. The new Reeves tape may be interspersed or programmed with standard tapes without differences in playback level. TP-18 provides 1800 ft. of 0.5 mil Mylar on each five-inch reel, providing three hours and 12 minutes of playing time at the 1 7/8 speed; one hour and 36 minutes at 3 3/4 speed.

Here's the sight-sound Automatic Display Projector described above.



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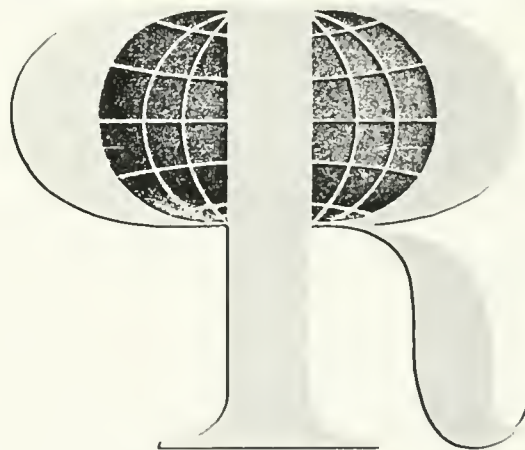
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EST. 1942



The 15th Annual Production Review

*The Complete Buyer's Guide
and Reference Blue Book
to Qualified Producers
of Business and Television Films
in The United States and Abroad*

ADVANCE RESERVATION ORDERS NOW BEING ACCEPTED

THE INDEX OF SPONSORED FILMS

This convenient reference listing covers motion picture and sound slidefilm programs reviewed in Volume Twenty-Five, 1964 issues of BUSINESS SCREEN. The issue number and page on which a case history, brief review or feature appeared are provided for each of the titles which follow. Sound slidefilms are indicated by "ssf" following title; otherwise all listings are for 8mm or 16mm motion pictures.

— A —			
SPONSOR	FILM TITLE	Issue No.	Page
AFL CIO	<i>Land of Promise</i>	7	16
Aetna Life Affiliated Companies	<i>Ski Sense</i>	3	64
Air France	<i>Air France Public Relations Is You, ssf.</i>	1	93
Alitalia Airlines	<i>The Colors of Italy; Europe From Dusk to Dawn; Portraits of the East</i>	5	41
American Bakeries Company	<i>Africa, Jet Safari; Israel, the Desert in Flower</i>	7	20
American Cancer Society	<i>Reap the Golden Harvest</i>	3	24
American Cyanamid Company	<i>The Million Club</i>	3	74
	<i>Producing Phosphates for Agriculture</i>	4	52
American Express Company	<i>Give Summer to a Child</i>	6	34
American Export	<i>Atlantic Holiday</i>	7	36
Isbrandtsen Lines			
American Iron and Steel Institute	<i>Designs Against the Sky</i>	6	28
American Medical Association	<i>How the Opinion Maker Makes Opinions</i>	3	61
	<i>To Pick a Career</i>	6	50
American Occupational Therapy Association			
American Oil Company	<i>Driver Education Films, series of 8</i>	1	86
	<i>Happy Holidays . . . Anywhere in Michigan</i>	4	8
American Sheep Producer's Council	<i>Let's Have Lamb; Lamb Taste Adventure</i>	7	12
Association of Better Business Bureaus	<i>A House is a Living Thing</i>	1	194
American Telephone & Telegraph Company (also see Bell System)	<i>The Service Representative, ssf.</i>	4	34
Archer Daniels Midland Company Foundry Products Division	<i>The Hot Box Process; Rentonite — The Wonder Clay</i>	6	42
Atlantic City Convention Bureau	<i>Atlantic City</i>	2	46
— B —			
Bell Telephone System (also see AT&T)	<i>Before It's Too Late</i>	5	14
	<i>Beyond Three Doors</i>	5	29
	<i>The Conquest of Light</i>	6	33
Bethlehem Steel Company	<i>Harden Steel Rolls</i>	4	31
Better Selling Bureau	<i>University of Marketing, ssf, series of 6</i>	6	36
Bicycle Institute of America	<i>Bicycling Safety Today; Play It Safe</i>	2	50
Black Hills Power & Light Co.	<i>The Power for Good</i>	4	42
Board of Fire Underwriters	<i>Trouble Takes No Holiday</i>	6	28
Brunswick Corporation Nutrament	<i>High-Speed Basketball</i>	6	52
Burlington Industries	<i>Iphianis</i>	7	34
— C —			
Cabill, Charles & Assoc.	<i>Bicycle Rules of the Road</i>	5	54
	<i>Highball Highway</i>	1	177
	<i>I Never Went Back</i>	3	74
	<i>Rx: C2-H5-OH</i>	7	34
California State Dept. of Agriculture Wine Advisory Board			
Chapman 5 Productions, Inc.	<i>Industrial Design in Electronics</i>	1	58
Churches of Christ	<i>Sermons from the Bible, series of 40</i>	6	35
Coca-Cola Company	<i>The World Series of 1964</i>	7	71
Hillierich-Bradsby			
Columbia Gas System, Inc.	<i>Energy on the Move</i>	2	51
Continental Can Company	<i>The Widening Circle</i>	7	64
Cook County, Ill. Board of Election Commissioners	<i>In Your Hands</i>	7	67
Conn Products Company	<i>The Enchanted Pot</i>	1	186
Cornell University	<i>Cornell Centennial Campaign</i>	4	54
Connecticut Mutual Life Insurance Company	<i>Who Wrote That?</i>	7	70
Crucade of Mercy	<i>Crucade of Mercy</i>	7	70
— D —			
Dairy Council of California	<i>Starvation Without Hunger</i>	6	59
Douglas Aircraft Corporation	<i>The Eclipse of the Quiet Sun; The Priceless Laboratory</i>	3	70
Dow, John Congressional	<i>Meet John Dow</i>	7	30
— E —			
Eaton (General) Products	<i>Quest</i>	6	34

SPONSOR	FILM TITLE	Issue No.	Page
Eastman Kodak Company	<i>Picturizing at the Fair</i>	5	54
Edison Electric Institute	<i>The Searching Eye</i>	2	14
Educational Facilities Laboratories	<i>Ever Since Edison</i>	1	193
Ethyl Corporation	<i>To Build a Schoolhouse</i>	3	62
Ex-Cell-O Corporation	<i>Safe Ups and Downs for Refinery Units</i>	7	34
Executive Development, Inc.	<i>Partners in Precision</i>	1	191
	<i>Executive Development, series</i>	5	54
— F — G —			
Ford Motor Company	<i>Heavy Going</i>	5	32
General Motors Corporation	<i>The 1964 Buick Open</i>	5	38
Buick Motor Division	<i>Ski with Buick</i>	5	39
General Electric Company	<i>Rapid Transit — The Vital Link in a Balanced Transportation System</i>	6	42
	<i>In Touch with the Future</i>	1	177
General Telephone & Electronics Corporation			
German Information Center	<i>The Day of the Young</i>	7	12
Good Grooming Council of America	<i>Dressing Up</i>	3	74
Goodyear Tire & Rubber Co.	<i>Footprints 4</i>	7	20
Grace Lines	<i>Island of Pleasure</i>	1	203
Gulf Oil Corporation	<i>On Stream</i>	3	74
— H — I —			
Hemming & Cheadle, Inc.	<i>Speaking of Selling, ssf., series, 6</i>	7	71
Hoover Company	<i>Company Profile</i>	4	33
Industrial Education Films	<i>Thermoelectrics</i>	4	52
— K — L —			
Kelly-Springfield Tire Co.	<i>Right In Your Own Backyard, ssf.</i>	4	32
Lordlarc, P., Company	<i>Deadline to Glory</i>	1	55
Schick Safety Razor Co.			
Louisiana State University	<i>The Fighting Tigers</i>	4	52
Lummas Cotton Gin Company	<i>The Big Step Forward</i>	1	179
— M —			
Maremont Corporation	<i>There's No Business Like No Business</i>	2	22
	<i>Business</i>	2	22
Matson Navigation Company	<i>Highway to Hawaii</i>	5	44
Methodist Church	<i>The Newcomers</i>	6	46
Miller Brewing Company	<i>High Life Sports Thrills; High Life Golf Hits; The Wonderful World of Bowling</i>	5	56
	<i>Great Moments in the History of Tennis</i>	6	28
— N —			
National Council of Churches	<i>The Captive</i>	6	46
National Safety Council	<i>Driver Training Series of 5</i>	6	50
National Science Teachers Association IBM	<i>The Information Explosion</i>	6	38
New Holland Machine Company	<i>A Step Ahead</i>	1	82
New York State Division for Youth	<i>Take an Option on Tomorrow</i>	3	75
New York World's Fair	<i>World's Fair Report with Lowell Thomas</i>	1	84
Norfolk & Western Railway	<i>N & W Coal Pier</i>	1	179
North American Aviation Autonetics Division	<i>Reins in the Vigilante</i>	1	183
— O — P —			
Ortho Pharmaceutical Corp., AMA American College of Obstetricians & Gynecologists	<i>Modern Obstetrics — Normal Delivery</i>	5	26
Pan American World Airways	<i>Man, the Manager</i>	1	102
	<i>U.S.S.R.</i>	7	57
	<i>Wings to the Land of the Maya</i>	2	62
	<i>World's Fair, New York</i>	4	20
	<i>Welcome Aboard</i>	4	20
	<i>Something for Mrs. Gibbs</i>	3	68
— R —			
Reichhold Chemicals, Inc.	<i>Build It Right With Asynite</i>	1	186
Reliance Electric Company	<i>Sales Promotion film, untitled</i>	5	56
Republic Steel Corporation	<i>Ladle Vacuum Degassing</i>	3	68
Rochester Gas & Electric Co.	<i>Rochester, A City of Quality</i>	5	37
Roundtable Films, Inc.	<i>Manager Wanted</i>	2	16
— S —			
San Francisco Convention and Visitors Bureau	<i>The Wonderful World of San Francisco</i>	3	72
Sears, Roebuck Company	<i>Grouse Hunting with Ted Williams</i>	7	36
H. & A. Selmer, Inc.	<i>Adventures in Sharps and Flats</i>	3	66
Shell International Petroleum Co., Ltd.	<i>Mekong — The Story of a River</i>	4	17
Smith, Kline & French	<i>Toy-makers</i>	1	180
Soap & Detergent Association	<i>Every Drop Fit to Drink</i>	4	34
Southern Bell Telephone Co.	<i>The Electronic Central Office</i>	1	180
Southern Equipment Company	<i>A Trip with Colonel Q, ssf.</i>	4	36
Sportlite "500" Films	<i>Driver's Choice</i>	5	54
— T —			
TV Bureau of Advertising	<i>Heart Beat</i>	2	15
Thiokol Chemical Corporation	<i>The Missile Navy</i>	6	39
Triborough Bridge and Tunnel Authority	<i>Roads to the Future</i>	1	103

SPONSOR	FILM TITLE	Issue No.	Page
True Magazine	<i>The Power to Say Yes</i>	6	32
Toledo Scale Corporation	<i>Concept for Precision</i>	1	180
— U —			
United Aircraft Corporation	<i>Air Cargo</i>		
	<i>A Modern Marketing Tool</i>	5	40
United Air Lines	<i>Sky Country U.S.A.</i>	1	194
United Bay Area Crusade	<i>Somebody Knows</i>	5	54
United Fund of Greater Phoenix and Scottsdale	<i>Many Wonders</i>	1	190
United Presbyterian Church	<i>Promise for Tomorrow</i>	1	207

UNITED STATES GOVERNMENT FILMS REVIEWED

Atomic Energy Commission	<i>Atoms for the Americas</i>	1	91
Bureau of Mines	<i>A Stretch of Imagination — the Synthetic Duplication of Natural Rubber; The World of Phosphorus</i>	1	25
Dept. of Agriculture	<i>Roads Without Boundaries</i>	2	40
Dept. of Commerce, Area Redevelopment Admin.	<i>Rising Tide</i>	1	186
Dept. of Defense	<i>Partners in Freedom</i>	4	12
Dept. of Interior	<i>Great River</i>	1	208
Bureau of Reclamation			
U. S. Information Agency	<i>Seeds of Hope</i>	7	63
National Aeronautic and Space Authority	<i>Ariel II</i>	2	46
National Heart Institute	<i>Heart Research News</i>	5	54
The Peace Corps	<i>A Mission of Discovery</i>	1	100
United States Independent Telephone Association	<i>Everybody Has Two Jobs</i>	4	35
United States Steel Corp.	<i>A Transfer Concept for Freight Containers</i>	2	22
	<i>Unisphere, Biggest World on Earth</i>	3	71
Univis, Inc.	<i>As They Really Are</i>	1	201
Upjohn Company, The	<i>With Care and Concern</i>	7	66
— V — W —			
Vermiculite Institute of Chicago	<i>It's All in the Wall</i>	3	10
Vulcan Materials Company, Concrete Pipe Division	<i>Pre-Bed Pipe; Precision in Concrete</i>	1	179
Welcome Wagon International	<i>The Welcome Wagon</i>	6	50
Wile, Julius, & Sons Co.	<i>The Wonderful World of Julius Wile</i>	7	64

THE INDEX OF SPONSORED FILMS

SPONSOR	FILM TITLE	Issue No.	Page
Wire Reinforcement Institute	<i>Structural Fabric — Time Saver for Builders</i>	2	50
Youngstown Sheet & Tube Co.	<i>Search</i>	3	64
Young Men's Christian Assn.	<i>Quito Report</i>	7	67

FILMS FEATURED AT THE NEW YORK WORLD'S FAIR

The pages of Issue 3, Volume 25, provided our readers an intensive overview of "Films at the New York World's Fair." Some of the outstanding New York World's Fair films are listed below from this report:

SPONSOR	FILM TITLE	Page No.
Bell Telephone System	<i>From Drumbeat to Telstar</i> (film & live)	30
Du Pont Company	<i>Wonderful World of Chemistry</i> (film & live)	32
Eastman Kodak Company	<i>The Searching Eye, 70mm</i>	33
Festival of Gas	<i>Tale of Truthful George, multi-screen</i>	41
General Cigar Company	<i>Patterns in Sport—circular screen</i>	45
Billy Graham Pavilion	<i>Man in the 5th Dimension</i> (70 mm, Todd-Ar)	55
Greyhound Corporation	<i>Travel film, 35mm, Cinemascope</i>	40
Heinz, H. I. Company	<i>Heinz Magic of Food</i>	45
Johnson's Wax	<i>To Be Alive, multi-screen</i>	44
Jordanian Pavilion	<i>This is Jordan</i>	59
KLM-Royal Dutch Airlines	<i>To the Moon and Beyond, Cinemascope</i>	45
New York State Pavilion	<i>A-Round New York, Cinemascope</i>	47
Port of N. Y. Authority	<i>From Every Horizon, 360 degree theater</i>	51
Protestant Council of Greater New York	<i>Parable</i>	53
Travelers Insurance Co.	<i>The Triumph of Man</i> (choramas and film)	60
United Air Lines	<i>From Here to There, 35mm Cinemascope</i>	50
United States Army	<i>Man on the Moon</i>	52
United States Navy	<i>Cine-Globe Cruiser films</i>	52
United States Pavilion	<i>The American Journey, Cinemascope</i>	52
United States Rubber (Maryland Pavilion)	<i>O'er the Ramparts</i>	49

"TRANSLATIONS CAN BE TRICKY"

— says Mr. David Rockefeller, President, Chase Manhattan Bank, New York. "Advertising should be meticulously translated for foreign use."

As examples of misunderstandings which can occur, Mr. Rockefeller cited popular slogans which emerged as "CORSPES BY FISHER" and "HERTZ MAKES YOU A CHAUFFEUR."

"TRICKY IS A MILD WORD. FAULTY TRANSLATIONS CAN BE DISASTROUS"

Here is a recent example:

THE CASE OF THE CASTRATED AIRPLANE

An aircraft manufacturer requested us to furnish a narrator to record Spanish to a film track for Latin-American distribution. The script had been translated by the manufacturer's employee "WHO KNOWS SPANISH PERFECTLY."

There were many language and grammatical errors, but in particular this LULU:

ENGLISH: "This airplane is capable of climbing to an altitude of ..."

SPANISH: "os translated by the manufacturer's employee "Este avion es CAPABLE de SUBIR a UNA ALTITUDE de ..."

The above translation re-translated to English "This airplane is CASTRATED TO MOUNT to ONE altitude of ..."

CORRECT TRANSLATION: "Este avion ESTA CAPACITADO PARA ASCENDER A UNA ALTITUD DE ..."

Thanks are due Mr. Rockefeller for bringing the matter to the attention of those interested. However **FAULTY TRANSLATION** can be more than **TRICKY**. OFTEN IT IS **DISASTROUS** TO THE **SPONSOR'S IMAGE AND INTERESTS**.

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Cinema, Inc., 234 Clarendon St., Boston 16.

• NEW YORK •

Buchan Pictures, 122 W. Chipewewa St., Buffalo 2, N. Y.

Crawford, Immig and Landis, Inc., 6 West 48th St., New York 36, New York.

The Jam Handy Organization, 1775 Broadway, New York 19.

S. O. S. Photo-Cine Optics, Inc., 387 Park Avenue, South, New York 16, New York.

Training Films, Inc., 150 West 54th St., New York 19, CO 5-3520.

Visual Sciences, 599BS Suffern.

United World Films, Inc., 221 Park Avenue South, N.Y. 3, SP 7-6600.

• PENNSYLVANIA •

Appel Visual Service, Inc., 963 Liberty Avenue, Pittsburgh 22.

Audio-Visual Center — Rentals, Sales, Repairs. 27 South 17th Street, Philadelphia 3, Pa. Phone: LOcust 3-6872.

Oscar H. Hirt, Inc., 41 N. 11th St., Philadelphia 7, Walnut 3-0650.

J. P. Lilley & Son, Inc., 928 N. Third St., Harrisburg, CEdar 8-S123.

The Jam Handy Organization, Pittsburgh. Phone: ZEnith 0143.

SOUTHERN STATES

• GEORGIA •

Colonial Films, 71 Walton St., N. W., JA 5-5378, Atlanta.

United World Films, Inc., 287 Techwood Dr., NW., Atlanta.

• LOUISIANA •

Delta Visual Service, Inc., 715 Girod St., New Orleans 12. Phone: JA 5-9061.

• MARYLAND •

Stark-Films (Since 1920). Howard and Centre Sts., Baltimore 1. LE. 9-3391.

MIDWESTERN STATES

• ILLINOIS •

Robt. H. Redfield, Inc., 831 So. Wabash Ave., Chicago 5.

The Jam Handy Organization, 230 North Michigan Avenue, Chicago 1.

Midwest Visual Equipment Co., 3518 W. Devon Ave., or 27 N. Franklin St., Chicago.

United World Films, Inc., 542 S. Dearborn St., Chicago 5.

• MICHIGAN •

The Jam Handy Organization, 2821 E. Grand Blvd., Detroit Zone 11.

• MISSOURI •

Swank's, Inc., 621 N. Skinker Blvd., St. Louis 30, Mo.

• OHIO •

Academy Film Service, Inc., 2110 Payne Ave., Cleveland 14.

Films Unlimited Productions, 564 Park Avenue, Mansfield.

Fryan Film Service, 2929 Prospect Ave., Cleveland 15.

Sumray Films, Inc., 2005 Chester Ave., Cleveland 14.

Twyman Films, Inc., 329 Salem Ave., Dayton.

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M. H. Martin Company, 1118 Lincoln Way E., Massillon.

WESTERN STATES

• CALIFORNIA •

LOS ANGELES AREA

Coast Visual Education Co., 5620 Hollywood Blvd., Hollywood 28. HO 6-1651.

The Jam Handy Organization, 305 Taft Building, 1680 N. Vine St., Hollywood 28.

Photo & Sound Company, 5515 Sunset Blvd., Hollywood 28.

Ralke Co., Inc. A-V Center, 641 North Highland Ave., LA 36 933-7111 (A C 213).

S. O. S. Photo-Cine Optics, Inc., 6331 Hollywood Blvd., Hollywood 28.

Spindler & Sauppe, 2201 Beverly Blvd., Los Angeles 57. Phone: DUmkirk 9-1288

United World Films, Inc., 7374 Melrose Ave., Los Angeles 46

SAN FRANCISCO AREA

Photo & Sound Company, 116 Natoma St., San Francisco 5.

Westcoast Films, 255 Minna. San Francisco 3.

• COLORADO •

Cromars' (Audio-Visual Center) 922 Bannock, Denver 80204.

• OREGON •

Moore's Audio-Visual Center, 1201 S. W. Morrison, Portland 5, Oregon.

United World Films, Inc. 5023 NE Sandy Blvd., Portland 13

• TEXAS •

United World Films, Inc., 2227 Bryan St., Dallas 1

• UTAH •

Deseret Book Company, 44 East South Temple St. Salt Lake, 10

"World of Interior Design"

Presented by Armstrong Cork

A new color film, *The World of Interior Design*, offers many exciting decorating ideas for the unconventional look in home furnishings. Presented by the Armstrong Cork Co., and distributed by Association Films, Inc., the 13½-minute motion picture is available for free-loan use to TV, college level home economics students, women's clubs and home-making groups.

In a capsule tour of Armstrong's World of Interior Design in Rockefeller Center, New York, a variety of model rooms are shown featuring unusual decorating ideas from different countries of the world. Colors, fabrics, wall fixtures, and furniture layouts are all combined to achieve a tasteful and unique effect.

Although the emphasis is on basic American furnishings, the foreign touches afford a distinctive flavor. Models range from a cozy Canadian lodge to a richly decorated coffee room of Turkish motif.

The World of Interior Design was produced by the Armstrong Cork Company in co-production with Telic, Inc., New York.

* * *

Instructo Products' Film on "Magic of the Flannel Board"

The Magic of the Flannel Board, a new film sponsored by Instructo Products Company, features the use of the flannel board as an effective teaching tool. The 19-minute color film is available for free-loan use by teacher groups, administrators and teacher training programs. It was produced by the Calvin-DeFrenes Corp. and is distributed by Association Films, Inc.

The film uses live learning situations to illustrate how the flannel board has been successfully incorporated into teaching programs in all subject areas. Designed to aid elementary school teachers in planning their own classroom lessons, it shows how cutouts may be used to stimulate student curiosity and motivation, as an effective drill in mathematics, to introduce abstract ideas and difficult concepts, and it suggests many other ways this visual aid increases student response and the rate of learning.

* * *

15th Production Review Next!

☆ The BIG 15th Annual Production Review issue of BUSINESS SCREEN begins our 26th volume. It is being prepared for mailing next month to worldwide subscribers.

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THE EDITORIAL VIEWPOINT:

(CONTINUED FROM THE PRECEDING PAGE 18)
myriad of educational and industrial applications continued to increase in the past year. And so did film use in television, industry and education. These two methods of programming each seem to have their special places in the pattern of audiovisual communication.

The figures for video tape recording equipment, associated editing equipment and tape itself, approached \$65 million in 1964, with anticipated growth in 1965 to more than \$70 million, according to William H. Madden, the 3M Company's product sales manager for video tape.

2,860,000 Color Television Sets in U. S. Homes; Predict Five Million by Year's End

We can update our previous forecast of color television set sales (Issue 7, Volume 25, 1964) with the figures provided by Hugh M. Beville, Jr., vice-president in charge of planning for NBC. Beville notes that 2,860,000 color television sets are now in use in the United States. He says this represents a 77 per cent gain over the sets in use at the outset of last year and predicts that nearly five million homes will have color television sets by late '65.

More factual evidence of color television progress was confirmed in the report by B. S. Durant, president of RCA Sales Corporation, that this company alone had shipped 500,000 color sets to distributors in a "zooming" fourth quarter of 1964. He noted that color sales last year were slightly over 1.3 million units. And he backs up Beville's estimate of a still greater year ahead with the estimate that two million color-TV sets will be sold in 1965. Both Zenith and Philco officials agreed with this estimate and with the total sales figures for '64.

Critical Acclaim for "Nothing But a Man." First Feature by Bob Young and Mike Roemer

Congratulations to those two young movie-makers, Robert Young and Michael Roemer, for their widely-praised production, *Nothing But a Man*, which was a highlight of the New York Film Festival last September and has just gone into commercial theater release.

These two documentary film makers went into the South to create their feature. Their film is about a young man's coming to terms with himself and with society — a young man whose universal problems are intensified because he is a Negro in today's South. New York Herald-Tribune reviewer Judith Crist praised *Nothing But a Man* as a fine film — "a first one that sets a towering standard for its makers."

Sterling-Movies Appoints Midwest Manager, William J. Troy, a Vice-President of Firm

And kudos to William J. Troy, the midwest regional manager of Sterling-Movies, USA, Inc., who has just been named a vice-president of that national film distribution company. Bill came to the Sterling family from the General Electric Company, where he was the New England advertising manager. He is a graduate of the University of Massachusetts and received his master's from Boston University.

A Name with a Purpose

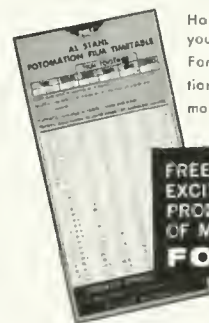
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CANADA PREPARES FOR "EXPO 67"

Theme of "Man and His World" Will Celebrate the 100th Anniversary of Confederation in April '67

CANADA WILL OBSERVE its Centenary Year in 1967 and many of its prominent citizens are already at work on plans for that country's EXPO 67, an official, first category World Exhibition which has the blessing of the powerful International Bureau of Exhibitions. That premise escaped the organizers of the current New York World's Fair and was costly in terms of overseas participation.

On April 28, 1967, a man-made island complex in the middle of the St. Lawrence River, in full view of Montreal's skyline, will be the setting for the EXPO's theme, "Man and His World." The project has been under construction since 1963, when dredgers began the island-building project. The site will cover 600 acres of exhibition and amusement areas, plus 334 acres for parking.

Saw "Quality of a Nation"

A preview of Canada's celebration of the one-hundredth anniversary of Confederation might well have been provided in the Crawley-produced film (1962) titled, *Quality of a Nation*. This film, sponsored by the E. B. Eddy Company, was created to get citizens thinking

about the birthday year ahead. Well over a million had seen the film in 1963-64 and more thousands will see it now.

Both Budge and Judy Crawley of this famed Canadian film company are the audio-visual consultants to the Canadian International Exhibition Corporation which is guiding the affairs of EXPO 67.

Films' Role at N.Y. Fair

Canadians are well aware of the dominant role played by films at the New York Fair, where nearly 50 of the 150 pavilions have used motion pictures in their exhibits, many of these as principal attractions. But EXPO 67 will strive to outdo the techniques, circular and otherwise, at New York. The artists and designers of that country, working with such new organizations as Reevesound of Canada, will be encouraged to seek new ideas.

"Man and His World" will be brought into focus in a multitude of ways. In "The Labyrinth" visitors will become involved with the story of man from the earliest times to the present through a combination of motion pictures and architectural reconstructions.

"Habitat 67" will offer a model community of the future, to be permanently occupied after the close of the Exposition.

Harvests Out of the Seas

"Man and the Ocean" will forecast the ways in which we may farm the seven seas for food in the years to come. Among other exhibits will be a three-story model of a human cell, an ancient harbor with the replicas of man's earliest ships, and a Terrace of Nations.

The Centennial year will also bring forth motion pictures with this theme. Such national organizations as the Canadian Nurses Association, the Canadian Council of Professional Engineers, the Life Underwriters Association, St. John Ambulance and several industrial sponsors have been mentioned. The Province of Saskatchewan has a major Centennial film in work at Crawleys.

Present Operas and Ballet

Artistic events at the six-month exposition will include Milan's La Scala, the Metropolitan Opera, Bolshoi Ballet and the Vienna State, Paris and Covent Garden Operas.

As the host nation, all of Canada is taking part in EXPO 67 with an investment that is expected to reach \$800 million. The Commissioner General for EXPO 67 is Pierre Dupuy.

Master plan of exhibition site for Canada's EXPO 67, which will occupy an island in the St. Lawrence River.



Post Script

CORRECTING THE RECORD

Eclair Corp. of America Has a New Address in Hollywood

The correct address for the Eclair Corporation of America, mentioned as the key U. S. source for the new Eclair Camerette "T" in our recent No. 7 issue (page 82) is 7262 Melrose Avenue, Los Angeles 46, California. We're indebted to J. P. Carson, president, for calling this new location to our attention.

* * *

BNA's Management Films Are Not Available on Free Loan

In our well-filled Reference Shelf page in the No. 7 edition, subheads were "switched" on page 116 to infer that the excellent management, supervisory training and employee communications films offered for outright print sale by the Bureau of National Affairs, Inc., Washington, D. C. were available for "free loan."

They're not, of course, but you should have this company's free list of these titles. Write them at 1231 24th Street, N. W., Washington, D. C. and address your inquiry to the attention of manager Fred Joiner, of BNA Incorporated, which handles this good library.

* * *

Here's Right Title of Ethyl's New Refinery Safety Picture

And the correct title of that recent Ethyl Corporation film (the third in a series of safety films on refinery operations) is *Safe UPS and Downs for Refinery Units*. On page 34 of the No. 7, 1964 issue we called this excellent Audio Production *Safe Opens and Downs for Refinery Units*. The copyreader must have been thinking of some kind of "after-hours" job! It wasn't that kind of safe, Joe!

* * *

15th Production Review Will Give Details of Film Awards

Among the many features of the 15th Annual Production Review issue, completing next month, will be the detailed listing of all national and international film award programs, entry dates, fees and other important data.

A concise index of such awards programs, by closing dates for entries, will supplement these detailed columns on the events and their host groups. This is one of the most-asked-for Review features.

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